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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

ADVERTISING

".....advertising and sales are important for a good product even when times are easy, but infinitely more so when times are tough..."

from a letter by CARL LAEMMLE to Printers' Ink, a journal for advertisers.

LEADERSHIP

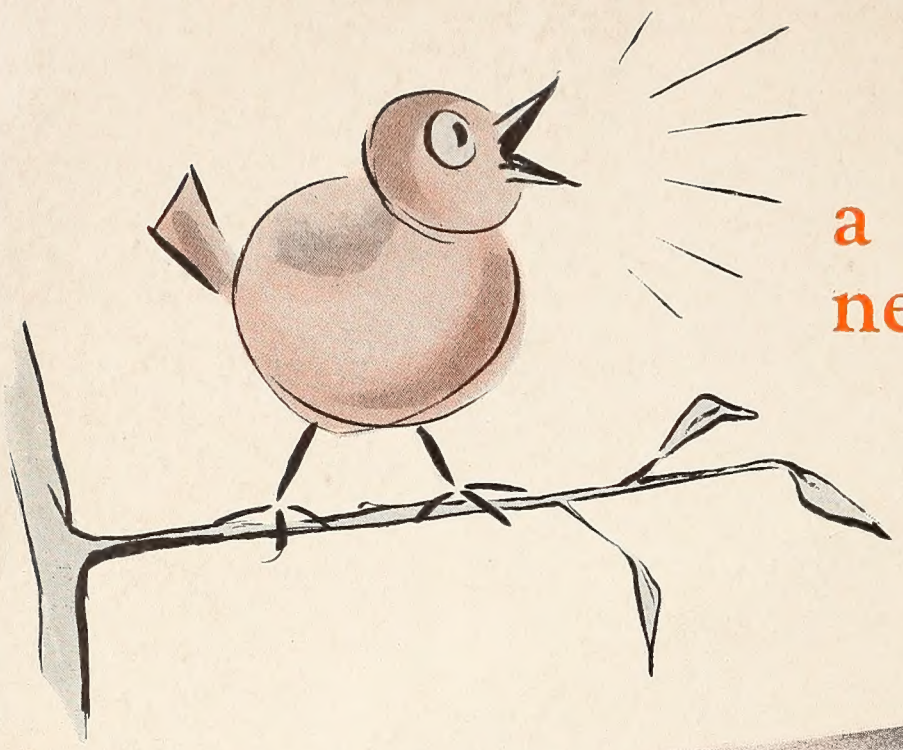
"Business is much more likely to follow where it is led than it is to be attracted by those who act as though they are about to desert it"

says HAROLD FRANKLIN, guest editor of this week's Managers' Round Table Club section, in the first of a series from leading showmen

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Pub-

April 1, 1933

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a cheerful new note—



In "Today We Live" the stellar honors are shared by Joan Crawford and Gary Cooper. Directed by Howard Hawks it is a picture of which M-G-M is justly proud!

★The above painting of Joan Crawford by William Cotton is the first of a series of caricatures of Metro-Goldwyn-Mayer stars by famous artists

The first of a series of STAR caricatures by celebrated artists reaching millions in the fan magazines.

For bright days ahead, M-G-M steps out in the fan magazines with a brand new idea in direct-to-your-public advertising. It's a cheerful, earful of ballyhoo about one of M-G-M's Springtime parade of hits! Here they come:

* **BARRYMORES** *in* "Rasputin and the Empress"
* **GABRIEL OVER THE WHITE HOUSE** *with Walter Huston*
* **LIONEL BARRYMORE** *in* "Service" *(title to be changed)*
* **HELEN HAYES CLARK GABLE** *in* "The White Sister"
* **JOAN CRAWFORD GARY COOPER** *in* "Today We Live"
* **JOHN BARRYMORE** *in* "Reunion in Vienna" *with Diana Wynyard*
* **HELL BELOW** *with* ROBERT MONTGOMERY *Walter Huston, Madge Evans, Jimmy Durante, Robert Young*
* **RAMON NOVARRO** in "The Barbarian"
* **MADE ON BROADWAY** *with* ROBERT MONTGOMERY
* **MARION DAVIES** *in* "Peg O' My Heart"

APRIL 7th you'll get

just what you've been

THIRSTING

for...from WARNER BROS.



With
Gene Raymond, Monroe Owsley, Frank McHugh.
Directed by Robert Florey
VITAGRAPH, INC., DISTRIBUTORS

M.P.B. 20/III/33

BETTE DAVIS in "EX-LADY"

She wanted to wear a wedding ring—on certain nights!

We frankly admit we are

HOARDING PICTURES

for your protection!

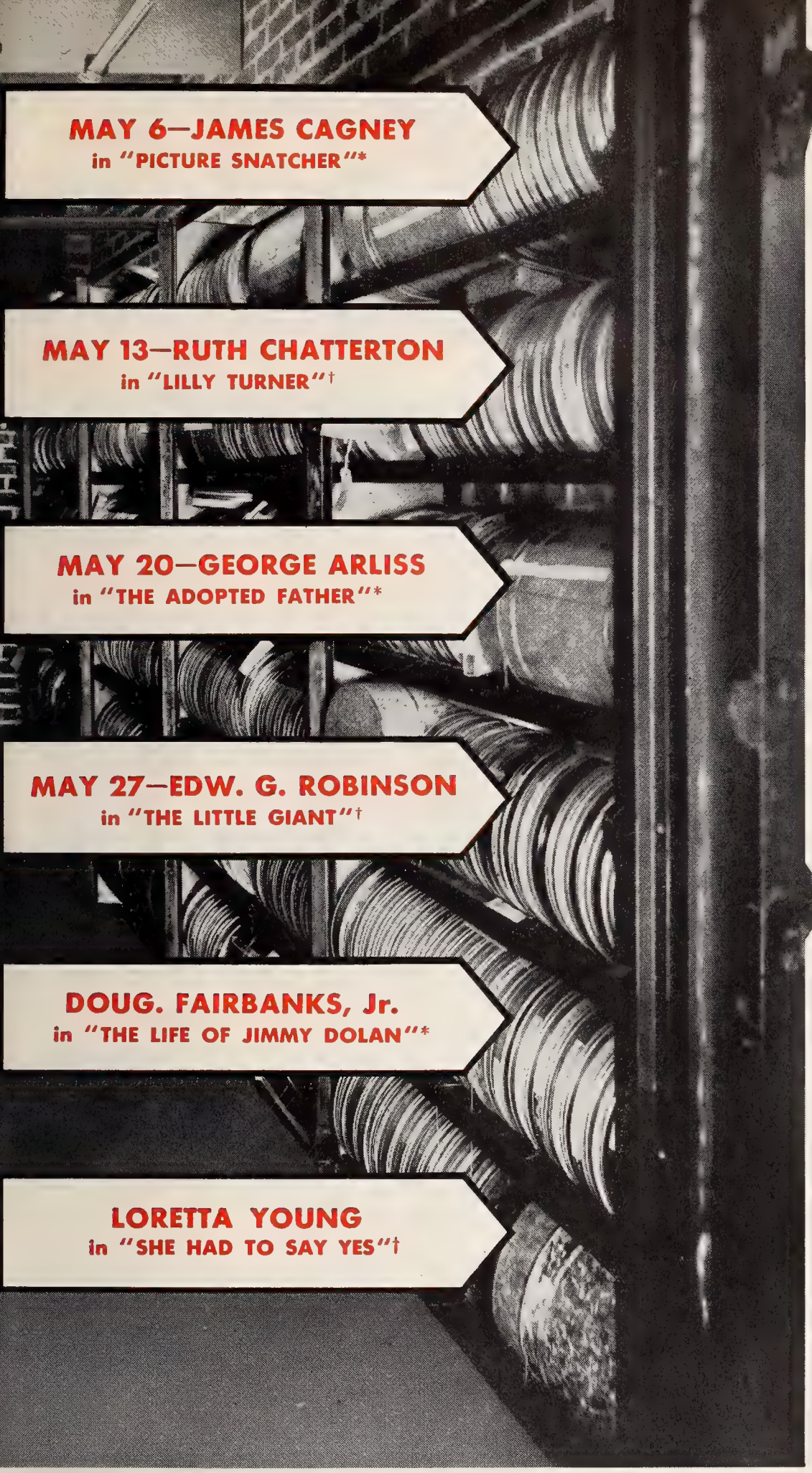


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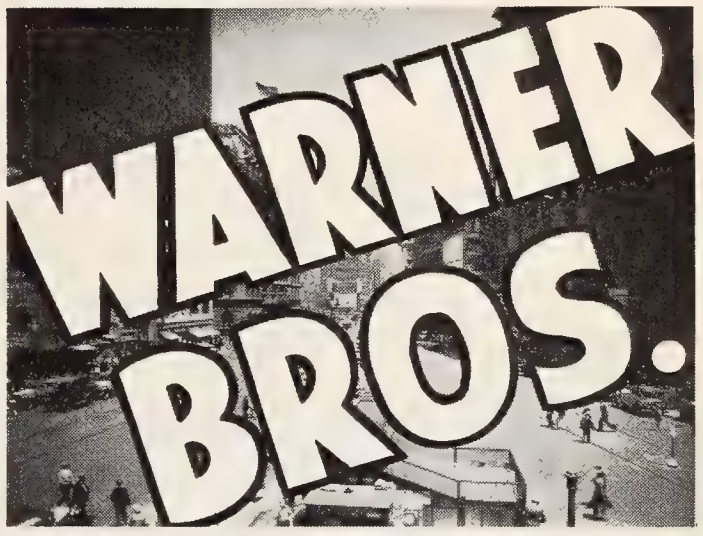
AT 321 WEST 44TH STREET GUARDS THE FUTURE OF YOUR THEATRE!

FAMOUS QUOTATIONS

"Warners are doing a better job than anyone else in the business."— Kann in M. P. Daily, Mar. 23



No wonder you can't see anything else on Broadway but



RADIO CITY, MAR. 30 . "The Keyhole"

PARAMOUNT, APR. 7 "The Mind Reader"

RIALTO, MAR. 31 . . . . . "Girl Missing"

STRAND, NOW . . . . . "42nd Street"

STRAND, APR. 6 . . . "Central Airport"

It contains enough completed pictures — and *big* enough pictures — to keep you operating at a profit for weeks to come!...With more consecutive big star names than even Warner Bros. have given you all season! . . . Ready now for immediate week-after-week release!

*A Warner Bros. Picture †A First National Picture Vitagraph, Inc., Distributors



• ROPE YOUR LOBBY
• GET EXTRA USHERS
• CALL THE RESERVES

for APRIL 15th
general release date of

★

CAVALCADE

PICTURE
of the
GENERATION

A
FOX
ACHIEVEMENT

★ blasted the road-show jinx in 53 American cities

★ compelled extended time at *road-show prices* in town after town

★ now roaring into its *fourth month* in New York at $1.65 top.

★ led February Box Office Champions on the road-show trade *alone*

★ millions of men and women have been saving to see it at popular prices

MAR 31 1933

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MOTION PICTURE HERALD

Vol. III, No. 1 — April 1, 1933

CULLMANATION

THE Broadway scene of the motion picture, which in consequence makes it a national industry matter, is being considerably and conspicuously littered by the application of a fire-sale technique of dilettante showmanship at the old, the original Roxy theatre.

A great deal has been said and more could be said about the follies erected upon that site, some in brick and steel and some in what might loosely be called policy.

It has been observed that the best thing that could have happened to the industry would have been the closing of the theatre. An even better thing would have been a decision to let it sleep in the dreams of the builders. It is made increasingly clear every day that none of the many expedients of showmanship has been applied. Perhaps none of them could have succeeded. That, however, is scarcely to be accepted as justification for resort to policies and practises subversive of the interests of the motion picture, the institution by and with which the project must live, if it lives.

The old Roxy has been of late conspicuous. A considerable part of its advertising and publicity has been calculated to challenge attention by addressing itself to the new Roxy over at Radio City, instead of to the box office customers.

The most important result of this has been the frequent publication of the name of Mr. Howard S. Cullman, the receiver, in the daily press. That to be sure is an attainment in itself, although to some observers the immediate value to box office or investors in the theatre is not violently obvious.

There has been much talking to Albany and Washington about picture concerns which have declined to lease product to be subjected to what they consider a process of swift depreciation by the policy of the old Roxy. It may be observed that perhaps not deep-dyed conspiracy but plain commonsense might impel a majority of all producers and distributors to such a decision. The fame of attendance built on cut prices and tooth paste cartons travels far. Now it happens that a picture is to be evaluated by the consuming public's state of mind about it. The creation and support of that state of mind is the business of the picture distributor and its existence is his property, the essence of his property. The rest of it is just so many pounds of film in a can. The picture which plays the old Roxy has about it a large potential area of performance. The Roxy stands in the heart of the Broadway zone, which is the heart of the greatest single film territory in the United States. The picture branded with either fame or failure, or price or rating of any order, here is branded for the world.

The problems of the old Roxy are real enough, but they are not motion picture problems. Rather they are the sequels to a promotion, an operation in real estate and securities based upon it. This is not peculiar to the Roxy and Broadway, for a very larger proportion of the ills of the day are from burdens growing out of promotions and real estate. The picture industry cannot do anything about that. Its business is pictures for the consuming public.

The fortunes of the screen are not to be sacrificed to fire sale exhibition policies for the transient relief of the victims of yesterday's promotions.

△ △ △

IN ASSES' MILK

POPPAEA, the empress of Rome, had her beauty baths in a daily pool of asses' milk. That kept her sweet and pretty for Nero and Rome. It cost a great deal of labor, men and money, to say nothing about asses, but it was worth it. Mr. Cecil B. DeMille recently reminded us of this with his "The Sign of the Cross."

Out in Hollywood, in order to conduce to the efficiency of some of the sweet and pretty princesses of the screen, and some of the not so pretty princes, which is to say stars, master-producers, et al., there are on various lots various bungalows, lapis coloured swimming pools and the like. They cost a bit, but of course they are worth it, because they contribute to the intangible values of merry morale among the creative artists. Their moods are translated into screen moods.

Now here in New York and variously about the nation are a number of persons known as advertising and publicity men, and salesmen, all concerned with the business of creating a state of mind in the trade and with the public concerning these same wares. These persons and their morale are quite important, too. When the world looks glum to them, they do not precisely radiate optimism, nor write and think in terms of lure and glamour for sale at the box office. Right now with the stringent revisions of payroll in effect for the "eight week holiday" they think in terms of ham and eggs.

One of the week's choicest indiscretions has been in permitting the percolation of a story that an executive leader lost $2,200 in a poker game the other night. One of the hired hands, with a salary cut to a whisper, whose wife is expecting a baby next week, made some very ungentlemanly remarks, which we will not quote.

△ △ △

WRITING on the first day of the Spring of '33, what with the sleet and rain over Central Park, the news from Germany, the jittery market, the jittery state of certain western areas, the fussing about 3.2 and this and that, it is our grim pleasure to remind you that Mr. George Bowles, formerly of Broadway and movieland, has a cottage on the beach in Tahiti and goes over to the Blue Lagoon hotel for vermouth cassis every afternoon. Down there fifty dollars a month is a fortune and the girls wear hibiscus flowers over the left ear.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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as the camera shutter snapped

preserving a swift moment of beautiful peril

Taunted, the great beast leaped, and Mr. Beatty, as lithe, whipped his chair in front of him. For an instant beast, chair and man were composed in that flow and pattern of line and curve which identify all graphic art—and in this creation, name the dramatic instruments of the motion picture. The subject represents an episode in "The Big Cage," produced by Universal from a story by Edward Anthony, with direction by Kurt Neumann. Cinematography is by George Robinson. Cast: Clyde Beatty, Andy Devine, Vince Barnett, Wallace Ford, Anita Page. Still photography by BERT SIX

WESTERNS ON WAY OUT AS PUBLIC TASTE CHANGES

Production Being Reduced 50 to 75 Per Cent; Several Companies Dropping "Horse Operas" Altogether Next Year

Reasons Cited Include Move Against Double Features, Money Limitations, Restriction of Action in Sound Films

The "horse-opera"—last shadowgraphic frontier of the Old West—is about to ride over the proverbial cliff into oblivion. A rapidly declining market for westerns is cutting down production of this type of feature 50 to 75 per cent in Hollywood, threatening to eliminate them completely from the releasing schedules of motion picture distributors.

Large and small distributors on both coasts currently agree that the market for westerns is narrowing daily. Several companies will abandon such production completely, while others plan curtailment. Numerous reasons are given, among them, the movement against showing double features; stringent money conditions which affected "poverty row," from which many series of westerns emanated; change in public taste; artificial stimulation of the western market; restricted action in pictures as a result of sound.

Recent experiences of some of Hollywood's leading "two-gun" men, for one thing, leads to the belief that film cowboys are about to doff their chaps and spurs. Three years hence they may take them out of the trunk again, but it is obvious that the market has been greatly curtailed, and independent and other producers of westerns are reducing the number accordingly.

Turning to Melodramas

From the production point of view, the last eight months have seen the most severe decline in the market of westerns that has been observed in years. As a result, independent producers on the wholesale are turning almost exclusively to other types of pictures, chiefly melodramas.

Such famous screen swashbucklers as Tom Mix, Tom Keene, Ken Maynard, Tim McCoy, Buck Jones, and others of the two-gun clan, are making efforts to adapt themselves to the new condition. Mix has gone back to circus life, declaring that he began his career with the circus, and would wind it up under the big tops. Tim McCoy will make a series of probably 16 for Columbia, but it may be his last series for that company. Irving Briskin, in charge of Columbia's western production in Hollywood, said no agreement had been reached with Buck Jones on financial phases of a new contract. He has completed his present contract.

From Columbia's headquarters in New York, Vice-president Jack Cohn attributed the decline to over-production of westerns. "There are far too many made," he said. Columbia is handling 16 in the current season and the same number probably will prevail during 1933-34.

Harry Thomas, of First Division Pictures, largest physical distributor of independent pictures, said the falling off of westerns is entirely due to a change in public taste. He said it is still too early to determine definitely how many westerns would be released by his company during the coming season. Sixteen were marketed this year.

Mayfair Pictures has not released any westerns, nor does the company contemplate making any.

An executive of Universal, which had been one of the most important factors in the western field, said that there was a certain amount of artificial stimulation of the western market about two years ago and that many had the mistaken thought that by making westerns the era of socalled "sophistication," which was spreading to youngsters from 12 to 16 years of age, could be combatted effectively. Universal will release six westerns in 1933-34, the same as this year.

Radio-Keith-Orpheum will abandon westerns completely, according to Merian C. Cooper, production executive. He said this decision was attributable to the general market decline of western features. RKO currently is releasing a series of six.

Warners, too, probably will end their western activities with the current series of six. First National does not produce westerns, nor does United Artists or Metro-Goldwyn-Mayer. MGM has not released any westerns in two years. The last, starring Tim McCoy, was released in 1929-30.

No Fox Plans for New Year

Fox will release only four westerns this season, while no plans have been set for the new year. George O'Brien is starred in the current group, three of which already have been marketed.

Three of six starring Tom Tyler have been made available by Freuler Film Associates, which has not completed any plans for next season's releases.

Paramount is a participant in the western field through a group of socalled "modernized" Zane Grey westerns, two of which were released this season, with at least two more scheduled.

Educational-World Wide's entire series of eight western features, starring Ken Maynard, will be released this season. No plans have been made for next season.

For the first time in his long cowboy career, Columbia's Buck Jones appears currently in a role far removed from the corral and wide open spaces, in a setting of skyscrapers and night clubs, in "Child of Manhattan." In this, he plays an adventurer on Broadway, and later, in a Mexican border resort.

Because of unsettled conditions in production and the subsequent tightening of money, independent companies making westerns have not as yet formulated their programs for next season, but several leading producers indicate they will make few westerns, or none at all.

Trem Carr, Monogram's production executive declares there has been a "terrific decrease" in the market for westerns, which is affecting in a large way Monogram's plans for next season. The curtailed market, he said, will bring about a reduction in the production of westerns amounting to 50 or 75 per cent. Unless there is a revival in the market, which is not expected, his company will make no westerns next season. Monogram this season completed 10 westerns on a schedule calling for 16.

"Of course, this decline may be only seasonal, with a return in three years or so," he said.

Mr. Carr said the decline in popularity of westerns and serials was particularly noticeable in the South. In other days, Mr. Carr said, a producer of westerns could take from the South, alone, two-thirds or more of his production cost. If a picture cost $5,000, the producer was assured of getting $3,000 of it from that one territory. But the South has been most seriously hit by the depression, which also may be a big factor, Mr. Carr thinks.

The foreign market for westerns, Mr. Carr said, has dwindled to nothing. In England they are not wanted at all now.

Modernizing Westerns

A most interesting aspect, affecting not only westerns but other types of pictures, is given by Pell Mitchell, production manager of Larry Darmour studios. Mr. Mitchell believes the public taste has changed, and that the socalled "hicks," in the true sense of the word, have disappeared.

"For one thing, westerns must have a more romantic atmosphere," Mr. Mitchell pointed out. "The people are satiated with the old-time, stereotyped, rubber-stamped 'horse-operas.'"

Mr. Mitchell also attributes the decline of the western to the advent of sound. He declared sound has the tendency to slow up action, and pictures "lack the old-time zip and dash."

The Darmour studios are planning no westerns on their forthcoming program. The last one was "Vanishing Frontier," with Johnny Mack Brown, which was released by Paramount.

For Children's Matinees

Charles Hutchinson, long a producer of westerns and serials, is of the same opinion as Carr and Mitchell. He declared the market was so far off that his company had turned to the production of melodramas, and was making some inexpensive three-reel westerns for children's matinees on Saturday afternoons.

Kelly-Bischoff-Saal produced eight pictures starring Ken Maynard prior to Maynard's recent signing with Universal. KBS plans to make pictures as a unit with some other distribution outlet than Educational-World Wide, but no westerns are contemplated.

Allied Productions recently wound up a series of eight westerns starring Hoot Gibson. Because of the weak market, Allied has decided to make no more westerns for a while, and consequently has failed to renew its contract with Gibson.

Mascot Pictures has struck upon a unique solution. They are injecting into their western features and serials a bit of modern life and action, using airplanes instead of horses, in a chase of villains, and other such phases, in which they have met some success.

J. L. Wickland, production manager for Mascot, believes there will always be a demand for some westerns. "Perhaps some of the producers are suffering from over-production of westerns," he said. "We are modernizing them."

THIS WEEK - - - -

SING SING PROFITS

Toward "the boys inside" the thought of able, liberal penologist Lewis E. Lawes, famed warden of New York's Sing Sing, ever is directed. When Warner filmed the Lawes' book, "Twenty Thousand Years in Sing Sing," the warden stipulated, Warner acquiesced, that a portion of profit accruing go not to the author, but to the financing of a Sing Sing gymnasium, drill hall. To Sing Sing's publicized football team will be added a basketball aggregation when the gym is ready next fall. For the moment to his former profession will turn an architect-prisoner to design the building. . . .

THE HITLER THUMB

Under the heavy thumb terminating the long arm of Germany's belligerent, Chaplin-mustached Nazi leader, Chancellor Hitler, has fallen Victor Trivas, director of the internationally-flavored "Hell on Earth," shortly to have Broadway exhibit under the sponsorship of newly formed Aeolian Pictures Corporation. With Herr Trivas on the Hitlerian proscribed list has gone also his picture. Two reasons, claims Aeolian: a Jew is importantly part of the picture, the film pleads against racial bigotry, militarism, narrow nationalism. . . .

PENNED LEGISLATOR

Many and many a day will E. D. Jordan have at his disposal in the near future to ruminate on the wisdom of utter scrupulousness in legislative practice, while with numbered alias, he frets two years in Alabama's state penitentiary. Off the beaten path trod onetime state senator Jordan when he solicited a bribe ($250) from Lee Castleberry, Gadsden, Ala., theatre manager, for passage of a bill permitting Gadsden Sabbath amusements. Convicted, Jordan's hope for a new trial went glimmering when the county circuit court at Montgomery said no. . . .

SWIMMING POOL

Unprecedented will be the purpose of the benefit program to occupy the stage of the Capitol theatre in New York on April 1, for which screen, stage, radio stars have voluntered talents. The purpose: a swimming pool for the White House, its occupant and the best interests of his physical wellbeing. . . .

UNFINISHED WORK

Forever unfinished must remain a practical work on the merchandising of motion pictures recently begun by Ira Glucksman, no veteran in years, yet splendidly well-schooled in exploitation problems. For several years young Mr. Glucksman authored special exploitation articles for Paramount's onetime house organ Publix Opinion. For the past several months a contributor to the Round Table Section of MOTION PICTURE HERALD, Mr. Glucksman's suggestions were welcomed by showmen over the country. Stricken suddenly last Thursday with appendicitis, Mr. Glucksman dropped his pen, hurried to Park East Hospital, shortly thereafter was dead. . . .

KAPLAN CONTEMPT

Net yet over are the legal woes which suddenly swooped down upon the bullet head of Sam Kaplan, coercion-convicted ex-president of New York Projectionists' Local 306. This week Justice John F. Carew of Supreme Court, lenient, gave Kaplan 10 days in which to purge himself of contempt of court for failure to obey a court order to return all property of the union now in his possession. Union counsel appears determined to thoroughly complete the Kaplan chastisement. . . .

RIVIERA PRODUCTION

To the sunny confines of Nice, on the French Riviera, has gone United Artists for additional foreign production. There, in association with French producer Bernard Deschamps, six French features will be made, the first to reach this country for release June 15, the others to follow expeditiously. Internationally United Artists will release the half-dozen, taking its place with the company's London, Hollywood offerings. . . .

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FROTH AND RECEIPTS

Sad, disconsolate these days are exhibitors of arid Arkansas, Oklahoma, Kansas, while in equal measure is frothy jubilance pervading the spirits of exhibitors of legally damp Missouri's border cities. In the mind's eye of the first group flows a stream of potential patrons, bound from their theatres to those in Kansas City, Joplin, St. Joseph, St. Louis, where will flow streams of 3.2 happiness. Salt on the wound is the plan of the Frisco railroad to run a "beer special" from Oklahoma to Missouri. Mounting is the green of envy in the eyes of sere showmen when they envision bursting breweries, employing salaried thousands across a mythical state line. . . .

ELIMINATED PILLARS

Theatre patrons who, purchasing orchestra seats, no longer fear for strained necks, strained tempers if their seats are behind posts, have Henry Beaumont Herts to thank. This week Mr. Herts, 62, famed theatre architect, gave up his five-year fight with illness, died. It was in 1902 that Mr. Herts proved, in the New Amsterdam theatre in New York, the workability of his invention, the cantilever type of theatre balcony, obviating the necessity of the long-annoying supporting pillars in the orchestra. Numerous other theatres, the once famed Columbus Memorial Arch are among his monuments. . . .

UNION RETALIATION

Surprised, springing into disciplined action, Officer J. W. Creecy of the Portsmouth, Va., police force and R. C. Journee of the Portsmouth Detective Agency leaped from their seats in the Colony theatre one Saturday night recently to collar a man who had dropped a vial in the aisle beside his seat, then rising to leave, trod deliberately upon it, releasing something very like tear gas. Sentenced in police court to six months in jail, a fine of $200, was Orville I. Fleming, president of the Norfolk Central Labor Union, the vial smasher. Sometime ago the theatre went non-union. Three times has such an incident harried the Colony manager, N. Le Vine. Fleming's attorneys plan appeal. . . .

INFRINGEMENT ATONED

Deep down into his pocket this week dug Columbia Picture's Harry Cohn, there to find the $25,000 with which to pay Cinema Patents Corporation, following loss by Columbia of an infringement case appeal. Again has Columbia infringed, contends Cinema Patents, referring thereby to another infringement case now pending before Federal Judge Cosgrave. . . .

EXHIBITORS WEIGH IDEA OF BEER SERVICE AS A BUSINESS BOOSTER

Several Independents Plan to Establish Open-Air Theatres with Beer; Larger Circuits Doubt Advisability of Sale

With the legalization of beer on April 7, many independent exhibitors in and around the New York area have been considering the advisability of serving the 3.2 beverage in their theatres. Coming on the heels of many disturbing influences in the field of exhibition, including drastic reductions in admission scales, union labor difficulties and the undesirability, in many sections, of double-featuring as an aid to the box-office, the possibility that the added attraction of beer in theatres might help attendance and receipts is being considered. Some independent exhibitors feel there is a definite possibility that beer served in lounges will stimulate business where it is suffering from competition with the large circuits, Several are contemplating open-air theatres, with beer, music and dancing, besides the regular feature picture. Among the larger circuits, however, the preponderance of expressed opinion is that the service of beer would be impracticable.

Bureau Awaits Requests

The Bureau of Industrial Alcohol at Washington is watching with interest for the possibility that theatres may apply for licenses to sell beer. Action to be taken by the various states and municipalities will vary according to local opinion, Bureau officials say, but it is believed that in many places, with some modification, motion picture and legitimate theatres will be permitted licenses.

Some New York exhibitors, independent and circuit alike, are opposed to the idea of turning their houses into beer gardens or music halls. Beer and talking pictures do not go together, they say.

Late last week, Dr. Henry Moskowitz, executive director of the League of New York Theatres, obtained a ruling from Governor Lehman that beer would be permitted in theatres having facilities for cooking food. This applies only to legitimate theatres. In making his request to the Governor, Dr. Moskowitz said:

"I welcome the opportunity to add to our theatres the social tone which serves to make the European and English houses such pleasant places, and I expect, incidentally, that this will provide much needed revenue for the theatres."

Two New York motion picture exhibitors are planning extensive open-air theatre operation before the hot weather sets in. Jack Springer, of the Springer-Cocalis circuit, announced this week that he would open at least five of these houses on or before Decoration Day. The houses will feature pictures, vaudeville, music, and beer, if permissible under law. Each house will seat not less than 1,200. Vaudeville will start at 7 p. m. and continue until dark, at which time there will be a double feature screen program.

"I have served near-beer in my theatre lounges for some time," said Mr. Springer, "and have found it very successful. My patrons like the Continental atmosphere and it brings in extra revenue. In my opinion, there is no reason why this practice should not be universally successful in those localities where the sale of beer is legal."

Lee Ochs, another New York independent exhibitor with houses in the metropolitan area, likewise is planning to open four open-air theatres, with beer. Unlike the Springer venture, he will not feature vaudeville.

Fred Pabst, internationally-known Milwaukee brewer, approached on the feasibility of turning closed theatres into beer gardens, said that, generally speaking, theatres were not well adapted for such a purpose, though it would be impossible to judge the situation "en masse."

"Each proposition would require individual consideration," Mr. Pabst said, "and the same thing would apply to the establishment of bars in theatres."

"Why all this fuss?" asked Leo Brecher, owner of the Little Carnegie, an intimate foreign film theatre, with an atmosphere approaching the Continental. "Beer was never a particularly aristocratic drink before prohibition and I cannot see that the attitude toward it is going to be changed now. I would just as soon serve buttermilk. I most certainly do not wish to run the risk of turning my houses into saloons in the eyes of my patrons."

Howard S. Cullman, operating receiver for the Seventh Avenue Roxy theatre, said he felt beer in theatres might create considerable cause for dissatisfaction, both from those patrons who did not drink and from those who did.

The views of Harry Arthur, operator of the Poli-New England circuit, accorded with Mr. Cullman's.

"After the first few weeks the novelty of the thing will wear off and then where will the exhibitor be? The whole thing is best let alone."

Song writers and minnesingers are waiting anxiously for the legal sale of beer. Irving Berlin, dean of Tin Pan Alley, said last week that he could see the return of the sentimental ballads of pre-prohibition days.

BROUN SEES BOOM FOR AMUSEMENTS

Making a stab at prophecy for the future, despite his own remark that "the wiser ones have all replied, 'How do I know?'" to the query, "What's going to happen now?" Heywood Broun, in the New York World Telegram *recently stabbed:*

"I think a boom is coming, and I believe it will be a sharp one. It is my guess, specifically, that the theatre, which seems in such a disturbed situation at the moment, will have the liveliest spring and summer season which it has known in several years."

Hollywood a Myth, And Costly, Says George M. Cohan

George M. Cohan is through with Hollywood producers but not with talking pictures as such, the stage producer told Grace Davidson, feature writer of the Boston *Post*, last week.

Mr. Cohan, who was in Boston with his stage play, "Pigeons and People," declared that with $100,000 he could make in New York a good picture which in Hollywood would mean an outlay of half a million.

Indeed, America's "Yankee Doodle Boy"—and he's still that despite his 55th birthday last week—went on to predict that New York eventually will supplant Hollywood as the center of film production, with a number of small production units. As for Hollywood, he thinks all the companies together should make about 80 pictures a year instead of 800.

Calls Hollywood a Myth

Warming up to his subject, as he has a habit of doing, Mr. Cohan went in for straight talk about Hollywood.

"There was never a bigger myth than that built around Hollywood," he said. "There is no reason for Hollywood. The people who know anything about the business are unhappy out there, because they are subject to those who know nothing about it. I don't for a minute say that the talking pictures are the same as the theatre.

"Talking pictures are largely a matter of photography. They require the knowledge of technicians, and that they have. But the rest I know.

"I can hire a studio in New York for five cents, any number of them. Yes, I said for five cents. And, I can hire the most expert camera men, sound men, technicians. And, they will do their job and I'll do mine, and the result will be a good picture. But out in Hollywood this is impossible, because they give only the technicians a chance, because with them they can't interfere. The director is really superficial out there. It is a matter of story, acting and technicians.

Films "Not the Theatre"

"It is perfectly true that people fresh from the theatre have to unlearn a lot they know, begin anew in a new method of projection. For, after all, one must never forget that motion pictures are photography. It is not the theatre. But the technicians take care of that part of it. Practically, all the pictures made today are indoor shots. And they can be made right in the East and they will be made in the East soon.

"We must return to the theatre. We have gotten away from the theatre. The reason that 'Cavalcade' was a good play and is a good picture, so I am told, is because it is real theatre, a return to the theatre."

KENT FIGHTS EQUITY RECEIVERSHIP PETITION FILED AGAINST FOX FILM

Move Not Justified, Declares President; Plea Also Names Chase Securities Corporation and Four Fox Directors

BULLETIN

Representative Sirovich (Dem., New York) late Wednesday presented a resolution in the House calling for a Congressional investigation of motion picture receiverships by a committee of seven. The resolution asked for "an inquiry into motion picture receiverships on behalf of stockholders who are not informed as to what has been done with their money."

The Sirovich measure would effect an exhaustive inquiry into all branches and activities of the industry.

Opposition by the management of Fox Film Corporation was voiced Tuesday to a petition for the appointment of a receiver in equity, filed in U. S. district court, New York, by Benjamin Schellenberg of Brookline, Mass., owner of 200 shares of Class "A" common. Also named in the petition were Chase Securities Corp., and Matthew C. Brush, David K. E. Bruce, Otto E. Koegel and Murray W. Dodge, all directors of Fox Film.

The petition was filed by Martin C. Ansorge, attorney for Mr. Schellenberg, and Federal Judge Albert C. Coxe ordered the corporation to show cause Friday morning, March 31, why a receiver in equity should not be appointed.

Unjustified, Says Kent

On Tuesday night, Sidney R. Kent, president of Fox, issued a statement in which he deplored the action, questioned its good faith, and declared his intention of fighting it.

"There is no justification whatsoever for an application at this time and any effect that it can have on the situation can only be destructive," Mr. Kent said. "I was very sorry to learn that a stockholder had commenced an action against the corporation for a receiver without having first communicated with me as president or with any other officer or director, so that such stockholder could have been advised of the real situation and of the efforts being made to preserve the equity of stockholders."

The petition states funded debt of the defendant corporation and its subsidiaries amounts to $54,465,444, consisting of $30,000,000 five-year 6 per cent convertible gold debentures due April 1, 1936; two-year 6 per cent gold notes due April 1, 1933, of Fox Wesco Corp., amounting to $15,000,000, and $9,465,444 funded debt of subsidiaries which mature after 1932.

The petition alleges Fox will be unable to pay semi-annual interest of $900,000 due, April 1, on its gold debentures, and that Wesco will be unable to pay or refund the gold notes together with interest due and payable the same date.

The petition describes as "reckless and unwarranted" 1930 dividend payments of $10,102,240, and 1931 payments of $4,104,035. It also alleges the directors knew or should have known that $55,000,000 in obligations was due on or about April 15, 1931, which the company could not meet.

Zukor Not To Be Trustee

Adolph Zukor has informed creditors of Paramount Publix that he will not be a candidate for trustee in bankruptcy for the company, David Podell, his personal attorney, advised Federal Judge William Bondy Wednesday at a hearing of motions to vacate the equity receivership entered into last January.

Mr. Podell declared Mr. Zukor had reached this decision because he wanted to give all his time to duties as an official of the company rather than to be subjected to interruptions as a representative of the federal court. He will resume his official title of president of Paramount Publix.

Mr. Podell said Mr. Zukor was petitioned to be a candidate for trustee by "99 per cent of the creditors." The election of trustees is scheduled Monday in the office of Referee Henry K. Davis.

Answering charges Wednesday that Mr. Zukor was not qualified as a receiver and that his appointment was the result of "collusion," Mr. Podell said Mr. Zukor's sole interest in being named a receiver has been to protect the interests of the company and that he would have been willing to relinquish the post earlier had he not felt such action would have "lent color" to the charges.

Judge Bondy indicated he would deny motions to vacate the equity receivership, to displace Mr. Zukor and Charles D. Hilles as co-receivers, and that he would deny a motion to cite attorneys for Paramount Publix and the co-receivers for contempt of court for allegedly obtaining the equity receivership improperly.

Judge Bondy said his "present opinion" was that Mr. Zukor and Mr. Hilles should be retained until such time as they were in a position to turn over to a trustee in bankruptcy all assets of Paramount Publix.

As counsel in the action filed by Levy and Harris against the equity receivership, Samuel Zirn said his clients would contest the election of whatever trustee is named, contending that the post will be filled by "a handpicked bankers' representative, already decided on."

Ohio Receivership Lifted

In Columbus, Ohio, receivership of Paramount Distributing Corp. in Ohio, involving exchanges in Cincinnati and Columbus, and five Publix houses, was set aside at a hearing before Judge Benson W. Hough.

A motion was filed in U. S. district court at Cincinnati Saturday asking that service be stopped in the ancillary receivership action brought by Jack Silverman of New York, an RKO bondholder, against RKO Distributing Corp., RKO Pathe, KAO, B. F. Keith Corp., and Cinto Theatre Co. No decision was reached Monday, and the case was postponed until Tuesday, when the case was dismissed. The dismissal means that such proceedings are at an end against these companies and that all Ohio properties affected by the proceeding may now be operated in a normal manner.

Sirovich Asks Sweeping Inquiry Into All Activities of Industry, Including Receiverships; Says He Would Aid Stockholders

Under the Sirovich film inquiry proposal, a congressional committee, which would report next January, would be empowered to investigate all matters relating to production, distribution and exhibition; the financing, corporate setup, commercial operations, and banking of companies; receiverships, bankruptcies, theatre leases, agreements for recording, and "dissipation of assets" through "exorbitant and unearned salaries."

"Many motion and sonant picture corporations are asking for or are being placed in the hands of receivers or going into bankruptcy or being involved in equity proceedings due to existing conditions within the industry itself and to the financial operations of outside elements seeking control of the industry," Sirovich declared.

"Assets of corporations within the industry are being dissipated, dividends are being passed, stock values are being lowered and nothing is being done to protect the rights of the stockholders," he said.

"Not only are dividends and interest being passed or paid at futile rates, but extravagance continues in expenditures in the industry through exorbitant compensation paid to officials, players, directors and other employees of motion and sonant picture corporations. I am asking for an investigation in behalf of the stockholders."

Mr. Sirovich is chairman of the House tax committee and as such was last session in charge of copyright legislation, which was the cause of much controversy in both the committee and the House and in the industry.

Exchange to Drop Paramount Common

The New York Stock Exchange announced late Wednesday that removal of Paramount Publix common stock will be recommended. There are 3,240,515 shares listed. The exchange's committee on listings will vote on the recommendation.

Distributors To Fight Tax

Sales managers of large distributors met at the offices of the Motion Picture Producers and Distributors this week to discuss ways and means of fighting a proposed Canadian sales tax of 12½ per cent. The legislation would apply to every dollar sent out of the Dominion by American companies, it is understood.

Regent's First Ready

"Wives Beware!" starring Adolphe Menjou, first release of the new Regent Pictures, will be ready next week. Various territories are now being signed from the new offices at 11 West 42d street, New York.

"Crooked Circle" Televised

A television broadcast of World Wide's mystery comedy, "The Crooked Circle," in full, was made Thursday night and Friday morning by the Don Lee Broadcasting System in Los Angeles.

THE CAMERA REPORTS



PRODUCER HONORED. As Merian C. Cooper, executive producer for RKO Radio, was presented a certificate of honor by the Women's Chamber of Commerce of New York in tribute to the technical achievement represented in "King Kong." With Mr. Cooper are Mrs. Queen W. Boardman, Mrs. Luellen T. Bussenius, Mrs. Estelle H. Brinsmade.

FROM THE CROW'S NEST. (Below) Getting a head-on view of Patricia Ellis aboard the ship on which is laid much of the action of Warner Brothers' "The Narrow Corner," in which she has the feminine lead opposite Douglas Fairbanks, Jr.





CONTRACT RENEWED. Betty Furness in the role of hostess to New York newspaper folk, at an informal tea at her home in the metropolis following the renewal of her RKO Radio contract.

CITED. (Below) Marking further recognition of the ingenuity that has created Mickey Mouse. Henry Weiner, manager of United Artists in Cuba, is shown holding a diploma awarded Walt Disney by the National Academy of Arts and Letters in Havana. With him are officers of the academy, and representatives of the Cuban organization, plus U. A. employees.



WON CONTRACT. Theodore Newton, whom Warner signed after work in "The Adopted Father."

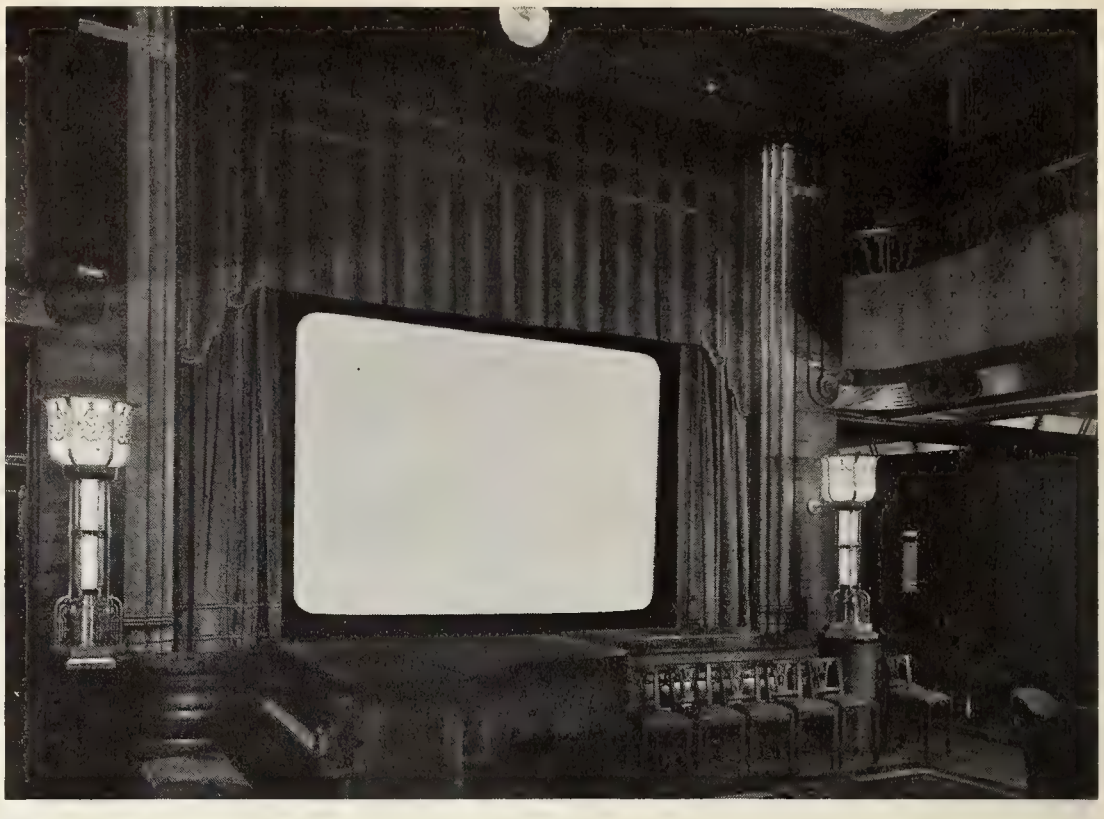


IN BASEBALL YARN. Preston Foster, cast in support of Joe E. Brown in Warners' "Elmer the Great."





NEW BEACH ATTIRE. A hint as to what the coming summer will offer in bathing apparel—suits made entirely of rubber. This model is displayed by Iris Lancaster, Educational player.



THEATRE BUILT INTO NEW OCEAN LINER. Forward view of the motion picture auditorium in the Queen of Bermuda, new Furness vessel plying between New York and Bermuda. The theatre was especially provided for in the plans, with wiring for Western Electric equipment done during construction.



SERIOUS. Making this new study of Joan Blondell, Warner star, quite unique. Her next—"Gold Diggers of 1933."



HUGE STUDIO RESTAURANT COMPLETED. Scores of players, executives and technicians of the Fox production plant attending to the inner man (aye, and woman!) in the Cafe de Paris, so-called because decorated and operated in the Parisian spirit. Many well known screen personalities are shown.



NOW FOR A BIT OF FUN. The Brents of Hollywood, readily recognizable as Ruth Chatterton and husband George, aboard the Europa, Warners' "Lilly Turner" completed.

HAYS OFFERS FIVE-PLANK PROGRAM TO SOLVE READJUSTMENT PROBLEMS

Urges Theatre Decentralizing for Greater Economy and Better Operation, Cooperative Distribution to Reduce Costs

Will H. Hays presented to the industry last Monday afternoon a five-plank program for organized solution on a cooperative scale of many of the problems of readjustment. A summarization follows:

1. Readjustment of much of the industry's theatre structure in order that decentralization of ownership and management might result in greater economy, more efficient operation and greater flexibility of entertainment program.

2. Large reduction in distribution costs, which may be effected by cooperative action through the integration of present distribution facilities.

3. Economies in the production of motion picture entertainment made possible by reduced cost of business administration and an increased flow of trained talent to the studios, which would bring the standard of salaries paid to the artistic personnel within the means of the industry to support.

4. Adjustment of the patent structure of the industry relating to the many process patents now necessary in the making of motion pictures.

5. Assuring the stability of motion picture entertainment as a major art by the enlargement of and greater emphasis upon the industry's program of self-regulation, in order that the screen may reflect the highest possible social standards.

Assembled in annual meeting at headquarters of the Motion Picture Producers and Distributors of America, on the twenty-first floor at 28 West 44th street, executive representatives of all the large motion picture companies, who comprise the directorate of the MPPDA, voted approval of the program, which was offered as "suggestions" by Mr. Hays, president. Mr. Hays told members what he believes should be done for industry rehabilitation.

Already, much of the industry's theatre structure has been decentralized, while "cooperative action through integration of present distribution facilities" was started some weeks ago when Fox took over physical distribution of Educational-World Wide. Since then similar deals have been variously reported under consideration.

In submitting his eleventh annual report, Mr. Hays presented a detailed review of the present status of motion picture entertainment. Later, he read to the directorate the solutions required for industry readjustment, which, it was said, are necessary "after the period of widespread deflation and unemployment in the United States."

The program will require a continuous process of organization and readjustment for three or four years, according to an official statement issued from MPPDA headquarters.

Plank three of Mr. Hays' program concerning a new salary scale for players has an important relation to the eight-week 25 and 50 per cent salary reduction order now in effect for all workers, including stars. Mr. Hays told the members that "an increased flow of trained talent to the studios would bring the standard of salaries paid to the artistic personnel within the means of the industry."

HAYS REELECTED AT ANNUAL MPPDA MEET

The directorate of the Motion Picture Producers and Distributors of America reelected Will H. Hays president at the annual meeting Monday. Carl E. Milliken and Frederick L. Herron were renamed secretary and treasurer, respectively.

Directors reelected were: Merlin Hall Aylesworth, RKO; Robert H. Cochrane, Universal; Charles H. Christie, Christie Brothers Productions; E. W. Hammons, Educational-World Wide; Sidney R. Kent, Fox; B. B. Kahane, Radio Pictures; David Sarnoff, RKO; Joseph M. Schenck, United Artists; Nicholas M. Schenck, MGM; Harry M. and Albert Warner, Warner-First National; Adolph Zukor, Paramount; Sol Lesser; F. L. Herron, and Mr. Hays, chairman.

The board elected to membership Jesse L. Lasky Productions, Cecil B. DeMille Productions, Paramount Productions and Paramount Pictures Distributing Corp., and elected to the directorate Jack Cohn, Columbia; Cecil B. DeMille and Jesse L. Lasky.

D. W. Griffith and J. J. Murdock were retired.

Too Much of Everything: Hays

"The motion picture industry, like all other industries," Mr. Hays said, "was built upon a plane of prosperity, not upon a plane of depression. This enterprise has given the country the greatest entertainment structure in the world. There is a modern movie theatre at every crossroads in the land. That's the public gain.

"The question as to whether too many theatres have been built for the entertainment demands of the nation cannot be answered with an unequivocal 'yes' or 'no.' Much too many, no doubt, for the black plague of depression in 1932, and too few of the right type, very possibly, for the next four or five years of recovery.

"If the requirements of 1932 are to be the measure of American enterprise, let's admit it—there are too many theatres, too many factories, too many schools to keep up by hard-hit municipalities, too many men out of work, too much capital unemployed, in fact, too much of everything. But such a standard is unthinkable.

"Considering the fact that motion picture entertainment is the chief public recreation in this country, only time can tell the ultimate seating requirements for 125,000,000 movie lovers with money to spend for the necessary service of entertainment."

The decentralization of theatres now under way is already having a salutary effect, Mr. Hays declared, in the matter of economy, operation and flexibility of entertainment program.

Asks Greater Flow of Trained Talent to Studios to Balance Salaries; Patent Adjustment, Self-Regulation Also Urged

In the production of film entertainment the screen cannot effect the necessary economies by the mere technological processes of the factory, Mr. Hays said. "Film entertainment is made by men and women, not by machines," he explained. "The industry cannot afford to reduce the quality of pictures in order to meet lowering admission prices.

"The motion picture has become the greatest popular entertainment medium because the screen has presented the best possible values in entertainment at a cost which the majority of our people could afford to pay. Long term contracts with high-salaried personnel, temporary declines in theatre attendance, and the fact that no picture, however good, can hope to gross the income of normal years, have thrown some of the elements out of adjustment and called for reorganization in the industry.

"The fact is that the solutions to the problem of producing better pictures at lower cost already are becoming evident in the plans being made by existing factors in the industry.

"First is the improved business management which already has resulted in definite economies in picture production; and second is the splendid cooperative spirit shown by most of the creative, technical and business staffs of our studios.

"But above and beyond this is a third consideration. Fundamentally the level of salaries for the creative workers in the industry must be determined by the amount of talent available for the service of the screen. The best thought of the industry is now engaged in developing means and methods to insure the largest possible freedom of opportunity for talent in order that the number of skillful directors, technicians, artists and writers may be increased. Such a program will require the recognition of the leading educational institutions of the country of the fact that the screen has become an independent medium of expression, and that with essential talent to begin with, men and women can be trained for its service by our great colleges and universities, just as they are being trained today for science, for drama, for literature, for journalism."

Charged with Public Service

Only the maintenance of the highest possible social standards in the production of film entertainment can stabilize the industry, Mr. Hays emphasized.

"The stability of the motion picture as an entertainment art does not rest upon bricks or mortar or upon money or men," he said. "It is dependent upon public appeal and public confidence. The most elaborate structure of theatres, the best technical facilities for production, the largest capital reserve would not save the industry if it ever departed from its commitment to the public continuously to raise the social standards of the screen.

"The program of adjustment and rehabilitation now underway will adjust the capital risks undertaken in the industry in the matter of theatre operation. Economies can and are being effected in the production of pictures and the only limits to further progress in this respect are the limits of business management and efficiency. Salaries can and are being adjusted

(*Continued on page* 20)

BOYCOTT OF GERMAN PICTURES IS DEPLORED

Exhibitors and Other Leaders Denounce Sporadic Cases of Cancellations in Protest on Hitlerism as Foolish Move

Exhibitors and other motion picture leaders are generally opposed to any boycott of German film product in this country, despite the retaliatory measures against Jews in Germany, announced by the Hitler government on Monday, as its answer to "atrocity propaganda" being circulated in foreign countries.

Booking of German films in this country has come to practically a standstill, according to Tobis Forenfilms, Inc., with a resultant sudden demand for French product in the socalled art theatres.

An official of the Motion Picture Producers and Distributors of America indicated this week that no complaints regarding German films had been received and none was expected. Yet, notwithstanding Secretary of State Hull's message on Monday that racial bickerings had ceased in Germany, there has been boycotting of German pictures by some exhibitors, through pressure brought by their patrons.

Reports of Hitlerite activities against Jews resulted in boycott in many places of "Maedchen in Uniform," brought to this country by John Krimsky and Gifford Cochran. Both declared such action indefensible and pointed out that the picture shows the failure of institutions and governments founded on the militaristic regime which Chancellor Hitler is said to be trying to restore.

Theatre Announces Boycott

At Brighton Beach, N. Y., a German picture, "Zwei Menschen," booked for the Tuxedo Theatre, was cancelled "in protest to Hitler's anti-semitic outrages." Red-letter corrections in the printed program for the week stated: "All German films will be boycotted at this theatre until Hitlerites cease their brutalities against the Jews."

In many instances scenes depicting Hitler operations have been cut out of newsreels. Thus far Universal is the only company which has eliminated Nazi scenes. It was understood that Paramount, Pathe, Fox Movietone and Hearst Metrotone were considering similar action, but none had received any complaints.

Loew's theatres in the metropolitan area have eliminated all scenes pertaining to Hitler activities in order to avoid possible demonstrations, according to David M. Loew, vice president. Bookings for German films in these houses are not likely for the time being, he said.

Herschel Stuart of RKO said he had observed little excitement over German newsreel clips in the circuit's houses, but that instances of hissing of shots of Hitlerites have been reported.

David E. Weshner of Warners said this week that the demonstrations had not been a serious problem of that circuit to date and that no eliminations had been ordered.

Major Fred L. Herron, M.P.P.D.A. foreign representative, reported that film activities in Germany appeared normal, but said concern was felt over terms of the new German quota law to be made public in June.

In Great Britain, extensive boycotts already have begun against German motion pictures. In both the United States and Britain, German film product expected to be the greatest sufferer will be that of Ufa. Dr. Alfred Hugenberg, Ufa director, is a leading member of the Hitler cabinet.

Leo Brecher, distributor for all Ufa product in the United States, declared Monday that any form of boycott against any type of German product, whether it be merchandise or film, would be disastrous to the exhibitor or the merchant.

"This talk of boycott is ridiculous," said Mr. Brecher. "The public does not want it. It will harm Jews and Christians alike, whether they are German or not. Since the trouble in Ger-

INDUSTRY READY FOR SALARY ARBITRATION

Preliminary conferences between industry representatives and IATSE officials, preparatory to arbitrating the unions' salary dispute with studios, are to be held Thursday in New York. The Federated Studio Crafts refused to accept the 25-50 per cent wage reduction and the matter was referred to arbitration. Pat Casey will participate on behalf of the studios, and William C. Elliott and Joseph N. Weber will represent the IATSE and American Federation of Musicians,

Mass appeals of exhibitors for concerted rental reductions faded as distributors continued to ignore all but individual requests for relief.

Price, Waterhouse and the Academy's committee of workers outlined plans for auditing producers' books to determine whether any studios will be in a position to return cuts before the specified eight-week period, as agreed.

Twenty-five per cent pay cut for vaudeville players of Publix, RKO, Warner and Fox became effective this week, involving about 500 acts, and to terminate September 1. Action of the performers may aid in returning vaudeville.

The battle continued between exhibitors and unions in the field, over demands of theatre owners that wages be reduced as a result of depressing effects of the recent banking holiday. Cleveland houses are still dark. Negotiations are on in numerous cities, others are deadlocked, while some locals accepted reductions.

The large circuits, demanding lower pay for operators and stagehands, threatened wholesale closings as an alternative.

Billion Feet of Film Needed Annually by Soviet Films

As a result of the recent reorganization of the Soviet film industry and the consequent extensive production plans, raw film requirements of the Soviet Union are estimated, under the second five-year plan, to be 1,240,000,000 feet of raw stock annually for the coming five years, according to the motion picture division of the Department of Commerce, Washington.

Production capacity of existing raw film factories does not exceed 75,000,000 meters annually, it was stated.

N. M. Sales Law's Legality Studied

Distributors' attorneys have been sent from New York home office to Santa Fe, New Mexico, to make a detailed study of the constitutionality of the new law in that state which requires that distributors offer pictures simultaneously to independents and circuits and barring deals made outside the state. Details of the measure follow:

Section 3 specifies that all acts are illegal that interfere with a competitive exhibitor obtaining a share of pictures made by any producer. Penalties: $1,000 to $20,000 fine and imprisonment at hard labor not more than a year.

Section 4. Unlawful for anyone to buy more pictures than can and will be used in one year. Same provision to apply to seller. All pictures contracted for must be shown within six months of availability. All contracts must be filed with state corporation commission. Fine: $1,000 to $10,000.

Section 5. Producers or distributors must divide product between competitors, permitting each competitive exhibitor to select alternately from the product. It provides for waivers if competitor does not desire share of product. Penalty: $10,000 to $20,000 fine and year at hard labor.

Section 6. Announcements of pictures must be filed with corporation commission, pictures to be specified by name, title, star, star series or number, and classified by letters A, B, C, D, in relation to box-office value. Any changes must also be filed. After one exhibitor has bought his share of the pictures of any producer, it will be unlawful for the producer to sell the remainder to the competitor on a different playing arrangement or a lower price, for six months. Penalty: $1,000 to $20,000 fine.

Section 7. Contracts can be revoked by exhibitors before acceptance by producer, or within 20 days from date of contract.

Section 8. Secret refunds and selling methods prohibited. Penalty: $1,000 to $20,000 fine, and one year.

Section 9. Future contracts limited to one year, with provision for existing contracts of longer period to remain in force. All contracts and franchises now in force must be filed with affidavit they have not been changed since law becomes effective. Penalty: $1,000 to $10,000 fine.

Section 10. Exhibitors having pictures under contract barred from further buying until competitors have arranged for similar number.

Section 11. Producers or distributors showing own pictures barred from further buying until competitor has equal number under contract. Unlawful for any producer or distributor to refuse to sell competitive exhibitors at reasonable terms to place all competitors on equal basis. Penalty: $1,000 to $20,000.

Section 12. Refusal of producers or distributors to allow competitors to make alternative selections in the presence of each other to be accepted as prima facie evidence of intent to violate law. Penalty: $10,000 to $20,000 fine or one year.

Section 13. Selection of pictures by competitors must be made in the town where such competition exists. Contracts must be made in New Mexico unless all competitors agree otherwise in writing.

Section 14. Violators civilly liable for actual and punitive damages to person damaged, together with costs and attorney's fees.

Section 15. Anyone misrepresenting merit or box-office value of picture, if adjustment is not made, shall be liable for damages, both actual and punitive, including costs and attorney's fees.

Section 16. Adjustments and changes of contracts provided for, but must be openly arrived at and all competitors must be accorded same treatment. Not to apply to franchises in effect at time law was passed.

Section 17. Contracts covering competitive situations must be filed, and when new competitive situations are made, existing contracts must be filed and law applies from then on.

Section 18. All producers and distributors must appoint chairman of the corporation commission their true and lawful attorney upon whom may be served all lawful process in any action or legal process against it, in favor of a resident of New Mexico, and must agree that any such lawful process so served shall be of the same force as if served on the company.

Section 19. Requirement of Section 18 made prerequisite to the right of anyone to sell, lease or distribute motion pictures within the state. A fine of $1,000 is provided, and further, all pictures made or distributed by such person or company shall be barred from exhibiting within the state, until the provisions of Section 18 are complied with.

Section 20. Provides for trying of cases. Will wait until law is violated within state before starting action.

Section 21. All contracts, adjustments, etc., in competitive situations must be filed within 10 days after becoming operative or approved. Fee of $2, with copies provided for $2.

Section 22. Corporation commission to decide whether house is first or second run if any dispute.

Section 23. Provides that if any section or part of section be declared unconstitutional such decision will not affect remainder.

Section 24. Emergency clause, declaring action necessary for preservation of public peace, health and safety, and becomes a law immediately.

AMERICAN WRITERS ANSWER BRITONS' CRITICISMS OF HOLLYWOOD PRODUCT

Blame G. A. Atkinson's Comment in London Era That "America Is a Country of Barbarians" to False Patriotism

But Campbell Dixon of London Telegraph Urges Greater Imagination and Initiative on Part of Producers at Elstree

by FRED AYER

Mr. Fred Ayer, of the New York staff of MOTION PICTURE HERALD, *writes this article on British critics of American motion pictures from the background of three-directioned experience as stage and screen actor, and journalist, in England as well as in these States. Among the most widely known plays in which he appeared on the London stage are "Five Star Final," "Desire Under the Elms" and "Salome." His screen performances included "Carnival" and "Innocents of Chicago," both British International productions. To these activities he found time to add the writing of special articles for the American daily press.* THE EDITOR.

Growing censure of American motion pictures by British critics, pointed by the recent remark of G. A. Atkinson in *The Era,* London amusement trade magazine, that "America is a country of barbarians," is due to a multiplicity of facts, in the opinion of leaders of the screen writing fraternity of the daily press in the United States.

Several of the reasons given have no direct connection with the industry and are at variance with the preference that both the British exhibitor and public feel for American productions, despite the acknowledged improvement in the product of Elstree. Cited for example, is the Briton's reaction to the swing of the money market from London to New York, that commercial jealousy expressing itself in criticism of American pictures.

Another explanation given is that the British critic hopes to help improve the value of the native product in the eyes of his countrymen and abroad by pointing to real or fancied flaws in the American motion picture. Still another lies in the "Buy British" movement.

Critics and Critics

Mr. Atkinson is not alone in his derogation of American films, although for the most part other critics are not so consistently disparaging. Among those most closely approximating his severity of criticism are James Agate, theatrical critic who reviews films once a month in the *Tatler;* Cedric Belfrage, screen critic for the London *Sunday Express* and Paul Holt, who reviews pictures for the *Daily Sketch.* These three and Campbell Dixon of the London *Daily Telegraph,* rank among the highest in their profession in the British Isles.

When Mr. Atkinson said, "I do not believe America is capable of sustaining a civilization" and added that "the Negro may yet save America" he aroused considerable protest from American critics, as expressed to this writer. Nor does his comment fit in with that of Mr. Dixon.

Berating the British industry for its lack of initiative, Mr. Dixon recently said editorially in the London *Telegraph*:

"Our own producers, with one or two exceptions, are unimaginative and timorous. Perhaps they feel that they lack the requisite judgment and flair; anyway, they try to play safe. They engage players from the stage, many of whom are quite unsuited to the screen, just as they try to make films for modern people based on dated plays and forgotten novels, or formula stuff written in the studio on the principle that 'when all else fails, there is always Vienna!'

"How many times has a British producer used a great industry as a background, or a topical subject, or a national theme? The truth is that while the Americans are seizing on new ideas and subjects with an international appeal, such as a bank crash, or an Atlantic flight, or a war in China, our own film makers are playing about with ideas long since discarded even by a not very enterprising theatre.

"The British industry is no longer an orphan; on the contrary, it is one of the most prosperous in the world, and the public is beginning to judge its products by world standards. How many of them will stand the test?"

Richard Watts, Jr., writing in the New York *Herald-Tribune,* says of Mr. Dixon's comments that they are interesting not only because of their candor, but also because of their source.

Patriots First, Says Watts

"English screen critics are patriots first and critics next," Mr. Watts says. "With their fine worship of their national cinema there goes a scornful, patronizing contempt for the low tastes and morals indulged in by 'those awful' American pictures. To admit, as Mr. Dixon does, that perhaps his countrymen can learn something from barbarous Americans is almost revolutionary, and I am sure that his critical colleagues disapprove of him heartily."

Regina Crewe, motion picture critic for the *New York American,* says that without doubt the attitude of British critics has hurt the industry.

"British producers should be willing to stand or fall on the merit of their product rather than use bludgeons to intimidate or bribe their critics," Miss Crewe said. "Whether the answer be 'yes' or 'no' to Mr. Atkinson's query, 'Is America civilized?', there can be no doubt regarding the superiority of American motion pictures to British."

"British critics will remain wholly unimportant so long as they are 'yes men' for any reason whatsoever," Miss Crewe said. "This includes adherence to the stupid 'muddling through' policy which seems to distinguish British patriotism. Here, love of country scarcely enters into film criticism, and foreign pictures, including the British, receive criticism as just and honest as do our own films. Maybe all of the faults of British producers and product resolve themselves into one—lack of imagination, but there is also the handicap of precedent worship. Sometimes there seems to be a link between Britain and China with its ancestor fetish."

False Patriotism: Boehnel

William Boehnel, motion picture critic of the *World-Telegram* in New York, says he feels that Mr. Atkinson's tirade is the result of a slight overdose of false patriotism. "Certainly the attitude of the British public toward American pictures is not in keeping with Atkinson's remarks. I have seen many of our own films in London run for five and six weeks and it is not uncommon for a picture like 'Shanghai Express' to run for eight or ten. The British public demand our pictures, and it is my opinion that if their critics are trying to wipe out the American product through destructive criticism they will have a pretty hard time doing it. Atkinson is the worst offender; there are others, but he does a pretty consistent job of tearing into the American-made motion picture. All of this is petty jealousy. The English critics who indulge in the pastime of such destructive criticism are making fools of themselves."

Kate Cameron, film critic of the New York *Daily News,* feels that the chief reason for the British critics' crusade against the American film is their inherent prejudice against everything foreign.

"They are supremely jealous of anyone who can go one better than they can," says Miss Cameron, "but I do not think that their rabid criticisms can possibly do us any harm. Our films are making money at the box-offices of Great Britain, and until they begin to fall off, I do not think there is much cause for worry as to what the critics think of us or our product. Mr. Atkinson's remarks are either extremely malicious or he just doesn't know anything."

Sees "Note of Scorn"

Rose Pelswick, critic for the New York *Journal,* said, "I read Mr. Atkinson's criticisms regularly and there always seems to be the same note of scorn for American pictures. Just what Mr. Atkinson is trying to accomplish, I cannot imagine. American pictures are certainly far more acceptable to the British public than the product turnout at Elstree, but this gentleman is apparently under orders to attack every American picture from all possible angles. The whole thing boils itself down to jealousy, but after all, that is perfectly natural and if we were in the same position as Great Britain is today, our critics might adopt the same attitude."

COOPER GIVING FREE HAND TO HIS STAFF

New Chief Executive of RKO Production Says He'll Delegate Full Authority to Associates; 52 Features Set

Fifty-two feature pictures will be released by Radio-Keith-Orpheum in 1933-34. Except for the discontinuance of a series of six westerns, there will be no curtailment of the company's production activities next season. Radio Pictures, the production subsidiary, is ready to proceed with the new program.

B. B. Kahane, president of Radio Pictures, and Merian C. Cooper, recently appointed vice-president in charge of production, came east from Hollywood to describe the new feature properties to the executive board at a meeting last week at the home office.

Mr. Cooper returned Saturday morning with the management's approval to proceed with a new working plan which includes carte blanche for associate producers and directors.

Mr. Kahane said the entire program will cost between $9,000,000 and $11,000,000, or a picture average of $173,000 to $212,000. The company is prepared to produce the entire group, if necessary, but it will consider releasing outside product "on suitable deals."

Francis Lederer already has been set in one, Lionel Barrymore in one or two, Katharine Hepburn in four, John Barrymore in two or three, while others will star Leslie Howard, Richard Dix, and Wheeler and Woolsey. New contracts have not yet been signed with Ann Harding and Constance Bennett, but Mr. Kahane said he "hopes" agreements will be reached. Miss Bennett's contract calls for two more pictures.

In addition, negotiations are being conducted with KBS—Kelley-Bischoff-Saal—for a feature group. This unit has been releasing through Educational-World Wide.

"Ann Vickers," Sinclair Lewis' best seller, and another Cooper-Schoedsack "special" will highlight the new season's releases. A number of other properties have been obtained. The declining market in westerns prompted their discontinuance.

Fifty-six of the 62 features scheduled for the current season will be delivered.

"I believe there will not be very many independently made pictures on our new program," said Mr. Kahane. "The bulk will be produced in our studio under the supervision of Mr. Cooper and his staff of associate producers. We may arrange deals with outside producers, if they have the proper stories, personalities, and so on. We might arrange to release pictures as would be financed by outside producers, or we might even aid in the financing. But we have no definite intention of going out for independent productions."

Mr. Cooper said he will delegate complete authority and uninterrupted control of filming to the associate producers. "I don't intend to tell them how to make pictures," he said. "They know just as well as I." Mr. Cooper will exercise general and financial supervision.

"There are certain stars and players whose salaries should be cut," said Mr. Kahane. "A declining income from pictures justifies a decrease in salary. A number of stars were receiving $10,000 weekly a year ago, and are still getting the same, yet their pictures which formerly grossed $1,000,000, now gross only $600,000." He added that the studio policy is now in that direction in deals with stars and directors. In some cases a minimum is guaranteed.

Mr. Cooper's contract, for one year, was ratified by the directors of Radio Pictures at last week's meeting.

Greatest saving in Radio's studio has been made in pre-production, according to Mr. Kahane, who said that as a result of more careful planning, starting with the script, RKO is not shooting more than 400 feet beyond actual release length.

Advertising More Vital: Laemmle

With a declaration that he considers advertising and selling during the prevailing economic emergency as his "most important" personal task, Carl Laemmle, Universal president, in a communication to *Printers' Ink,* national publication, heartily endorsed the paper's advocacy of personal participation in advertising and selling programs by corporation presidents.

Mr. Laemmle said in part: "I consider advertising and selling so much more vital than ever today that I am devoting all of my time to them instead of just a part of it. . . . Advertising and sales are important for a good product even when times are easy, but infinitely more so when times are tough."

"Almost any one can advertise and sell successfully when the going is good," Mr. Laemmle said in the symposium, "but it takes super-thoughts and the infinite detail of driving salesmanship to do the job when times are tough and the people resist selling.

". . . I am calling on every drop of resourcefulness from my staff and myself to figure ways and means to advertise and to sell—and to make the sales stick!"

Thurston, British Author, Dies

E. Temple Thurston, English novelist and playwright, died in London recently at the age of 53. He was stricken three weeks ago while preparing a scenario of Eugene Sue's "The Wandering Jew." Among his most popular works was "Over the Hill," a screen success years ago.

Roach to Do English Film

Hal Roach sails this week for London, where he will produce "International Revue" for MGM. He will be gone about three months. The Roach studio on the Coast, having completed its 1932-33 schedule, closes this week. MGM will release approximately 40 short subjects during 1933-34.

Cullman Carries Product Plea to Attorney General

Charging that major and independent distributors insisted that the management of the old Roxy theatre increase its admission prices if it were to receive product, Howard S. Cullman, operating receiver for the house, conferred at Washington this week with Attorney General Homer S. Cummings. Attorney General John J. Bennett, Jr., of New York, also is conducting an investigation.

Several distributors are reported to have held up certain product from showing at the Roxy because Mr. Cullman refused to raise the present top admission of 35 cents to 50 cents minimum. Many subsequent run houses charge higher admission than the first-run Roxy. Distributors are said to have objected also to Mr. Cullman's policy of admitting persons for bringing toothpaste cartons plus a 10 cent tax. They say that independent and circuit houses with prices higher than the old Roxy will not play pictures after a first-run there.

After his return from Washington Tuesday, Mr. Cullman said that any information pertaining to the conference would have to come from the attorney general himself.

Last week Mr. Cullman issued a statement in which he said that he did not believe in taking orders from distributors and circuits and stating that "if they want a fight, I'll give them one."

"It is not and will not be our policy to enter into any conspiracy to fix prices, which is entirely contrary to the Constitution. Furthermore," Mr. Cullman said, "the theory of the flag-waving 'Buy America' crowd, with one hand showing a spirit of patriotism, and with the other hand attempting to inflict a higher scale of prices on the suffering public than the public will bear, does not coincide with my ideas or those of my associates in any sense."

The New York attorney general's office views the case of the old Roxy as an involved matter calling for considerable analysis. A question to be determined is whether the complaints made by Mr. Cullman will, by law, fall under the jurisdiction of the Donnelly Act which deals with statewide monopoly.

Mr. Cullman said Saturday that unless the alleged boycott is lifted before the end of April, his theatre will be entirely without film.

"Fortunately we have enough of a choice of first run pictures for the next four weeks," he said, "but all attempts to get productions beyond the end of April have met with a virtual boycott. We are doing more business in actual dollars now than under the old system. We can run our business at a profit and will continue the present scale."

Stevenson Lecturing

Edward Stevenson, president of Visugraphic Pictures, Inc., has completed a course of five lectures on "Motion Pictures in Advertising" at New York University and is beginning a series of three lectures at the Graduate School at Princeton.

"Thank you Mr. Quigley for holding up this issue!"

ANNOUNCEMENT!

FOR IMMEDIATE RELEASE! *Plenty of prints for simultaneous nationwide showing!*

"ROOSEVELT THE MAN OF THE HOUR"

Accompanying Dialogue by CHARLES FRANCIS COE. *Produced by INTERNATIONAL*

The magic name ROOSEVELT sweeps the country . . . hearts are thrilled from Coast to Coast! To that vast public M - G - M brings a picture destined to find its place on every screen of the nation, certain to quicken pulses, sure to be cheered! Remember M - G - M's lightning-quick release of "40,000 Miles With Lindbergh"? Again today M - G - M gives you the picture of the hour, answering the nationwide patriotic fervor for "Roosevelt, The Man of the Hour."

COLORFUL ACCESSORIES READY! *One-sheet, Three-sheet, complete campaign book.*

The Nation Will Cheer It! **It Will Cheer The Nation!**

METRO - GOLDWYN - MAYER

Showmen!

WARNS OF 'DIRT ROAD'

(*Continued from page* 15)

to meet the standards of the times. There is no likelihood that creative effort will fail in the production of better and better entertainment.

"But the failure to maintain the clear promises that the industry has made to the public for the protection of American family standards in motion picture theatres would jeopardize any permanent investment in the motion picture industry.

"The motion picture screen is charged with public service. Its commercial success primarily is based upon its appeal to the general public—to men, women and children. The industry must accept the social responsibility that goes with a service of universal entertainment. In its own as well as in the public interest it has an educational task to perform through self-regulation, first to protect the screen from destructive trends in entertainment, and second to help raise the standard of public appreciation for pictures of the better kind.

Protests Suggestive Production

"Whatever claims there may be for the production of suggestive, sordid or vulgar pictures because of their allegedly sure-fire box-office appeal, the fact is that the general public today demands higher, not lower, social standards from the screen. The industry as a whole cannot and should not tolerate the individual practices of any producer which threaten to destroy public support for the whole industry.

"The results of public resentment cannot be weighed merely by the fact that political censorship in nation, state and community would place irresponsible and responsible producers alike under the thumb of incompetent dictatorship, and burden the industry with the expense and waste of bureaucratic control. It would make the screen a minor entertainment art.

"Producers, authors, writers and directors would be faced with a barrage of 'verbotens' in their creative efforts. The pictures that would be produced would have their dramatic and entertainment elements devitalized by the uncertainty and fear as to what is and is not permissible on the screen. Large portions of the public would desert motion picture entertainment and the industry would be stunted by lack of public support.

"The dirt road is the easiest road of entertainment adventure. But entertainment enterprise has benefited only to the extent that it has departed from it.

"It is clear that in the rehabilitation of the industry there must be no break in the dyke of self-regulation which would permit adventurous elements to set a lower rather than a higher tendency in motion picture entertainment, and that the continuous processes of education undertaken by the organized motion picture industry should be sharpened at every point as a factor in the program that is now developing."

Progress of the Screen in 1932

The artistic progress made by the motion picture screen in 1932, Mr. Hays declared in his report, is a marked tribute to the vitality of film entertainment. The achievement was all the greater, he pointed out, reviewed against the background of great industrial depression.

"It is a tribute to the creative power of the industry," Mr. Hays said, "that a greater number of outstanding pictures were released during the past year than during 1931, or in fact during some of the preceding and more fortunate years."

Mr. Hays referred specifically to such pictures as "Cavalcade," "Grand Hotel," "King Kong," "Strange Interlude," "A Bill of Divorcement," "Smilin' Through," "Silver Dollar," "I Am a Fugitive From a Chain Gang," "Farewell to Arms," "Secrets," "Forty-second Street," "The Animal Kingdom," "If I Had a Million," "Rasputin and the Empress," "Sign of the Cross," "Back Street" and many others.

"When the story of the present period comes to be written," he said, "there will be a glittering page for the record made by the massed forces of information, culture and entertainment. They have kept the faith during this, the greatest deflationary period in our history. The press of the nation has grown more, not less, important to the political and cultural life of the country. Huge networks of radio broadcasting send forth a service of music and speech, which has now become part of the daily convenience of the American home. Motion picture entertainment with its vast appeal to the millions was stepped up to the requirements of better entertainment."

Improved Social Content

Pictures improved during 1932 from the standpoint of social value as well as from dramatic and entertainment standpoints, Mr. Hays told the industry. He continued:

"Twelve national organizations interested in the social and entertainment merit of motion pictures have been reviewing photoplays during 1932. Seven of the organizations have endeavored to preview all releases." The following table is based on the endorsements of one or more of these committees, according to the Hays report:

Number of feature pictures previewed by seven committees....		476
Total number of pictures variously endorsed for family, adult or child entertainment	(86.7%)	413
Total number of pictures not endorsed	(13.3%)	63
Number of pictures produced by members of the Association on which no review reports were received		27

"Nevertheless this does not call for self-complacency," he warned.

"The resentment created by one bad picture is ten times as great as the articulate approval accorded ten good pictures. Public opinion is in a highly critical mood. It is looking with appraising eyes on government, on finance, on industry. It resents coarseness or vulgarity on the screen.

"We need to stimulate the constructive appreciation of good pictures, without forgetting the inevitably bad effects of poor pictures. The public is not interested in the details of Code regulation. Its final judgment must be based on whether the picture as a whole is wholesome or unwholesome in atmosphere. In no instance can observers of the letter of the Code excuse non-observance of the spirit of the Productive Code."

Sunday Shows Win in N. Y. at Johnstown, Gloversville

Exhibitors are winners in their fights for Sunday shows in two cities of New York state, Johnstown and Gloversville, after campaigns that brought lively happenings in both centers. Church representatives led the opposition.

At Johnstown the adopted ordinance calls for permission to operate theatres between 2 p. m. and 11 p. m. on Sundays. The Gloversville victory assures showings on Sunday nights. The campaign was initiated by the Central New York Theatres Corporation and the Schine interests.

Decision Sets Title Precedent

Superior Judge Thomas P. White in New York has issued a ruling which Felix M. Cunningham and Daniel T. O'Shea, of the RKO legal department, have declared of the utmost importance to picture producers, the decision seen as setting a precedent.

Judge White, sitting in the case of Earl Wayland Bowman, author, who was suing Radio for $113,000 for the use of the same title he had used in a magazine story years ago, took the decision out of the hands of a jury and ruled that no evidence had been presented to show that Mr. Bowman had suffered damages as a result of such use of the title.

The title, "High Stakes," was used first by Mr. Bowman in a short story in the American Magazine for September, 1920. Nine years later, Radio released a picture based on Willard Mack's play of the same name. Judge White, in dismissing the case, declared it was apparent to him there was no "secondary meaning" in Radio's use of the title, which would lead the public to recall Mr. Bowman's story. During the course of the trial, it was brought out that titles cannot be copyrighted, the registering of titles being merely an inter-industry proposition. Mr. Bowman indicated he would appeal the case.

Schenck Issues Denial That Thalberg Plans Resignation

Nicholas M. Schenck, president of MGM, has issued a statement in New York emphatically denying that Irving Thalberg is resigning from his executive post in charge of production. The statement follows:

"Several publications have within the last few days carried a story to the effect that Mr. Irving Thalberg has resigned his position with the Metro-Goldwyn-Mayer Corporation. This is untrue. Mr. Thalberg has not resigned nor has he any intention or desire to resign. His contract still has a number of years to run. He is now in Europe, convalescing from his recent illness. On his trip to Europe he is accompanied by Mr. Charles MacArthur, the well-known playwright, with whom he is preparing a number of scenarios to be used for pictures immediately upon his return from his vacation. These rumors of his resignation have reached Mr. Thalberg's ears and he has requested that I add his emphatic denial to that of my own."

Grainger Drops Suit; Fox Pays Him in Full

With settlement in full by Fox Film Corporation, James R. Grainger's suit against the company for $1,250 as half of his salary for the week ended March 11, has been dropped by his attorney, Saul Rogers.

Maryland's Censors Get Taste of Cut

Maryland's censors are trying to attune themselves to the prospect of an $8,237 reduction of the board's budget, to a total of $22,974, as recommended by Governor Albert C. Ritchie.

THE BIGGEST EXPLOITATION PICTURE *of* 1933!

Advertise it—



3 COLS × 190 LINES



3 COLS × 145 LINES



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Order these special mats from ADV'T DEPT. M-G-M 1540 Broadway, N. Y. C.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned. —THE EDITOR

Picture Snatcher

(Warner Bros.)

Comedy

"Picture Snatcher" marks up another sure-fire audience pleaser for Warner Bros. With Cagney at his best, this exciting comedy moves along with the speed of greased lightning. Against the motivating premise—sensational pictorial journalism — its romance, drama, thrills, have been endowed with a catchy novelty that gripped the interest of the preview audience. Typical of Cagney pictures, it is full of slambang action, seethes with slangy dialogue and rings in a host of surprising developments. In a couple of spots—where the sob-sister Allison and the gangster's moll arduously go on the make for Danny—it gets pretty hot. But even their elimination would have little effect on the underlying punch.

Danny, just out of stir, quits his gangster cronies and talks himself into a job on a lurid scandal sheet. In dramatic comic fashion he grabs a photo that every reporter in town has been after. Set with the managing editor and armed with a candid camera, Danny is on top of the world when Cupid takes a sock at him through Patricia, journalism school student, whose father, Casey, a cop, is the sworn foe of all gangsters, reformed or otherwise. Double-crossing Casey by getting a photo of a death house electrocution, Danny and McLean are in the doghouse for publishing it and the romance explodes as Pat's dad is demoted to the ranks.

A gangster's killing gives Danny his opportunity to stage a sensational comeback. He learns Jerry's hideaway and photographs a thrilling battle as the gangster is killed by a horde of cops. Danny gives credit to Casey for the tip-off and with the old man restored to his captaincy, Jimmy gets Patricia and a $100 a week job on the best paper in town.

Selling "Picture Snatcher" to more than satisfactory box office business shouldn't be such a difficult job. With three such glamorous angles as gangsters, newspaper reporters, and romance, putting a comedy touch to all advertising and exploitation should be the medium. The cast, with Cagney at the top, gives you plenty of names to work with and the title possesses an interest-creating ring. Lines in the dialogue provide splendid advertising copy. There is so much sensationalism in the show that every effort should be made to transmit that sensationalism to the campaign.

Adults of both sexes should get a real thrill out of "Picture Snatcher." Except for two sexy scenes mentioned it's also suitable for all but the youngest children.—McCARTHY, Hollywood.

Produced and distributed by Warner Bros. Based on a story by Danny Ahearn. Adaptation by Allen Rivkin and P. J. Wolfson. Dialogue by Ben Markson. Photography by Sol Polito. Art Director, Robert Haas. Film Editor, Bill Holmes. Directed by Lloyd Bacon. Dialogue director, Wm. Keighley. Gowns by Orry-Kelly. Release date, May 6, 1933. Running time, 75 minutes.

CAST

Danny	James Cagney
McLean	Ralph Bellamy
Patricia	Patricia Ellis
Allison	Alice White
Jerry	Ralf Harolde
Casey	Robert Emmet O'Connor
Grover	Robert Barrat
The Fireman	George Pat Collins
Head Keeper	Arthur Vinton
Leo	Tom Wilson

Pleasure Cruise

(Fox)

Light Comedy

Audiences will find much to remind them of "The Guardsman." Light comedy in vein, the story which makes Andrew a fanatic victim of his jealousy is a yarn of misunderstood marital affections. The characters are English. Most of the action takes place aboard an ocean liner. Dialogue and situations provoke plenty of laughs. Yet the show is draggy in spots, this because the outcome was obvious at the beginning.

After establishing Andrew as a busted aristocrat, kitchen-canary husband of Shirley, eternally jealous of what she is doing in the city while he is at home, the show moves onto the boat. Shirley is on a pleasure cruise. Andrew has signed up as assistant to the ship's barber. Quickly exploding Murchison's ambitions with a fanciful story, he gets rid of one menace. Then, because of mistaken identity, he himself becomes the object of the emotional Mrs. Signus' affections. Orloff meanwhile has developed an undeniable yen for Shirley.

Orloff makes a date with Shirley to meet her in her cabin. Hearing, Andrew locks Orloff in his stateroom and spends the night with his own wife. She thinks Orloff was her companion, but after he finally convinces her that he was not, the show takes on an undignified atmosphere as Shirley goes about the boat trying to discover just whom she did entertain.

Shirley leaves the boat; Andrew gives Orloff her London address and a general meeting of the three follows in the Poole home, where, after a lot of fol-de-rol, Orloff bows out.

Probably the outstanding showmanship factor is the title. "Pleasure Cruise." It has a novel and timely sound that should engineer some appealing advertising and exploitation. Hitching a comedy twist to it; accentuating the glamour, romance and thrill of life and love of carefree freedom from domestic ties on the bounding main should find a receptive response from the stay-at-home.

Best approach would seem to be to accentuate the comedy angle. Go after the feminine contingent strongly. If you had any success with "The Guardsman" a hint that "Pleasure Cruise" is a deep sea version of the same romantic jealous husband angle may stimulate their curiosity.

The show is almost exclusively adult fare. Go after that class with plenty of energy. By circusing the idea of "Pleasure Cruise," stressing gayety, glamour and romance, using the cast names for all they are worth, and binding everything in a way that suggests comedy of a different sort, you may be able to catch the interest of many who otherwise would not be interested.—McCARTHY, Hollywood.

Produced and distributed by Fox. Directed by Frank Tuttle. From the play by Austen Allen. Screen play by Guy Bolton. Photography, Ernest Palmer. Sound recorder, Alfred Bruzlin. Art director, Gordon Wiles. Wardrobe, William Lambert. Musical director, Louis de Francesco. Release date, March 24, 1933. Running time, 72 minutes.

CAST

Shirley Poole	Genevieve Tobin
Andrew Poole	Roland Young
Richard Orloff	Ralph Forbes
Mrs. Signus	Una O'Connor
Henry	Herbert Mundin
Judy	Minna Gombell
Murchison	Theodor Von Eltz
Alf	Frank Atkinson
Crum	Robert Greig
Rollins	Arthur Hoyt

Central Airport

(First National)

Romantic Drama

Centering about three persons—Jim, Jill and Neil—this dramatic romance of flying men and a flying woman, who live and love hazardously, more than satisfied its preview audience. It tells its story with bold, vivid strokes. Its romance is colorful and sometimes daring. Its drama is tense and emotion stirring. Moving with direct action, it utilizes just enough illusion to permit audiences to exercise their imaginations. It is climaxed by a spectacular ocean rescue scene and a sensational fog-shrouded landing that won spontaneous applause. While it is thrilling in its straight air sequences, the story surrounding the human factors is even more important from an entertainment point of view.

Convincing in realism, the story opens with Jim and his transport plane passengers lost in the mountains following a blizzard. The world awaits news of the plane and its human cargo. It sympathizes with Jim, who loses his job as a result of the unpreventable accident. Back home, he sees his brother Neil leave to take up a flying career. Rescuing the parachute jumping Jill from a tree, he joins her barnstorming circus when her partner is killed while stunting.

Partners by day and night all over the country, they arrive in Los Angeles, where Neil sees and falls in love with Jill. She wants marriage. Neil moves on with Jill. They fall in love, and when Jim finds them in what he thinks is a compromising position, Neil is socked and Jill berated before anyone learns the pair are married.

Jim turns aerial soldier of fortune. Neil gets a job as transport flyer.

Jim arrives in Havana. In the next hotel room to Jill, he hears her humming an old love song. He whistles the refrain. They meet again, are gloriously happy for a few minutes, then comes news that Neil has been forced down in the ocean by a tropical storm.



SIX HITS IN A ROW!

"TOPAZE", "OUR BETTERS"
"JASPER", "CHRISTOPHER
STRONG", "KING KONG"
. . and now

Lionel BARRYMORE

Master character creator in the tidal drama of the rise and fall of a famous American family. . .

SWEEPINGS

From the novel by **LESTER COHEN** with **ALAN DINEHART, GLORIA STUART, Eric Linden, William Gargan, Gregory Ratoff . . . Directed by John Cromwell**

NOW AT
RADIO CITY MUSIC HALL
and it looks like a record week!

as we promised months ago
THE BIGGEST MONEY PICTURE OF THE YEAR!

KING KONG

COOPER-SCHOEDSACK PRODUCTION

BALTIMORE, *Hippodrome, holds over second week first time in history . . . all records broken!*

DETROIT, *Greatest attendance since Labor Day!*

WASHINGTON, *two and one half times normal.*

NEW YORK, *After three weeks at Radio City opens on Broadway at Palace to season's high.*

LOS ANGELES, *Playing two-a-day. Grauman wires "cannot avoid a record run . . . every spectator a human twenty-four sheet."*

Boston . . . Buffalo . . . Newark . . . Trenton Utica . . . New Haven and other key spots report same record business!

RKO Radio PICTURES

DAVID O. SELZNICK
Executive Producer

Jim takes off. The rescue is sensational. He runs into fog. His compass tells him the direction to Havana. The airplane offices broadcast a request for all autos to go to the airport and turn on full headlights. Jim brings his passengers down safely. [illegible] is restored to Jill. Jim takes up his soldier-of-fortuning again.

"Central Airport" is both a showmans' and patrons' picture. Laughs have been held down to necessary contrasting comedy. Yet it is so constructed that there is distinct novelty. Women should find much that is appealing in its love story. The men and boys should get a hefty sock out of its drama, adventure, excitement and spectacle.

For such an exciting picture, the title hardly seems to convey all the color of the story. Thus an interest stimulating campaign should be in order. Play up the elements mentioned. Stress the emotional interest. Ballyhoo of the most exciting nature should be an important part of every campaign. No one should overlook the importance of capitalizing on the box office draw of the three leads, Barthelmess, Sally Eilers and Tom Brown.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Based on the story "Hawk's Mate" by Jack Moffitt. Screen play by Rian James and James Seymour. Directed by William A. Wellman. Art director, Jack Okey. Photography by Sid Hickox. Technical effects by Frank Jackman. Film editor, James Morley. Gowns by Orry-Kelly. Release date, April 15, 1933. Running time, 75 minutes.

CAST

Jim ..... Richard Barthelmess
Jill ..... Sally Eilers
Neil ..... Tom Brown
Girl in Wreck ..... Glenda Farrell
Swarthy Man ..... Harold Huber
Mr. Blaine ..... Grant Mitchell
Eddie ..... James Murray
Mrs. Blaine ..... Claire McDowell
Havana Manager ..... Willard Robertson
Amarillo Manager ..... Arthur Vinton
Man in Wreck ..... Charles Sellon

Elmer, the Great

(First National)

Comedy

With the baseball season dawning, "Elmer, the Great," comedy yarn of a swaggering, dumb, 67 home-run-hitting rookie phenom with the Chicago Cubs, looks like a happy spring tonic for anybody's box office. Not as spontaneous in its mirthmaking as Joe E. Brown's other baseball burlesque, "Fireman, Save My Child," it nevertheless generates plenty of laughs. Oddly, for a comedy, it contains a lot of human interest which should make it appealing to both men and women. As for the youngsters, it's right down their alley. Clean, full of action, wildly exciting at times, it rings in a nice little romance.

Starting a little slowly, Elmer is presented as a sterling athlete who would rather eat and sleep than enjoy Babe Ruth's fame. Once in the Cubs' training camp, the way he clouts star pitchers' offerings wins him the regular second baseman's spot. Great copy for sport writers; source of never ending laughs for the rest of the team, he proceeds to bat the Cubs into a pennant with 67 homeruns. He broadcasts over a phony radio "mike," talks familiarly to President Roosevelt and the First Lady. He is drawn into a mix-up with gamblers, gets into jail for fighting and prefers to stay there where he can eat and sleep in peace. After much pleading by an aroused populace, he arrives at Wrigley Field just in time to gum up the last game of the "serious" by stealing second with the bases full and then winning it in the ninth inning with a homerun that drives three mates in before him.

Glamourous comedy showmanship, supporting the baseball appeal, is the natural angle to follow, down-to-earth stuff that takes advantage of all the yarns sports writers concoct about the big league whizzes. Sell the whole show. Sell Brown. Sell the fact that it's based on a play written by Ring Lardner and George M. Cohan. Larder's baseball epics, particularly the old "You Know Me, Al," line, should have a place in every campaign. The men and boys will go for the baseball stuff. Intrigue the women with hints of Elmer's romance with Nellie and his love for his mother. Promise a world's "serious" of fun. Go after the sports writers, tieup with local ball clubs, professional and school. It should be a world's series box office feature.—McCarthy, Hallywood.

Produced and distributed by Warner-First National. Based on a play by Ring Lardner and George M. Cohan. Screen play by Tom Geraghty. Directed by Mervyn LeRoy. Assistant director, Al Alborn. Photography by Arthur Todd. Art director, Robert Haas. Film editor, Thomas Pratt. Gowns by Orry-Kelly. Release date, April 29, 1933. Running time 70 minutes.

CAST

Elmer ..... Joe E. Brown
Nellie ..... Patricia Ellis
Healy High-Hips ..... Frank McHugh
Evelyn ..... Claire Dodd
Walker ..... Preston S. Foster
Whitey ..... Russell Hopton
Nick ..... Sterling Halloway
Mrs. Kane ..... Emma Dunn
Bull McWade ..... Charles Wilson
Sarah Crosby ..... Jessie Ralph
Still Man ..... Douglas Dumbrille
Abbott ..... Charles Delaney
Col. Moffitt ..... Berton Churchill
Jerry ..... J. Carroll Naish
Noonan ..... Gene Morgan

Robbers' Roost

(Fox)

Western

Where patrons derive an hour's entertainment from the enaction of lively stories of the days of yore when hard riding cowboys and quick shooting thieves made for melodrama and romance, this picture will do its share. Where in particular, George O'Brien, one of the foremost of the western stars, has his cinematic following, this picture will do better than its share. It is important in selling the picture to emphasize its authorship, the film having been adapted from a Zane Grey novel.

It is, in effect, mine-run western material, with its full quota of riding, shooting, stealing and splendidly picturesque western mountain scenery for background. Opposite O'Brien, and attractively capable, is Maureen O'Sullivan, who rides a horse admirably, is familiar with the procedure of a western heroine and serves well in the romantic termination with the hero which is the conclusion of all good western motion pictures.

Cut to the wholesome and time-honored pattern of the western feature, this picture has an Englishman as the ranch owner who is being robbed of his cattle by a gang headed by his foreman. His sister, who comes out from England to the Wooly West to annoy, aggravate and finally fall in love with O'Brien, is Miss O'Sullivan, who achieves for the occasion a fairly creditable English accent. O'Brien hits town, knocks the center out of an ace of hearts tossed to a saloon ceiling, and is enticed into the gang and its depredations.

Through the unconscious effort of Miss O'Sullivan, he reneges on his thieving pals, and after much excitement through the hills, succeeds practically single-handed in rooting the robbers from their roost, saving the cattle, and, incidentally, the girl. Injected for moments of excitement are two fast bits of action. One takes place when, at the taunting request of the girl, O'Brien leaps his horse over a deep mountain cleft to sweep up a white flower she desires; the other when he rides a bucking broncho at her order.

Make full use of the O'Brien name where that is of unusual value, appealing to the younger element of the population in all cases, and to the adults who hitherto have displayed a willingness to watch the cowboys.—Aaronson, New York.

Produced and distributed by Fox. Directed by Louis King. From the story by Zane Grey. Screen play by Dudley Nichols. Photographed by George Schneiderman. Sound recorder, Bernard Fredericks. Release date, January 1, 1933. Running time, 64 minutes.

CAST

Jim Wall ..... George O'Brien
Helen ..... Maureen O'Sullivan
Brad ..... Walter McGrail
Aunt Ellen ..... Maude Eburne
Herrick ..... Reginald Owen
Hays ..... William Pawley
Prossie ..... Doris Lloyd
Happy Jack ..... Clifford Stanley
Briggs ..... Gilbert Holmes
Daniels ..... Frank Rice
Tulliver ..... Robert Greig

State Trooper

(Columbia)

Drama

"State Trooper" combines a fairly competent casting with an active story in such a manner as to make for fair entertainment, rather more suitable for exhibition in the smaller theatres of the neighborhood or the small community.

The title is one with which to entice the youngsters, boys especially. Lose no opportunity in going after that patronage, since the story is one which should stand them on their seats. There is ample room for exploitation of an attention-getting type, contacting the local forces of law and order and particularly the nearest arm of the state trooper organization. The method employed by a Broadway theatre showing the picture currently is to be recommended, since large numbers of passersby stopped, looked and perhaps paid. A squad of young men, dressed as colorful state troopers, mounted on motorcycles, rushed about the streets, or stood about the lobby exercising the motors of their "bikes" with a great deal of noise.

For the marquee there are no particularly startling names to offer; the cast is headed by Regis Toomey, personable and two-fisted, and Evalyn Knapp, attractive and fairly capable. Raymond Hatton, Mathew Betz and Edwin Maxwell do well in support. There is a large percentage of action, ranging from a runaway truck loaded with gasoline to the attempted bombing of an oil refinery at night from an airplane.

It all happens in highly expected fashion. There are no surprises, but it moves at a reasonably rapid pace. The sequences of the refinery's fire-fighting forces in action, dressed in asbestos suits, wielding chemical concoctions to combat oil fires, lends another bit of excitement. The picture makes its best appeal to boys and men, with comparatively little at hand with which to engage feminine attention. Action melodrama with an occasional kick, it may be made to draw fairly well at the lesser house.—Aaronson, New York.

Produced and distributed by Columbia. Directed by D. Ross Lederman. Story by Lambert Hillyer. Screen play by Stuart Anthony. Cameraman, Benjamin Kline. Sound engineer, George Cooper. Release date, February 10, 1933. Running time, 68 minutes.

CAST

Michael Rolph ..... Regis Toomey
Jane Brady ..... Evalyn Knapp
Estelle ..... Barbara Weeks
Carter ..... Haymond Hatton
Jarvis ..... Mathew Betz
W. J. Brady ..... Edwin Maxwell
Burman ..... Walter McGrail
Graber ..... Lew Kelley
Jimmy ..... Don Chapman
Morgan ..... Eddie Chandler

Baby Face

(Warner Bros.)

Sophisticated

This is a vivid and revealing picture. Decidedly sexy in atmosphere, it resorts to no subterfuges in driving home its intent of demonstrating how a clever country girl made the most profitable use of her bodily charms in gaining worldly success.

Neither drama nor romance, it bases its appeal for appreciation on the popular interpretation of a circumstance in modern life which many whisper about but nobody likes to acknowledge. Thus while "Baby Face" is anything but a family type picture, it presents that ring of realism that probably will win it more than ordinary favor with the folk who like to have their entertainment tinged with a little scandal. Likewise, it will have another element criticizing it. Undoubtedly it will create controversy.

Basically the story is direct to its point, well directed, and with Barbara Stanwyck appearing to better advantage than in her more recent pictures, it is well acted.

Quitting her home town, being nice to a brakeman in a box car gets Lily a free train ride to New York. In a big bank, she takes her bosses up the line. In turn she's mistress of

the boss of the filing department; then a junior vice president and finally the president. Murder, suicide and terrible scandal ensue as the v. p. realizes the chief has taken Lily away from him.

Sent to Paris, Lily captivates the new bank president, Trenholm. A hard-hearted marriage of convenience ensues. Back in America, the bank crashes. Trenholm is indicted. Polly is going to skip out with her half million dollars, but experiences a change of heart and decides to use her loot to help her husband fight his case.

Presenting a picture of such a type to the favorable box office reactions of your patrons calls for expert showmanship. Undoubtedly in many spots, its exhibition will create bitter controversy. This fact alone indicates that it is a purely adult show. Thus a good straight from the shoulder advance campaign directed at them would seem to be the most logical procedure. Drive right home the fact that it tells the story of a girl who used men to climb the ladder, of a girl who had no remorse, but finally did awaken to a little sense of loyalty.

As the picture is bold, don't succumb to the temptation of white washing it. Handled in the right way—with proper respect for the likes and dislikes of all your steady patrons—"Baby Face" will more than likely show pleasing returns. If you can get by without kicking up a controversy as to the entertainment merits of the film story, by all means do so. Remember you're dealing with a woman who takes the initiative in every case. How the women among your patrons will accept that condition remains to be seen. Thus your main job will be selling "Baby Face" to them. Once the men get wind of what the yarn is all about, their instinctive curiosity will bring them.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Based on a story by Mark Canfield. Screen play by Gene Markey and Kathryn Scola. Directed by Alfred E. Green. Photography by James Van Trees. Art director Anton Grot. Film editor, Howard Bretherton. Gowns by Orry-Kelly. Release date, April 22, 1933. Running time, 74 minutes.

CAST

Lily	Barbara Stanwyck
Trenholm	George Brent
Stevens	Donald Cook
Ann Carter	Margaret Lindsay
Sipple	Arthur Hohl
Jimmy McCoy	John Wayne
Carter	Henry Kolker
The Brakeman	James Murray
Nick Powers	Robert Barrat
Brody	Douglas Dumbrille
Chico	Theresa Harris
The Girl	Renee Whitney
Stolvich	Nat Pendleton
Cragg	Alphonse Etheir
Doorman	Harry Gribbon
Lutza	Arthur De Kuh

The New Deal

(MGM)

Drama

Chief appeal of this picture will be among your patrons who like their entertainment flavored with inspiration. The locale is London, the characters all English, but played by a Hollywood cast. Moving slowly at the start, with much dialogue and heavily British accented, the picture gave the preview audience a task in catching the immediate story drift. That concerns the depression on the centuries old Service store, and about it are built the reactions of Service and Benton and their families. Not until the last reel does much occur to stir audience enthusiasm. Then the film assumes an inspired, "what-have-we-to-worry-about" atmosphere that won a burst of applause even from the gallery gang.

As times get tough, Service is compelled to discharge his forty-year employee-friend, Benton. Then Benton disappears from the film for a long time. In the Service family the grown children, Michael and Caroline, finally come around to see things their father's way; while the wife, Isabel, elopes with another man.

The gigantic store is about to pass into the hands of a price cutting group. Service meets Benton in a little downtown cemetery and is startled to find that the Benton family is making a profitable go of a little pastry business. They return to Service's office and as Michael returns from Germany with some new ideas and Caroline attests her eternal faith, Service turns down the sale proposition. The rain stops. A rainbow appears. Enthusiasm surged. A new day for Service, Inc., based on faith, is dawning.

Ordinary means of creating patron interest are out. Introductory exploitation should focus upon the human interest element. Get over the idea that Lionel Barrymore, as a simple, middle-aged clerk, didn't quit when he lost his job. He picked up a new line and made himself and his family happy. Play up the peculiar woman angle. Isabel Service ran out when she was deprived of her luxuries. Mrs. Benton put her shoulder to the wheel. Straight type ads, personally written, look to be the most effective medium of accomplishing this thought. Stress the romance of faith in town or city, state and country. Drive home the idea that he is a timely, modern, inspirational lesson. Seldom has there been a picture that affords you a better opportunity for psychological contacts with newspapers and business houses. Create the impression among your patrons that it is their patriotic, civic and family duty to absorb the inspiring lesson that this picture teaches.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Announced as "Service." Previewed as "Yesterday's Rich." Probable final title "The New Deal." Directed by Clarence Brown. From the play, "Service," by C. L. Anthony. Screen play by Bess Meredyth. Added dialogue by H. M. Harwood. Photographed by Oliver T. Marsh. Release date, May 12, 1933. Running time, 80 minutes.

CAST

Benton	Lionel Barrymore
Service, Sr.	Lewis Stone
Michael	Phillips Holmes
Caroline	Elizabeth Allan
Isabel	Benita Hume
Geoffrey	Colin Clive
Mrs. Benton	Doris Lloyd
Willie	Douglas Walton
Elsie	Viva Tattersal
Bendicot	Lawrence Grant
Warton	Hallowell Hobbs
Gertie	Marion Clayton
Birkinshaw	Alec B. Francis
Mrs. Kentish	Rita Carlyle
Mrs. Munsey	Eily Maylon
Tressitt	George K. Arthur
Burton	Charles Irwin
Barker	Billy Bevan

Private Jones

(Universal)

Comedy-Drama

The indefatigable Lee Tracy, he of the crackling dialogue, forces through another sparkling performance, characterized once again by much dialogue which in any other hands would tend to slow the pace of the picture, but, as rendered by Tracy, serves to impart a lively, swinging vitality to the yarn.

The picture has the elements of good box office, the major ingredient being, of course, Tracy himself, and the reputation which he has developed for himself from the time he left the New York stage to move Hollywoodway. Lee Tracy, as Private Jones of the United States Expeditionary Forces, a soldier by draft and compulsion rather than from choice, a lad who cares little for regulation and less for fighting, unless it be fist-fighting resulting from unending quarreling with anyone available, who gives every impression of a "yellow streak," but comes through at the crucial moment.

Woven into the story is something of a philosophy of pacifism, Tracy at every opportunity questioning the why of fighting "to make the world safe for democracy," against men who "never did him any harm." But that philosophizing never becomes so dominant as to damage the story's pace, and in the ability of Tracy to handle it becomes an asset to the picture as a whole. The picture has moments of almost tragic seriousness, but it never becomes too serious, too wrapped in its drama, the comedy of Tracy always coming to the fore with a rush, the laughs never very far away.

Ably aiding and abetting Tracy are Frank McHugh, always good for a moment's amusement as the camp cook; Walter Catlett as the meek and mild entertainment officer in the canteen in France. Good names in support are those of Donald Cook, Gloria Stuart, Emma Dunn, Berton Churchill. When Tracy's mother dies suddenly, Tracy drops his efforts to evade the draft, and permits himself to be drawn. In France, lonely and disgusted, he is continuously in hot water through the disciplinary efforts of his superior, Cook. He spends most of his time under arrest peeling McHugh's potatoes as K. P. At the front, he continues his belligerant recalcitrance, but finally saves the life of Cook at the risk of his own.

Sell Tracy first in putting this picture over. It may be well not to emphasize too drastically the war as a part of it. Indicate rather that the war is merely a background for the comedy, the general headlong activity of Tracy. Indicate real entertainment of a lively nature, and it may be well to mention the names of other previous Tracy roles as a reminder. Tracy in a different setting this time, as a hard-to-please two-fisted soldier who does not want to fight wars but enjoys fighting personal battles. There is no reason why the youngsters should stay at home, and they probably will enjoy themselves.—Aaronson, New York.

Produced and distributed by Universal. Directed by Russell Mack. Story by Richard Schayer. Screen play by Prescott Chaplin and William N. Robson. Photographed by Charles Stumar. Release date, February 16, 1933. Running time, 89 minutes.

CAST

Bill Jones	Lee Tracy
Lieut. Gregg	Donald Cook
Mary	Gloria Stuart
Helen	Shirley Grey
Williams	Russell Gleason
Mrs. Jones	Emma Dunn
Spivey	Walter Catlett
Howard	Al Hill
Winthrop	Berton Churchill
Cook	Frank McHugh
Von Bergen	Hans Von Twardowski
Von Stach	William Von Brinker
Mrs. Winthrop	Ethel Clayton
Pete Smith	Richard Cramer

From Bethlehem to Jerusalem

(Vitaphone)

Travel Interest

One of the interesting and well executed E. M. Newman "World Adventure" series, this subject carries the audience over the desert country of the Near East from Bethlehem to Jerusalem, indicating with fidelity and interesting accompanying explanation those spots much concerned with the Bible's historical recordings and the founding of Christianity. The current activity of the inhabitants of the Holy Land becomes interesting by reason of the inevitable association with life of a distant past which went on in streets much today as they were in that earlier day.—Running time, 10 minutes.

Babes in the Wood

(United Artists)

Splendid

This subject must inevitably rank as one of the finest of the unquestionably splendid "Silly Symphonies" subjects in Technicolor, produced by Walt Disney of Mickey Mouse fame. Recounting the fairy tale of Hänsel and Gretel, the witch on the broomstick and the fatally enticing candy house, the subject, done with unusual color effectiveness, appeals alike to adults and children. For the youngsters, of course, it is a treat, while the adults enjoy it fully for its cleverness of execution. When an audience in a neighborhood house applauds vociferously at the conclusion of a short subject, that subject is an achievement.—Running time, 8 minutes.

Abe Lyman and Band

(Vitaphone)

Popular Music

The unquestioned radio popularity of Abe Lyman, energetic band leader, serves to make this number a definitely salable short subject, perhaps worthy of special billing. The aggregation renders numerous popular numbers in a rather effective style, with background scenic effects and detail aiding materially in rounding out the subject.—Running time, 10 minutes.

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

APRIL

2—Film Forum, Inc: Regular meeting, at 66 West 12th Street, New York. President, Sidney Howard; Secretary, Margaret Larkin.

3—Associated Assistant Directors: Executive board meeting, at Room 506, 251 West 42nd Street, New York. President, Joseph Nadel; Secretary, Saul Harrison.

4—Allied Theatres of Michigan: Directors meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, John E. Niebes.

5—MPTO of Wisconsin and Upper Michigan: Bi-monthly directors' meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

Allied Theatres of Illinois: Board of directors meeting, at Room 411, Standard Oil Building, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

6—Allied Theatres of Illinois: Regular meeting, at Hotel Congress, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

7—MPTO of Western Pennsylvania: Directors meeting, at 425 Van Braam Street, Pittsburgh. President, William R. Wheat, Jr.; Secretary, Fred J. Herrington.

12—Allied Theatres of Illinois: Board of directors meeting, at Room 411, Standard Oil Building, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

13—Allied Theatre Owners of New Jersey: Semi-monthly meeting, at 303 West 42nd Street, New York. President: Sidney Samuelson.

16mm Film Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, Seventh Avenue and 51st Street, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

17—Associated Assistant Directors: Regular and board meetings, at Room 506, 251 West 42nd Street, New York. President, Joseph Nadel; Secretary, Saul Harrison.

18—Allied Theatres of Michigan: Semi-monthly directors' meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross Secretary, John E. Niebes.

19—Allied Theatres of Illinois: Board of directors meeting, at Room 411, Standard Oil Building, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

20—Lambs Club: Council meeting, at 130 West 44th Street, New York. Shepherd: Frank Crumit.

23—Film Forum, Inc.: Regular meeting, at 66 West 12th Street, New York. President, Sidney Howard; Secretary, Margaret Larkin.

24-28—Society of Motion Picture Engineers: Annual spring convention, at Pennsylvania Hotel, New York. President, Dr. Alfred N. Goldsmith; Convention Chairman: W. C. Kunzman; Chairman of Arrangements: Herbert Griffin.

26—Allied Theatres of Illinois: Board of directors meeting, at Room 411, Standard Oil Building, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

WEST

APRIL

3—International Alliance of Theatre Stage Employees: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Lew C. G. Blix, business representative.

Motion Picture Make-up Artists Association: Weekly meeting of membership, at 1666 North Highland Avenue, Hollywood.

Assistant Directors and Script Clerks Association: Semi-monthly meeting of membership, at 1605 North Cahuenga Boulevard, Hollywood. Richard L'Estrange, executive.

4—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lessing; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, George Landy; Secretary, Sam W. B. Cohen.

Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Drive.

Assistance League: Monthly meeting of executive committee, at 5604 DeLongpre Avenue, Hollywood. Managing director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Motion Picture Relief Fund: Monthly meeting, at 5481 Santa Monica Boulevard, Hollywood. Managing director, Mrs. Abraham Lehr.

5—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles, President, Carl Laemmle; Manager, Harold B. Link.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, Otto K. Oleson; Secretary, Henry Otto.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

6—Independent Motion Picture Producers Association: Monthly meeting, at 6001 Santa Monica Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat Levine.

10—Motion Picture Make-up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Llyod.

Masquers' Club: Semi-monthly meeting, at 1765 North Sycamore Avenue, Hollywood. Harlequin, Antonio Moreno.

11—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lessing; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, George Landy; Sam W. B. Cohen.

Allied Theatre Owners of Southern California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Assistance League: Board of directors' meeting, a' 5604 DeLongpre Avenue, Hollywood. Managing director, Mrs. Lee Wray Turner.

11—International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

12—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

16—Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

17—Motion Picture Makeup Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

17—Assistant Directors and Script Clerks' Association: Semi-monthly meeting, at 1605 North Cahuenga Boulevard, Hollywood. Richard L'Estrange, executive.

18—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lessing; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, George Landy; Secretary, Sam W. B. Cohen.

Assistance League: Board of directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

19—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

19—233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

20—United Scenic Artists of America, Local 235: Monthly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lessing; Vice-president, William B. Cullen.

21—International Alliance of Theatre Stage Employees: Meeting of board of directors, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

24—Motion Picture Make-up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

25—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lessing; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, George Landy, Secretary, Sam W. B. Cohen.

Allied Theatre Owners of Southern California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Assistance League: Board of directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

26—Breakfast Club: Weekly meeting, at 1332 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brother of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

Christie Files Schedule

Christie Film, in Los Angeles, has filed a schedule of assets and liabilities, following its recent bankruptcy petition. Assets, mostly in real estate, are listed at $972,985, while liabilities are $879,786.

Named Publix Manager

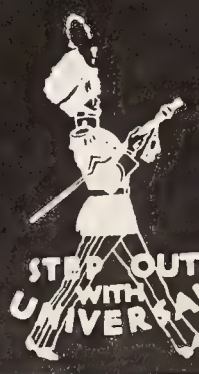
Fred J. Starr, formerly with Warner in Philadelphia, has been named city manager for Publix in Pittsfield, Mass.

Coming!

The Fighting President



The Timeliest Picture of All Time!



TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 166.—(A) Tell us just what, if any, effect the projection of film in poor mechanical condition or smeared with oil and dirt will have on box office receipts. Don't exaggerate. Just reason the matter out. (B) Tell us just what mechanical faults, if any, including oil smear, you have found in films received from an exchange recently. Don't add anything. Just set it forth as nearly as possible "as is." In some cases it may be quite bad enough without exaggeration. (C) Tell us the importance of having the two reels on the rewinder in perfect alignment.

Answer to Question No. 159

Bluebook School Question No. 159 *was: (A) Give us your idea of the damage likely to be inflicted upon film if its rewinding and repairing be entrusted to an usher or other well meaning but incompetent man. (B) Name all those various things which may inflict damage upon film during the process of projection. (C) Name the various possibilities for damage to film in the process of rewinding.*

The following made creditable answers (though the answer selected for publication will convince you that deeper digging might have returned worth-while results): C. Rau and S. Evans, Lester Borst, Dale Danielson, G. E. Doe, Kenneth Dowling, P. W. Edwards, J. Wentworth, T. Van Vaulkenburg, Wilbur Ostrum, J. E. Raynor, H. Edwards, E. E. Parkinson, M. L. Tomlinson, D. L. Prindley and E. O. Olliver, G. C. Hendrie and B. T. Sampson, D. Holler and B. Eliers, T. McGruder, N. McGuire, L. Peterson, K. L. Knight and L. V. Smolley, S. Kay, P. L. Davis and T. Buckstone, D. N. Peters, D. Johnson and F. L. Lindsey, H. Anderson, M. S. O'Brien, D. L. Gaitsley, P. L. Algey and R. Dinmat, F. B. Gamble, J. M. McKinzie, T. R. MacAllen and D. E. Ellis, L. C. Deniels and T. Lewis and F. T. Welter, M. H. Sanders and T. L. Shelton, P. Lambert and S. G. Goss, D. U. Shelton and B. R. Thompson, J. Ahrenson, W. D. Lalley, S. Chestney and T. Lavery, G. M. Marxley, R. Titsey and L. G. Binn and F. Pulter, D. U. Tomms and P. L. Mangan, J. S. Bischoff and L. S. Marksley, L. U. Jumel and D. R. Jumel, J. D. Schneider and C. Cummings, A. Illks and B. R. Rouen, J. L. Richards and T. B. Cudmore, D. L. Solomon and P. Hadley, L. M. and R. Wright, A. Altmand and D. T. Holmes and P. Tapsley, C. L. Daniels, B. Diglah and O. Garling, H. D. Schofield, D. R. Donaldson and B. Sponn, L. Simmons and W. D. Adomson, D. L. Stanhope, A. Lomberg, B. M. May, H. Steele and T. Potter, H. D. Davis, H. D. Cylor, T. L. Banks and W. T. Smith, L. Peterson and D. Donahue, H. B. Jenkins, L. Evans and H. M. Evans, B. E. Danning, L. N. Daliels and M. R. Wining, L. G. Thompson and D. Lilley, T. Torr and L. Davis, B. R. Compton and T. Gaitsley, W. A. Andres, L. T. Chotes and B. L. Buckley, W. S. Andrus, L. Cranlo and G. Deckson, F. D. Prindley, D. Golding, T. H. Heins and G. Framann, G. Lombard and G. Breston, D. L. Stanhope, H. M. Evans, T. G. Sawyer, H. M. Evans, and F. D. Samuels.

I have selected the answer of T. Van-Vaulkenburg to Section A for publication for the reason that it is perhaps the most complete of any, though several others did very well indeed. Van Vaulkenburg says, "In general it may be said that film inspection and repairs in the theatre should only be entrusted to a competent projectionist for the reasons that (a) he has a direct personal interest in having the work well done, which no one else except the manager himself has, (b) he is presumabily capable of doing the work well, if not perfectly, (c) if trouble results he must blame himself.

"If film be inspected and repaired by an usher or other incompetent person we surely might expect to find weak, poorly made splices; film eliminations not replaced by proper length of blank, with resultant break in sound when using disc reproduction; edges of splices improperly scraped, with resultant occasional flashes of white light on the screen; cracked sprocket holes either given no attention at all or improperly 'notched'; changeover marks not eliminated; film cement not properly protected from moisture and evaporation, with result that splices pull apart in use; too much or too little film cement used, with resultant weak splice; mismatched sprocket holes; film rewound too loosely and then 'pulled down,' with resultant scratches in emulsion; film injured by handling with dirty or oily fingers; sound track not properly blocked at splices; injuries inflicted by rewinding too fast; injuries inflicted by improperly adjusted rewinder head and tail pieces; film injured by unnecessarily rough handling; film left unnecessarily exposed, which adds to fire hazard; possible mis-frames not cut out."

(B) I believe Rau and Evans did best on this one. They say, "The various things which may inflict damage on film during the process of projection are (1) worn, hooked or under-cut sprocket-teeth, (2) too much tension at aperture, (3) idlers set too close to film causing idler to ride film, (4) idlers set too far away from film causing film to jump sprocket and become marked and torn, (5) hardened emulsion deposit on film tracks thus scratching film, (6) sprockets out of line causing film to jump sprockets and thus become marked and torn, (7) upper or lower magazine out of line causing film edges to scrape against fire trap, (8) worn magazine valve rollers thus scratching film, (9) too tight takeup tension causing strain on film sprocket-holes, (10) too loose takeup tension causing lower reel to jerk film, (11) too tight feed reel tension causing strain on film sprocket-holes, (12) too loose feed reel tension causing film to be jerked downwards and broken, (13) poor reels causing damage to edges of film or allowing varying tension on film thus causing it to snap back and break, (14) poor film or poor splices, (15) too much oil used on projector so that film is covered with oil, (16) too intense heat on film thus shortening its life, (17) too high starting speed of projector motor, causing great strain of film sprocket-holes, (18) improper threading of film in projector so that too large loops cause film to scrape against mechanism, or film not set properly on sprockets so that idlers or sprocket-teeth damage film."

(C) We will let A. Altman, D. T. Holmes and P. Tapsley talk to us about this one. They say, "(1) Crooked reels, (2) parts of rewinder so mounted that reels on same are out of line with each other, (3) rewinding too fast, which is progressively harmful as faults 1 and 2 are increased; (4) too little tension on tail reel, with result that film is rewound too loosely and likely to be, or even must be pulled down; (5) too much braking tension on tail reel, which means unnecessary strain on film and possibly some minor injury; also wasted electric power, (6) permitting rewind motor to run after rewinding is completed, with result that tail piece slaps around, with probable resultant injury; (7) splice pulling apart in course of rewinding, with possibility of considerable film being run off loosely and perhaps injured; (8) pure carelessness in handling the reels."

COLUMBIA MAKES FILM HISTORY WITH HIT AFTER HIT—BIG B.O. PICTURES ON WAY KEEP UP TERRIFIC PACE!

'Africa' Proves Smash Hit Everywhere!

"So This Is Africa!" the Wheeler-Woolsey mirth provoker, is piling up huge grosses wherever it's shown.

Records that were hung up before the depression have fallen before the box office mastery of this laughter opus. Theatres needed the stimulation of business which the picture is giving, but even more the great public needed to laugh!

In Atlanta the Rialto Theatre couldn't hold all the people who wanted to see it the first week, and it was held over. That first week topped all grosses in many months—in spite of the terrific handicap imposed by the bank holiday.

At the Orpheum, Des Moines, the picture was originally set for four days, but business was so big it was held for a week. At the Orpheum, Salt Lake City, the run had to be extended four days to meet the demand. Big business is also reported from the Palace in Chicago, Keith's in Portland, Me., and E. M. Loew's in Hartford, Conn.

At Keith's Theatre in Washington the attendance figures were tremendously impressive, as was the case also at the New Theatre in Baltimore.

Reports from completed engagements are definite to the effect that "So This Is Africa!" is one of the biggest box office sensations of the past three years.

"Woman I Stole" A Hit

The Columbia Studios have produced another box-office winner in "The Woman I Stole" according to enthusiastic Hollywood reports. The film is a picturization of Joseph Hergesheimer's famous novel, "Tampico." This is a powerful dramatic story with situations that spell box office.

Jack Holt, in the top spot, has another opportunity for one of his virile characterizations. Fay Wray plays opposite him with Raquel Torres, Donald Cook, Noah Beery, Edwin Maxwell, Charles Browne, Ferdinand Muiner and Lee Phelps in important secondary roles. Irving Cummings directed.

"Night of Terror" Big

Columbia has arrayed a cast for the production of "Night of Terror" that is no less imposing than its star and author. Bela Lugosi, famous star of "Dracula," has another great role and is supported by a cast that includes Sally Blane, Tully Marshall, Wallace Ford, Mary Frey and George Meeker. The screen play was authored by Willard Mack, famous playwright, who is also directing the dialogue. Ben Stoloff is the director of this latest thriller.

Adv.



Crowds at RKO Palace Theatre, N. Y., that caused Variety to report, "For the first time in weeks the Palace is in the money."

"Below the Sea" Thriller

A hair-raising sub-sea, hand-to-hand combat between a diver and a monstrous octopus provides the thrilling climax to Columbia's "Below the Sea," from a screen play by Jo Swerling. Director Al Rogell is being widely praised for the drama and thrills he packed into the climatic sequence, which was filmed under seas in Technicolor. Ralph Bellamy and Fay Wray head the cast which includes Frederick Vogeding, Paul Page, Trevor Bland and Esther Howard.

"Trooper" Broadway Hit

"State Trooper," backed by an exceptional exploitation campaign, was Broadway's surprise hit this week, running the Mayfair gross up to the excellent. The theatre box-office has known no let-up since the opening Saturday morning.

Adv.

Menjou Murder Mystery

"The Circus Queen Murder," Columbia's latest contribution in the Anthony Abbott murder mystery cycle, has been completed and set for early release. Adolphe Menjou, following his great success in "Night Club Lady," again portrays the suave and polished Thatcher Colt. Greta Nissen has the leading feminine role with Donald Cook, Ruthelma Stevens, Dwight Frye and Harry Holman in featured parts. Roy William Neill directed. This exciting story was one of the most popular that has appeared in Liberty magazine.

Ann Carver's Profession

Columbia announces that "Ann Carver's Profession," a modern, timely and highly dramatic story, has gone into production with Fay Wray and Gene Raymond in the leads, and Eddie Buzzell directing. The story is by Robert Riskin. This up-to-the-minute picture is expected to start a new cycle, for it invades a hitherto untouched dramatic field.

Adv.



Wheeler-Woolsey laugh hit, "So This Is Africa," rushes good times along to hundreds of theatres right when they need it most.

"Mussolini" Bookings Pour In

Hailed by the press as an exceptionally effective and fascinating achievement, and proven by the extraordinary attendance records hung up to be the foremost box-office hit of the year, "Mussolini Speaks!" was held over for a second week at the Palace Theatre, New York. During the two weeks of this, its world premiere, it is estimated 175,000 persons saw the picture.

No picture in many months has anywhere near equalled this impressive display of box-office strength at the Palace.

On the strength of its showing Columbia reports that bookings have been pouring in from all over the country. Fourteen openings in important cities were set this week. They include a two-a-day engagement at the Tremont Theatre in Boston, beginning March 31st, and a popular price run at the Mosque Theatre in Newark, N. J., beginning March 30th. Others are Bijou Theatre, Springfield, Mass.; Capitol Theatre or Middlesex, Middletown, Conn.; Carroll Theatre, Waterbury, Conn.; Traco Theatre, Tom's River, N. J.; Palace-Strand Theatre, Stamford, Conn.; Harry Arthur Theatre, Meriden, Conn.; College Theatre, New Haven, Conn.; Colonial Theatre, Farrell, Pa.; Crescent Theatre, Mahoningtown, Pa.; Roxian Theatre, McKee's Rocks, Pa.; Lyric Theatre, Endicott, N. Y.; and Grand Theatre, Bellingham, Wash.

Newspaper critics in New York hailed the picture as outstanding, timely and certain to draw large audiences. Brief excerpts follow:

"A great picture. Audience cheered time and again."—*Brooklyn Daily Eagle.*

"Swell. Rounds of applause and handclaps. Mussolini a born camera subject."—*N. Y. Sunday News.*

"A fine show. Holds the screen and the audience. Fascinating—skillful—ever interesting."—*N. Y. American.*

"Should be interesting to persons of all nationalities. See it!"—*N. Y. Daily News.*

"A fine picture. Exciting pictorial record of accomplishment with the Premier a first rate actor."—*N. Y. World-Telegram.*

"Makes a profound impression on all."—*N. Y. Morning Telegraph.*

"A fascinating document of a tremendously fascinating personality. Enthusiastically applauded."—*N. Y. Evening Journal.*

"Stop, Look and Listen!"—*N. Y. Sun.*

"Interesting and instructive...cannot resist a surge of patriotic feeling."—*N. Y. Times.*

Adv.

THEATRE RECEIPTS

Theatre receipts for the calendar week ended March 25, 1933, showed a marked improvement over the previous week, ended March 18. The total for the more recent period was $1,117,502 from 107 theatres in 19 cities, which, compared with a total of $1,067,515 previously, indicates an increase of $49,987. The increase is the more significant since Cleveland is omitted in the current compilation, a strike there having closed all houses. No new "highs" and 11 new "lows" were recorded during the more recent week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Fenway	1,800	30c-50c	"Mystery of the Wax Museum".. (W. B.) and "Sailor's Luck" (Fox)	9,500	"From Hell to Heaven" (Para.).. and "Parachute Jumper" (W. B.)	8,500	.....	
Keith's	3,500	30c-50c	"Parole Girl" (Col.)	18,500	"Our Betters" (Radio).....	13,000	High 12-5 "Frankenstein".....	27,000
							Low 3-9-33 "When Strangers Marry"..	12,000
Keith-Boston	2,900	25c-50c	"Sailor Be Good" (Radio).....	15,000	"Strange People" (Chesterfield)..	12,500	High 4-9-32 "Steady Company".....	26,000
							Low 3-9-33 "Topaze"	11,000
Loew's Orpheum	2,200	25c-50c	"Rasputin and the Empress".... (MGM)	16,000	"Fast Workers" (MGM)	11,000	High 1-24 "Hell's Angels".....	32,500
							Low 3-9-33 "Men Must Fight".....	9,500
Loew's State	3,700	25c-50c	"Rasputin and the Empress" .... (MGM)	17,500	"Fast Workers" (MGM)	13,500	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight".....	11,000
Metropolitan	4,350	35c-65c	"State Fair" (Fox).....	33,000	"42nd Street" (W. B.).....	30,000	High 1-31 "No Limit"	44,500
							Low 3-9-33 "King of the Jungle".....	26,500
Paramount	1,800	30c-50c	"Mystery of the Wax Museum".. (W. B.) and "Sailor's Luck" (Fox)	11,000	"From Hell to Heaven" (Para.) .. and "Parachute Jumper" (W. B.)	9,000	.....	
Buffalo								
Buffalo	3,500	30c-55c	"Our Betters" (Radio).....	9,800	"King of the Jungle" (Para.)....	14,700	High 3-28 "My Past".....	39,500
							Low 3-24-33 "Our Betters".....	9,800
Century	3,000	25c	"Hello, Everybody" (Para.) and "Parachute Jumper" (W. B.)	4,700	"Crime of the Century" (Para.) .. and "Private Jones" (U.)	5,800	High 2-14 "Cimarron"	25,600
							Low 3-24-33 "Hello, Everybody" and "Parachute Jumper"	4,700
Great Lakes	3,000	25c-40c	"42nd Street (W. B.)..... (2nd week)	11,800	"42nd Street" (W. B.)..... (1st week)	16,300	High 8-8 "Politics"	35,100
							Low 2-10-33 "Hot Pepper".....	5,800
Hippodrome	2,100	25c	"Ladies They Talk About" (W.B.)	7,500	"What! No Beer?" (MGM) and.. "The Old Dark House" (U.)	7,000	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old".....	4,200
Hollywood	300	25c	"Jungle Killer" (Century).....	1,100	"Eucharistic Congress" (Standard) and "Hearts of Humanity" (Standard)	800	.....	
Lafayette	3,300	25c	"As the Devil Commands" (Col.) and "State Trooper" (Col.)	8,600	"Child of Manhattan" (Col.) and.. "Midnight Warning" (Mayfair)	6,400	High 4-11 "Ten Cents a Dance".....	24,100
							Low 2-10-33 "Hypnotized" and "Trailing the Killer"	5,100
Chicago								
Chicago	4,000	35c-68c	"The Keyhole" (W. B.).....	42,000	"Men Must Fight" (MGM).....	25,200	High 1-23-32 "Two Kinds of Women"..	67,000
							Low 12-22-32 "The Match King".....	20,000
McVickers	2,284	25c-50c	"Crime of the Century" (Para.)	9,500	"King of the Jungle" (Para.)..... (2nd week)	6,200	High 2-7 "Doorway to Hell".....	38,170
							Low 2-10-33 "Hello, Everybody".....	5,500
Oriental	3,940	35c-68c	"The Big Cage" (U.).....	12,000	"State Fair" (Fox) ..... (3rd week)	8,000	High 3-7 "My Past"	46,750
							Low 3-24-33 "The Big Cage".....	12,000
Palace	2,509	35c-75c	"The Great Jasper" (Radio).....	19,500	"Our Betters" (Radio)	20,000	High 4-2-32 "Cheaters at Play".....	33,000
							Low 12-15-32 "False Faces".....	14,000
Roosevelt	1,591	25c-50c	"Girl Missing" (W. B.).....	8,000	"Dangerously Yours" (Fox)	7,000	High 4-11 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner".....	6,200
Denver								
Aladdin	1,500	25c-40c	"Ladies They Talk About" (W.B.)	3,500	"No More Orchids" (Col.).....	3,200	.....	
Denham	1,700	15c-25c	"The Ferguson Case" (F.N.).....	3,200	"Trailing the Killer" (World Wide)	2,400	.....	
Denver	2,500	25c-50c	"Clear All Wires" (MGM)..... (6 days)	6,000	"She Done Him Wrong" (Para.)..	9,500	High 8-8 "Politics"	25,000
							Low 3-23-33 "Clear All Wires".....	6,000
Orpheum	2,600	25c-40c	"Child of Manhattan" (Col.).....	8,000	"Private Jones" (U.)	12,500	.....	
Paramount	2,000	25c-40c	"Grand Slam" (F. N.)..... (4 days)	1,400	"The Woman Accused" (Para.)..	4,500	High 1-10 "Hell's Angels".....	22,000
			"Whistling in the Dark" (MGM) (3 days)	1,600			Low 3-23-33 "Grand Slam" and "Whistling in the Dark"	3,600
Detroit								
Downtown	2,750	25c-40c	"Our Betters" (Radio).....	5,500	"Private Jones" (U.)	5,200	.....	
Fisher	2,700	15c-40c	"The King's Vacation" (W. B.)..	4,200	"Secret of Madame Blanche".... (MGM)	3,100	.....	
Fox	5,100	15c-40c	"Rome Express" (U.).....	6,500	"Broadway Bad" (Fox).....	7,400	.....	
Michigan	4,000	25c-50c	"What! No Beer?" (MGM).....	10,400	"From Hell to Heaven" (Para.)..	12,600	.....	
United Artists	2,000	25c-50c	"Sign of the Cross" (Para.).....	4,100	"Hallelujah, I'm a Bum" (U.A.).. (2nd week)	3,900	.....	
Hollywood								
W. B. Hollywood	3,000	25c-50c	"42nd Street" (W. B.)..... ($2.00 premiere)	26,000	"Blondie Johnson" (F. N.)..... (2nd week-6 days)	5,500	High 2-7 "Little Caesar".....	30,000
							Low 11-7 "Honor of the Family".....	7,000
Indianapolis								
Apollo	1,100	25c-40c	"Our Betters" (Radio).....	3,000	"Private Jones" (U.)	2,750	High 6-13 "Daddy Long Legs".....	10,000
							Low 3-10-33 "Topaze"	2,500
Circle	2,800	25c-40c	"The Woman Accused" (Radio)...	5,000	"42nd Street" (W. B.)..... (2nd week)	5,000	High 2-14 "Cimarron"	13,000
							Low 3-3-33 "Sign of the Cross"..... (Second run)	2,500
Indiana	3,300	25c-40c	"Parachute Jumper" (W. B.).... (40c)	15,000	"She Done Him Wrong" (Para.).. (9 days)	8,000	High 1-17 "Her Man"	25,000
							Low 3-3-33 "20,000 Years in Sing Sing"	5,000
Palace	2,800	25c-40c	"Fast Workers" (MGM)..... (2nd week)	4,500	"Fast Workers" (MGM) ..... (1st week)	4,000	High 5-2 "Trader Horn"	22,000
							Low 3-3-33 "Clear All Wires".....	3,500

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Kansas City								
Mainstreet	3,049	25c-40c	"So This Is Africa" (Col.)	5,500	"Our Betters" (Radio)	4,800	High 1-9-32 "Peach o' Reno"	25,500
							Low 3-7-33 "The Great Jasper"	4,000
							(Second week of straight film policy.)	
Midland	4,000	25c	"Red Dust" (MGM) (7 days and Sat. midnite show)	6,700	"Fast Workers" (MGM) (7 days and Sat. midnite show)	6,500	High 1-5-33 "Strange Interlude"	30,000
							Low 12-8-32 "Man Against Woman"	6,000
Newman	2,000	25c-50c	"The Woman Accused" (Para.) (8 days and Sat. midnite show)	5,200	"King of the Jungle" (Para.) (7 days and Sat. midnite show)	5,000	High 2-27-32 "Shanghai Express"	25,000
							Low 3-14-33 "King of the Jungle"	5,000
Uptown	2,000	25c-40c	"Sailor's Luck" (Fox)	3,000	"The Match King" (F. N.) (7 days and Sat. midnite show)	2,500	High 1-10 "Girl of the Golden West"	8,000
							Low 5-21-32 "Lena Rivers"	2,000
Los Angeles								
Loew's State	2,416	25c-40c	"Sailor's Luck" (Fox)	15,000	"What! No Beer?" (MGM) and "Broadway Bad" (Fox)	9,000	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Paramount	3,596	25c-40c	"A Lady's Profession" (Para.)	11,500	"King of the Jungle" (Para.)	10,000	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	25c-55c	"Goona Goona" (First Div.) and "Past of Mary Holmes" (Radio)	9,000	"The Great Jasper" (Radio)	2,000	.....	
W. B. Downtown	2,400	25c-50c	"42nd Street" (W. B.)	19,000	"Blondie Johnson" (F. N.) (2nd week)	7,100	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
W. B. Western	2,400	25c-45c	"Parachute Jumper" (W. B.)	5,300	"Blondie Johnson" (F. N.)	3,100	.....	
Minneapolis								
Century	1,640	25c-40c	"Men Must Fight" (MGM)	4,000	"State Fair" (Fox) (return engagement)	4,500	.....	
Lyric	1,238	25c-40c	"Mystery of the Wax Museum" (W. B.)	2,500	"Broadway Bad" (Fox)	2,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum	2,900	25c-50c	"Hallelujah, I'm a Bum" (U.A.)	7,000	"So This Is Africa" (Col.)	6,500	.....	
State	2,300	25c-55c	"Employees' Entrance" (F.N.)	6,500	"She Done Him Wrong" (Para.)	7,000	High 1-2-32 "Sooky"	10,000
							Low 3-10-33 "King of the Jungle"	3,500
Montreal								
Capitol	2,547	25c-60c	"What! No Beer?" (MGM) and "The Woman Accused" (Para.)	9,500	"Frisco Jenny" (F. N.) and "Employees' Entrance" (F. N.)	9,500	High 1-10 "Just Imagine"	18,000
							Low 12-23 "The Guardsman" and "The Tip Off"	8,000
Imperial	1,914	15c-50c	"L'Ane de Buridan" (French)	1,800	"Don Juan de la Montagne" (French)	2,200	High 1-17 "Office Wife"	10,000
							Low 3-24-33 "L'Ane de Buridan"	1,800
Loew's	3,115	25c-75c	"Crime of the Century" (Para.)	11,000	"Dangerously Yours" (Fox)	11,500	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	25c-75c	"Secret of Madame Blanche" (MGM)	10,500	"She Done Him Wrong" (Para.)	12,000	High 4-2-32 "One Hour With You"	19,500
							Low 12-23-32 "Life Begins"	8,500
Princess	2,272	25c-60c	"Perfect Understanding" (U.A.) and "Nagana" (U.)	7,500	"Uptown New York" (World Wide) and "Hypnotized" (World Wide)	7,500	High 4-1 "City Lights"	22,500
							Low 12-23-32 "The Crusader" and "Hearts of Humanity"	6,000
New York								
Astor	1,120	55c-$2.20	"The White Sister" (MGM)	14,559	"Rasputin and the Empress" (MGM) (12th week-6 days)	5,800	High 1-2-32 "Hell Divers"	24,216
							Low 3-26-33 "The White Sister"	14,559
Cameo	549	25c-75c	"Shame" (Amkino) (2nd week)	3,250	"Shame" (Amkino) (1st week)	4,750	.....	
Capitol	4,700	35c-$1.65	"Fast Workers" (MGM)	25,641	"Men Must Fight" (MGM)	27,900	High 1-9-32 "Mata Hari"	110,466
							Low 2-2-33 "Whistling in the Dark"	23,600
Gaiety	807	55c-$1.65	"Cavalcade" (Fox) (11th week)	8,900	"Cavalcade" (Fox) (10th week)	8,900	.....	
Mayfair	2,300	35c-85c	"Love in Morocco" (Gaumont-British)	7,800	"Crime of the Century" (Para.)	8,200	High 12-12 "Frankenstein"	53,800
							Low 3-10-33 "Racetrack"	7,100
Palace	2,500	25c-75c	"Mussolini Speaks" (Col.) (2nd week)	7,250	"Mussolini Speaks" (Col.) (1st week)	12,600	.....	
Paramount	3,700	35c-99c	"Strictly Personal" (Para.)	43,600	"The Woman Accused" (Para.)	27,100	High 2-7 "Finn and Hattie"	85,900
							Low 2-2-33 "Hello, Everybody"	15,600
Rialto	2,200	40c-85c	"From Hell to Heaven" (Para.)	11,000	"She Done Him Wrong" (Para.) (Second run)	12,000	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-85c	"Secrets" (U. A.)	27,440	"Perfect Understanding" (U. A.) (3rd week)	8,200	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
RKO Music Hall	5,945	35c-$1.65	"Sailor's Luck" (Fox)	54,385	"Christopher Strong" (Radio)	64,257	.....	
RKO Roxy	3,700	35c-$1.65	"King Kong" (Radio) (3rd week)	27,956	"King Kong" (Radio) (2nd week)	32,330	.....	
Roxy	6,200	25c-35c	"After the Ball" (Fox)	15,300	"Heritage of the Desert" (Para.)	15,500	High 1-1-32 "Delicious"	133,000
							Low 1-26-33 "Air Hostess"	9,100
Strand	3,000	25c-85c	"42nd Street" (W. B.) (2nd week)	35,321	"42nd Street" (W. B.) (1st week)	41,778	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Oklahoma City								
Capitol	1,200	10c-40c	"Our Betters" (Radio)	3,200	"Woman Accused" (Para.)	1,800	High 2-7 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"	1,350
Criterion	1,700	10c-55c	"The King's Vacation" (W. B.) (6 days)	4,000	"King of the Jungle" (Para.)	2,000	High 2-21 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires"	1,800
Liberty	1,500	10c-35c	"Broadway Bad" (Fox) (4 days)	1,200	"The Death Kiss" (World Wide) (4 days)	600	High 1-24 "Under Suspicion"	7,200
			"When Strangers Marry" (Col.) (3 days)	1,100	"The Fourth Horseman" (U.) (3 days)	500	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"Sailor's Luck" (Fox)	2,000	"Child of Manhattan" (Col.)	1,900	High 9-19 "Young As You Feel"	11,000
							Low 3-11-33 "Employees' Entrance"	1,400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Omaha							
Orpheum	3,000	25c-40c	"Cohen and Kellys in Trouble".. (U.) and "Parole Girl" (Col.)	7,000	"Sailor Be Good" (Radio)..... (3 days) (25c-50c)	4,500	High 2-14 "Cimarron" 25,550
					"Our Betters" (Radio)..... (4 days)	4,000	Low 3-24-33 "Cohens and Kellys in Trouble" and "Parole Girl" 7,000
Paramount	2,900	25c-50c	"42nd Street" (W. B.).....	9,500	"She Done Him Wrong" (Para.)..	9,500	High 4-23-32 "Tarzan, the Ape Man".. 13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
State	1,200	15c-25c	"42nd Street" (W. B.)..... (3 days) (25c-50c)	3,000	"Employees' Entrance" (F. N.)... (4 days)	750	High 3-14 "Trader Horn" 10,000
			"From Heaven to Hell" (Para.) (5 days)	900	"Girl Missing" (W. B.)..... (3 days)	500	Low 2-10-33 "The Devil Is Driving" and "The Intruder" 1,000
World	2,500	25c-40c	"Lawyer Man" (W. B.) and.... "Face in the Sky" (Fox)	6,500	"Crime of the Century" (Para.).. and "Fast Life" (MGM)	6,250	High 4-11 "Men Call It Love"..... 16,000
							Low 11-28 "The Cisco Kid"..... 4,500
Philadelphia							
Arcadia	600	25c-50c	"Madame Butterfly" (Para.)..... (6 days)	2,200	"Tonight Is Ours" (Para.)..... (6 days)	2,000	High 12-17 "The Guardsman" 6,500
Boyd	2,400	40c-55c	"She Done Him Wrong" (Para.) (6 days)	15,000	"King of the Jungle" (Para.).... (6 days)	10,000	Low 10-1-32 "Make Me a Star"..... 1,500
Earle	2,000	40c-65c	"The Great Jasper" (Radio)..... (6 days)	13,000	"Private Jones" (U.)..... (6 days)	17,000	High 1-5-33 "Breach of Promise"..... 29,000
							Low 7-23-32 "Miss Pinkerton"..... 12,500
Fox	3,000	35c-75c	"After the Ball" (Fox)..... (6 days)	16,500	"Rome Express" (U.) ..... (6 days)	16,500	High 2-7 "Man Who Came Back"..... 40,000
							Low 6-18-32 "Mystery Ranch"..... 15,000
Karlton	1,000	30c-50c	"Air Hostess" (Col.)..... (5 days)	2,500	"Grand Slam" (F. N.) ..... (6 days)	3,500	High 5-2 "City Lights" 8,000
							Low 3-23-33 "Air Hostess"..... 2,500
Keith's	2,000	15c-35c	"Jungle Bride" (Monogram)..... (6 days)	6,000	"State Trooper" (Col.) ..... (6 days)	6,500	High 1-30-32 "Arrowsmith" 27,000
							Low 3-23-33 "Jungle Bride"..... 6,000
Locust	1,400	55c-$1.10	"Cavalcade" (Fox) ..... (7th week-6 days)	7,000	"Cavalcade" (Fox) ..... (6th week-6 days)	7,500	.....
Stanley	3,700	40c-65c	"42nd Street" (W. B.)..... (3rd week-6 days)	21,500	"42nd Street" (W. B.)..... (2nd week-6 days)	19,000	High 12-19 "Frankenstein" 31,000
							Low 7-25 "Rebound" 8,000
Stanton	1,700	30c-55c	"Cohens and Kellys in Trouble" (U.) (6 days)	5,500	"Luxury Liner" (Para.)..... (6 days)	7,500	High 3-21 "Last Parade" 16,500
							Low 3-23-33 "Cohens and Kellys in Trouble" 5,500
Portland, Ore.							
Broadway	1,912	25c-40c	"Clear All Wires" (MGM).....	7,000	"King of the Jungle" (Para.)....	6,500	High 1-10 "Min and Bill" 21,000
							Low 10-1-32 "The Crash" 2,800
Liberty	1,800	15c-25c	"Robbers' Roost" (Fox).....	2,000	"She Done Him Wrong" (Para.).. (4th week)	3,300	.....
Oriental	2,040	25c-35c	"Nagana" (U.)	2,400	"Goona Goona" (First Div.).....	2,800	.....
RKO Orpheum	1,700	25c-55c	"Our Betters" (Radio)	4,500	"Great Jasper" (Radio).....	4,000	High 2-14 "Cimarron" 20,000
							Low 3-17-33 "Great Jasper"..... 4,000
United Artists	945	25c-40c	"Blondie Johnson" (F. N.).....	5,000	"Perfect Understanding" (U. A.)..	4,600	High 1-10 "Hell's Angels" 12,500
							Low 3-10-33 "Madame Butterfly" 1,600
San Francisco							
Columbia	1,550	50c-$1.50	"Rasputin and the Empress" .... (MGM) (3rd week)	9,000	"Rasputin and the Empress"..... (MGM) (2nd week)	9,200	.....
Embassy	1,380	25c-50c	"As the Devil Commands" (Col.)	4,000	"Hound of the Baskervilles" (Ind.)	2,000	.....
Filmarte	1,400	25c-50c	"Russia at Work" (Foreign)....	1,750	"Rome Express" (U.) ..... (2nd week)	2,000	.....
Golden Gate	2,800	25c-65c	"Our Betters" (Radio).....	13,500	"Great Jasper" (Radio).....	12,800	High 2-9-33 "The Mummy" 25,500
							Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-75c	"Strange Interlude" (MGM).....	18,000	"42nd Street" (W. B.)..... (2nd week)	13,000	High 1-9-32 "The Champ" 35,600
							Low 8-12-32 "Devil and the Deep"..... 9,500
St. Francis	1,435	25c-50c	"What! No Beer?" (MGM) and "Broadway Bad" (Fox)	13,500	"Tonight Is Ours" (Para.) and.. "Fast Life" (MGM)	8,500	.....
United Artists	1,200	25c-50c	"Maedchen in Uniform" ..... (Krimsky & Cochran)	5,000	"Afraid to Talk" (U.).....	5,500	.....
Warfield	2,700	35c-90c	"Sailor's Luck" (Fox).....	15,000	"King of the Jungle" (Para.)....	13,000	High 3-14 "Parlor, Bedroom and Bath" 28,000
							Low 3-9-33 "Woman Accused" 12,000
Seattle							
Blue Mouse	950	25c-50c	"Maedchen in Uniform"..... (Krimsky & Cochran)	3,000	"Goona Goona" (First Div.).....	3,000	.....
Fifth Avenue	2,750	25c-55c	"Face in the Sky" (Fox) and.... "The Woman Accused" (Para.)	5,500	"From Hell to Heaven" (Para.) and "Secret of Madame Blanche" (MGM)	5,000	High 7-30-32 "Million Dollar Legs".... 18,500
							Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche" 5,000
Liberty	2,000	10c-25c	"No More Orchids" (Col.).....	3,750	"Hypnotized" (World Wide).....	3,250	High 1-10 "The Lash" 11,500
							Low 11-11-32 "Amazon Head Hunters" 3,000
Music Box	950	25c-50c	"Private Jones" (U.)	4,250	"Topaze" (Radio).....	3,750	High 2-28 "City Lights" 14,000
							Low 11-25-32 "The Crooked Circle".... 3,000
Paramount	3,050	25c-55c	"She Done Him Wrong" (Para.) (return engagement)	6,500	"King of the Jungle" (Para.)....	5,000	High 1-10 "Paid" 18,000
							Low 3-18-33 "King of the Jungle"..... 5,000
Rex	1,500	15c-25c	"Sailor Be Good" (Radio).....	4,000	.....		.....
Washington							
Columbia	1,232	25c-40c	"The Jungle Killer" (Century)..	2,750	"Luxury Liner" (Para.).....	3,200	.....
Earle	2,323	25c-66c	"King of the Jungle" (Para.)....	18,000	"From Hell to Heaven" (Para.)..	23,000	.....
Fox	3,434	25c-66c	"Broadway Bad" (Fox).....	23,250	"Crime of the Century" (Para.)..	33,000	.....
Loew's Palace	2,363	35c-55c	"Rasputin and the Empress".... (MGM)	15,500	"Fast Workers" (MGM).....	9,500	.....
Metropolitan	1,600	25c-55c	"42nd Street" (W. B.)..... (2nd week)	5,200	"42nd Street" (W. B.)..... (1st week)	7,500	.....
Rialto	1,900	25c-55c	"The Big Cage" (U.)..... (2nd week)	3,000	"The Big Cage" (U.) ..... (1st week)	4,800	.....
RKO Keith's	1,832	25c-55c	"Our Betters" (Radio).....	8,750	"So This Is Africa" (Col.)..... (8 days)	10,500	.....

Decentralization Termed Sales Aid

Independent theatre owners who have been away from the industry are returning due to decentralization, bankruptcies and receiverships, according to A. W. Smith, Jr., Warner distribution executive. Mr. Smith pointed out that these are among the men who created the industry and brought it to its peak years. "They have a real intimate knowledge of their situations and their audiences," Mr. Smith said, "and they live with their theatres.

"From all present indications, the buying of pictures for the new season will be done in the field by the men who actually operate the theatres," Mr. Smith added. "This should have a tendency to speed up the buying and the selling of the 1933-34 product of all companies."

Mr. Smith declared that his company has been building up a department for servicing specially selected accounts with full and complete campaigns for Warner features. Already, about 400 theatre owners, all of whom have been picked as being "showmen" of above the average, are receiving this service. "A special exploitation crew contacts theatres in strategically located cities and attempts to show these exhibitors the exploitation possibilities of the important pictures," he said. There is no charge for this service, he added.

"Elasticity of our feature release schedule, due, principally, to a policy of timeliness of subjects, will enable us to release the full complement of 60 features this season, and more if necessary." Six westerns are in addition, but the company probably will not produce westerns next season, in line with the trend.

Mr. Smith predicted that all theatres shortly will benefit from quality releases from all companies to be available in the next few months.

Majestic Holds Sales Convention

First annual convention of Majestic's franchise holders and branch managers was held at the Hotel Warwick in New York this week. Plans for the 1933-34 season were discussed; production costs determined and decision made to release at least 15 features in 1933-34. During the present season Majestic is releasing 15 features, six westerns produced by Jack Hoxie and five Equitable pictures.

Franchise holders who attended the convention included Herman Gluckman, president, New York; William D. Shapiro, executive vice-president, Boston and New Haven; A. Luchesse, Philadelphia and Washington; Jack Berkowitz, Albany, Buffalo and Detroit; B. N. Judell, Chicago, Indianapolis, Milwaukee and St. Louis; Morris Segal, Cincinnati and Cleveland; Joseph Simmonds, Los Angeles and San Francisco; J. Silverman and B. Clemmons, Dallas and Oklahoma; Nat Levine, Seattle and Portland, Ore.; T. A. Branon, Atlanta, Charlotte and New Orleans; C. C. McDermond, Salt Lake City, Denver and Kansas City; M. Wintroub, Omaha and Minneapolis; Oscar Hanson, Canada, and Phil Goldstone, producer.

JENKINS' COLYUM

Neligh, Nebraska

DEAR HERALD:

Far be it from us to fish for compliments. Our fishing has been mostly for trout and bass, but when we receive a compliment from a lady we never heard of before, that *is* something.

Miss Bess Whitehead Scott devoted her entire column in the Houston *Post* to this itinerant scribe, and wondered if we were as nice as our writing would indicate. Modesty forbids us from answering that question, but we might assure Miss Bess that writing is about the poorest thing we do.

We will bet our airdale pup, which is half bull and half skyoodle, that the next time we visit Texas we will put Houston on our visiting list in general and the Houston *Post* in particular, and we will invite Miss Bess to have dinner with us. If she has a husband we will want him included, for listen, Oscar, we never take Texas married ladies to dinner without their husbands. Oh, no, not us, their graveyards are growing fast enough as it is. We know those Longhorns. Miss Scott's article just goes to prove what we have always contended, that those Texas folks are the salt of the earth, and we are very fond of salt.

▽

Either Walter Winchell was mistaken in his broadcast remarks the other night or we have not been keeping up with the trend of events. We understood him to predict that the Hollywood studios would be closed within six months and the entire movie colony moved to New York. As Walt Mason used to say, "That's important if true." Being of a rationalistic turn of mind, we are giving it as our private opinion that there isn't a darn thing to it.

The Hollywood producers have made some very serious business blunders that have cost the industry untold millions, but we are giving them credit of having more business sense than to wreck all those studios and move down to New York and take the entire colony with them.

Prophecies don't amount to much unless they are based on reason and common sense, and if there would be any reason and common sense in the producers doing that, then we will subscribe to Einstein's theory of "Relativity" and swallow every word of the Mother Hubbard stories. Yes, sir, b'gosh, we would. We may have misunderstood Walter. He talks so fast that it makes everything rattle around in our gourd, and he is generally through before our think tank goes into action.

If the producers want to try a new location why not try Neligh, Nebraska. The Elkhorn river is handy where the stars could take a bath if they cared to; we have one mail each way a day; there are bootleggers enough to supply all the demands of the trade, and Greta Garbo could talk Swedish with Pete Johnson and Joe Krohn. This location has New York beat a mile, for down there they talk mostly St. Patrick's Day and Yiddish.

▽

We can't disabuse our mind of the conviction that Hollywood Herald is growing in importance to all branches of the industry with every issue. There is one thing, however, we'd like to call Wid Gunning's attention to. Towit: He sometimes uses words and phrases that would have given Webster a headache, towit again. He said, "The Theodores will provide the 'terpsichorean' entertainment." Now this may be clearly understood by well informed people, but to us folks who make up the common herd, he might have meant a clam bake, a dog fight or a weeny roast. If he had said that they would furnish the *"shindig"* we would have known what he was talking about. Tone 'er down a little Wid, tone 'er down. *"Terpsichorean,"* for gosh sake, where'd that come from? The next thing we know he will be trying to run that "Technocracy" stuff in on us, and then we *will* fight.

▽

Columbia's press agent, in writing a story for their picture "Beneath the Seas," says they captured an octopus that measures sixteen feet from tip to tip and are holding it in a bathing tank and feeding it mussels and crabs. He also says they have a turtle that weighs 600 pounds.

It has always been our belief that Elmer Gailey of Wayne, Nebraska, and H. J. Longacre of Glenwood, Minnesota, held the belts for fish stories. Now this Hollywood guy shows up. The next thing we hear from out there they will have captured a whale and found Jonah inside of him.

▽

We're told about a onetime Broadway star being in destitute circumstances. Isn't there something about it that is a little out of plumb when a stage or screen star who has been drawing a princely salary for years should be in dire want?

If they will give us the salary that some of them draw for six months, they can have all the rest of the money in the world. Boy, wouldn't we go fishing then?

▽

We are just in receipt of a somewhat lengthy letter from Mr. G. R. Miller of the Legion theatre at Wynyard, Sask., in which he takes occasion to pan us for some remarks we made in this colyum recently with reference to the cancellation of the foreign debts. He says: "When you tackle international finance it is quite evident that you have not covered the subject like an April shower." We plead guilty to the indictment.

He also says when we confine ourself to theatres and theatre business we are 99 per cent correct. We most sincerely thank Mr. Miller for this compliment, but we believe he has our rating rather too high, for what we *don't* know about the theatre business would make a fair sized library.

This makes the third compliment we have received since we have been writing this colyum. One came from Miss Scott, as noted, and one from C. J. Hartman of Carnegie, Oklahoma. This gives the United States 50 per cent the best of it.

We would like to go to Wynyard sometime and meet Mr. Miller, for we will bet our last nickel that he's a mighty swell chap, just like all the other Canadian boys we have met.

▽

We tuned in on the radio the other night and heard a jazz orchestra playing "Those Henhouse Blues" and we have felt sorry for the hens ever since. If we were a rooster we'd take up a collection for 'em.

▽

First, for several weeks, our stomach went haywire with a high blood pressure, and after Doc got that tuned down to pretty nearly normal, North Dakota went on a rampage and sent us down a blizzard. Then came the bank holiday when the cashier wouldn't give us a pleasant look. But now the sun has come out, the robins are here, the ducks have started north, and April Shower is ra'rin' to go, so northern Iowa, northern Illinois, Wisconsin and Minnesota, look out for us, we'll be in to see you, and here's hopin'.

J. C. JENKINS
The HERALD's Vagabond Colyumnist

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

AMERICAN MADNESS: Walter Huston, Pat O'Brien—A fine picture. Played it during the bank holiday period, and a rather appropriate subject. Story of a bank run caused by dame rumor. In spite of the timeliness of the subject we only did average business. Played Mar. 15.—L. F. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. Small town patronage.

AS THE DEVIL COMMANDS: Neil Hamilton, Mae Clark—A mercy murder, a large legacy, a girl, and a trial. All ends well and the audience went home happy. Business—the best we have had since the "holiday." Played Mar. 13.—L. F. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. Small town patronage.

FORBIDDEN TRAIL: Buck Jones—An extra good western picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

STATE TROOPER: Regis Toomey, Evalyn Knapp—A fair program picture. Played it on family night and pleased all. Played Mar. 6.—L. F. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. Small town patronage.

WASHINGTON MERRY GO ROUND: Lee Tracy—The best all-round entertainment in a long time. If you can get them in it will please as near 100 per cent as any show produced this season. Wonderful story, wonderful acting and everything you could expect in a show. It's simply great. Played Mar. 9.—H. J. Eagan, American Theatre, Wautoma, Wis. Rural patronage.

First Division

THE BIG DRIVE: Got them in and they liked it. What more?—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess—In my opinion one of the best First National has produced. It comes as near pleasing everyone as it is possible. It drew 50% above average business and built up second night. It's a pleasure to run good clean high class pictures of this kind. Here's hoping First National will continue making this class of Product.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

CENTRAL PARK: Joan Blondell—A good action picture. Very exciting, also entertaining. Pleased them all.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CENTRAL PARK: Joan Blondell—A real picture for any audience. Started off on Sunday to a fair crowd and increased next two days. Played Feb. 26. Running time, 55 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

EMPLOYEES ENTRANCE: Warren William, Loretta Young—Great entertainment. A little raw but I guess that is what they want because everyone liked it.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

FRISCO JENNY: Ruth Chatterton—Swell show. Who said not for Sunday? Good any day. Another Warner hit, with all capital letters. Chatterton wonderful. Running time, 69 minutes.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

GRAND SLAM: Paul Lukas, Loretta Young—A great little comedy. The more Warners I run the better they get. Boy, what they will be in August???? Even Dad Jenkins says this is a great show.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

GRAND SLAM: Loretta Young, Paul Lukas—An entertaining picture and a treat for bridge fans. Story and dialogue neatly blended. Young and Lukas share honors for a fine bit of acting. Plenty of laughs contributed by Frank McHugh and Glenda Farrell keeps the picture on an entertaining basis. Winsome Helen Vinson holds her own with a fine bit of acting. First National hits the spot as usual. Pleased all who saw it. Fair business against heavy odds. Played Mar. 20-21. Running time, 65 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

SILVER DOLLAR: Edward G. Robinson—"Silver Dollar" is a natural and should make money in any situation. Step on this one and you won't go wrong. Played Feb. 28. Running time, 78 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

THREE ON A MATCH: Joan Blondell—Good picture to a fair business. Not big, but will satisfy your patrons, and after all that is what you want. It looks like Warner-First National are right up to the top this year.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

TIGER SHARK: Edward G. Robinson—A mighty good picture. This star makes them all good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Good crowds each day. Joe E. Brown goes over big in this town. First National and Warner has certainly delivered a nice bunch of pictures this year. Running time, 72 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Fox

AFTER THE BALL: Esther Ralston—This picture was too new to do me any good. I think I was about the first in the state to show it. It is fairly good for its kind, but did not draw largely because Louisiana banks are still closed. It is a foreign made picture and will not please in small towns. Played Mar. 15-16.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

BROADWAY BAD: Joan Blondell, Ricardo Cortez, Ginger Rogers—A program picture that seemed to please our patrons. Miss Blondell is exceptionally good. In fact think this is her best work. Played her Mar. 16-17.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOT PEPPER: I call it a lemon. If you enjoy listening to two marines fighting and quarreling, robbing and cheating each other for an hour and a half, then play it. In my opinion the poorest picture from Fox this year. I am no lily myself, but I can't go for the rough stuff in this picture. It has no place in a decent house. Had I seen it first, I would not have run it. This thing resembles "What Price Glory" like a hot dog looks like an Eskimo pie. See it before you run it.—S. H. Rich Theatre, Montpelier, Idaho. Small city patronage.

ME AND MY GAL: Joan Bennett, Spencer Tracy—Fair comedy drama, that neither pleased nor displeased. No extra business. The stars both do clever work. Would say a bit too much "wise" wise-cracking added to their parts. Played Mar. 17-18.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

ROBBERS' ROOST: George O'Brien, Maureen O'Sullivan—One of the best westerns it has ever been our pleasure to show. Miles and miles above average westerns. Tell your customers it's plenty good and you don't have to hide while they're going out.—J. A. Meredith, Garden Theatre, Sigourney, Iowa. General patronage.

STATE FAIR: Janet Gaynor, Will Rogers—Broke all box office records with this. Don't see how any town or theatre regardless of size can miss this one. Had four people in that had never been inside a theatre before. Especially adaptable to rural communities. Don't fail to play it if at all possible. Played Feb. 26-27.—H. R. Hisey, State Theatre, Nashville, Ill. General patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—These stars always draw a certain class of patronage and while the show is quite slow moving it pleases quite generally. Played Mar. 1.—H. J. Eagan, American Theatre, Wautoma, Wis. Rural patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Entertaining, well acted drama. Pleased. Drew just a shade better business, but played during "Holiday," so test not a fair one. Played Mar. 12-13. Running time, 75 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

Majestic

THE CRUSADER: Evelyn Brent, H. B. Warner—The title of this is misleading. It should be "A Wife's Secret" or "A Woman With a Past" or some such title. A well made independent picture, nicely cast, photographed and good recording. Drawing power average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

Mayfair

HEART PUNCH: Lloyd Hughes, Marion Shilling—A good story of prize ring. Shilling and Hughes do fine work together. Producers must be practicing economy. Poor quality sound. Played Mar. 15-16.—Running time, 63 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

HELL'S HEADQUARTERS: Jack Mulhall—They had a fair cast and good idea here, but it didn't get anywhere. Played Mar 14-15.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MGM

FAST LIFE: William Haines, Madge Evans, Cliff Edwards—Excellent comedy. Haines does not draw here, but since picture peased 100% we had a better crowd at night than at the matinee, which is very unusual with us. Cliff Edwards gets more laughs in my theatre than any other comedian and he is especially good in this one. In fact he steals the show. Played Mar. 19-20.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

GRAND HOTEL: All-star—A wonderful picture, but it went over the heads of the few we got in to see it. Only pleased one patron and that was a pass. Just not for small towns. Played Mar. 12. Running time, 120 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

THE OUTSIDER: Harold Huth, Joan Barry—Awnerts. Played Mar. 14-15. Running time, too much.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

PACK UP YOUR TROUBLES: Laurel and Hardy. Did good business on this one. Played Feb. 23. Running time, 68 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

SECRET OF MADAME BLANCHE: Irene Dunne—Mighty fine production for heavy fan fare. Irene Dunne does remarkable work in this. Story a little heavy for these depressive times, but much good comment. Business? Why bring that up? Played Mar. 14-15. Running time, 82 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—I can't say what the drawing power of this is, as we played it during the bank holiday. Didn't make much on it because of high film rental. It pleased about half the people who saw it. While it is a very artistic production, it is not a good small town picture. Those who liked "Grand Hotel" will like this. Played Mar. 12-13.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

WHAT! No Beer: Buster Keaton, Jimmy Durante—Business on this fine. Title a big sales point. Several customers did not like it, said it was very unfunny. However, it got money, so what? Ideal for German community and those made up of beer drinkers. Played Mar. 11.—H. R. Hisey, State Theatre, Nashville, Ill. General patronage.

Monogram

SELF-DEFENSE: Pauline Frederick—A mighty fine, entertaining picture. Star fine and cast very good. Will average up with any of these program pictures in giving satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

STRANGE ADVENTURE. Regis Toomey, June Clyde—We ran this Friday and Saturday. Splendid picture and the best sound Monogram ever sent us. If they would put good sound on all their pictures, we could use more of them.—Amuzu Theatre, Inc., Inman, S. C. Small town patronage.

Paramount

THE CRIME OF THE CENTURY: Stuart Erwin, Wynne Gibson—The best murder mystery picture we have ever seen. However, it's in the program class. Played Mar. 14-15.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

A FAREWELL TO ARMS: Helen Hayes, Gary Cooper—My personal opinion is that this is a great picture, a great story and a great cast. This puts Gary Cooper right at the very top of film stars. My patrons were divided as to the entertainment value of the picture. Most of them kicked on the sad ending.

With a different ending this picture would do 50% more business in the small towns. We have had a lot of pictures lately in which a sad death occurs at the end of the picture, and completely spoils an evening's entertainment. People want to relax. They want to see their hero or heroine live, not die some horrible death. Just think what fine pictures the following would have been with pleasant endings: "I Am a Fugitive From a Chain Gang," "Madam Butterfly," "Life Begins," "The Sign of the Cross" and "One Way Passage," just to mention a few. Why not make two endings and give an exhibitor his choice. Played Feb. 26-28.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

HELLO EVERYBODY: Kate Smith, Sally Blane, Randolph Scott—Made for the small town. Kate Smith is the whole show. Our patrons liked it, but did not rave about it. Miss Smith sings several songs that fit in with the story. Clean and wholesome. Played Mar. 12-13.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MADAME BUTTERFLY: Sylvia Sidney, Cary Grant—Splendid presentation of the old stage opera, with Sylvia Sidney doing the best work of her career. Cary Grant O. K. and Ruggles added his clever comedy bits. Played Mar. 19-20. Running time, 88 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

THE MYSTERIOUS RIDER: Kent Taylor—A good Zane Grey western. But where, oh where are the old western fans? No business on good western pictures any more. The farmers are all broke and they were the backbone of this class of picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small town patronage.

NIGHT AFTER NIGHT: George Raft—This picture compares favorably with the season's best. Plenty of action for the action fans and enough high class society element for the romantically inclined. Paramount gave Raft his chance and it is too bad that he should walk out at this stage of his career before he has had a chance to become really box office. Drawing power of this above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

NO MAN OF HER OWN: Clark Gable, Carole Lombard—Here is good entertainment. Gable's best. Miss Lombard is a peach and Grant Mitchell adds the chuckles. It's program class. Not special. Played Mar. 9-10. D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SHE DONE HIM WRONG: Mae West—I am over 40 and thoroughly enjoyed every minute of this picture. I think all adults got a great kick out of it and it did a very good business both nights. It has everything for an evening's entertainment. Kids may not like it. Played March 8-9.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

SHE DONE HIM WRONG: Mae West—Rather spicy but a darn fine show that pleased 100%. Had no kicks and did a nice business for midweek. Kept the kids out, thereby using an old gag that will produce extra business if not used too often. Played Mar. 1-2.—H. R. Hisey, State Theatre, Nashville, Ill. General patronage.

SIGN OF THE CROSS: Fredric March, Elissa Landi, Claudette Colbert—Just what you would expect from DeMille. It's the biggest (not the greatest) picture produced in 1932. You can see the master hand in directing this spectacle. The cast is excellent, and a mint of money was spent in producing it. I would say that every adult in every community should see it, but unfortunately Paramount or DeMille had to put on another sad ending which completely kills the picture in the small town. I'll say it's a great picture, a great story, a great cast, and a great flop at the box office. I am no producer, and never made a dollar in the show business yet, but I'll bet every dime I can borrow, that if Paramount will change the ending on this picture it will do 50% more business in every situation, large or small.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

TROUBLE IN PARADISE: Miriam Hopkins, Herbert Marshall, Kay Francis—Pleasing, suitable modern sophisticated entertainment. A story of clever crooks who get away with it. Not very uplifting from a moral viewpoint, but done in a foreign locale in such a humorous vein that few will take exception to the nature of the story. Cleverly done and very amusing, especially to the more intelligent classes. Drawing power average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

RKO

THE CONQUERORS: Richard Dix—The only show RKO has made in a long time that is really entertaining. This is real good and had many good comments, although it drew no extra business. Played Mar. 8.—H. J Eagan, American Theatre, Wautoma, Wis. Rural patronage.

LUCKY DEVILS: Bill Boyd, Dorothy Wilson—If you run western or action pictures on Saturday, it will make you a fairly good show. Just a few good stunts with a light story. Played Mar. 11.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE MOST DANGEROUS GAME: Joel McCrea, Fay Wray—Very well made picture of its kind. Average business. Played Mar. 11-12.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ROCKABYE: Constance Bennett—Not so hot in spite of a high priced star. It pleased about 50% and drew about 85% average business. Just a picture. Played March 10-11.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

SECRETS OF THE FRENCH POLICE: Gwili Andre, Frank Morgan—Clever detective story that pleased Friday and Saturday crowds. Played Mar. 10-11. Running time, 58 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SPORT PARADE: Joel McCrea—No stars and the title did not help so it didn't draw film rental. It is a fair program picture. Played Feb. 28.—H. J. Eagan, American Theatre, Wautoma, Wis. Rural patronage.

THIRTEEN WOMEN: All star cast—A very good program picture. Played Mar. 7-8.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Tower

EXPOSURE: Lila Lee and all star cast—A splendid entertaining picture. This star always good. Rest of cast fine. Story better than average program pictures.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Universal

PRIVATE JONES: Lee Tracy—Not so good as some of Tracy's previous pictures. However, will please and get additional business. Played Feb. 22-23.—H. R. Hisey, State Theatre, Nashville, Ill. General patronage.

PRIVATE JONES: Lee Tracy—Another good pictue for Lee Tracy. He takes full advantage of the part ot a drafted soldier who did not want any part of the war, and who peeled potatoes most of the time he was in it. It is a good story, has plenty of comedy, and will please all who come to see it. Give it extra advertising. It deserves it. Played Mar. 12-13. Running time, 85 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

PRIVATE JONES: Lee Tracy, Gloria Stuart—This is great entertainment for any theatre. The star as good as any of these. He has a style all his own and has a following. Balance of cast fine. Story good. Played Mar. 12-13.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

STRANGERS OF THE EVENING: Zasu Pitts, Lucien Littlefield—Good Saturday night mystery-comedy. Did not draw any extra business, but pleased the ones who came. Played Mar. 17-18.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

Warner

THE BIG STAMPEDE: John Wayne—One of the best westerns that we have ever run. John Wayne is a real he-man as a cowboy and he keeps the interest up all the way through. Should be good in any spot. Played Mar. 9. Running time, 55 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

BLESSED EVENT: Lee Tracy—What a picture! Every man, woman and child will be pleased with this one. Quite a number came back the second night to see it over again. This boy Tracy fits the part to a T. Step on it and date it an extra day or two and it will hold up. No business here, because there is no business, but boy, what a picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

FORTY-SECOND STREET: Ruby Keeler, Warner Baxter, Bebe Daniels—Well we are back in the show business. At last we have a picture to offer the public that gives them real entertainment, and how they go for it. No musical made so far compares with this one. What a performance Baxter gives. Daniels also makes good, and Keeler wins the hearts of everyone. Here is a picture that proves that it does not take money to make a box office picture. This one did not cost Warner Brothers a great deal to make, but it is going to make up at the box office for a lot of the pictures that have failed to make good for us on the Warner program this year. Give this all the playing time it will stand in your town. Get behind it with all you have. It's the best show we have had in many, many months. Here is hoping that we don't have fifty of the same pattern in the next six months. Played Mar. 17-18-19. Running time, 50 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—Certainly a great picture. Wonderful acting and gave 100% satisfaction to those that like this type of pictures. Played Mar. 19-20.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FOR LEASE ON PERCENTAGE
Gayety Theatre, St. Louis, Mo.
SEATS 1,600 SOUND EQUIPMENT
$40,000 IMPROVEMENTS
L. M. CRAWFORD, Owner
321 E. William St. Wichita, Kansas

MYSTERY OF THE WAX MUSEUM: Lionel Atwill, Fay Wray—If you have a community that goes for thrill pictures this is a daisy. Color fine and several scenes that will make your hair curl. Personally, this type of subject is poison to me. Well directed and acted. Played Mar. 8-9.—H. R. Hisey, State Theatre, Nashville, Ill. General patronage.

ONE WAY PASSAGE: William Powell, Kay Francis, Aline MacMahon—A fine little picture with a "Grand Hotel" idea. All the action taking place on a boat. I enjoyed it more than I did the socalled special "Grand Hotel." The patrons also seemed to enjoy this one. Plenty of fine comments, but business was pretty bad owing to conditions. Give this one a little extra advertising. It has Aline MacMahon in it and as usual she gives a real performance. What a fine actress this girl is. Played Mar. 15-16. Running time, 67 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

A SUCCESSFUL CALAMITY: George Arliss—An excellent picture with a good story and cast. Just the right kind of a picture for times like these. Nothing could we more appreciate. I call it the best (not the greatest) picture Arliss ever made. Play it on family night or Sunday. It's clean, and that's saying a great deal nowadays. Played Mar. 1-2.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

World Wide

BETWEEN FIGHTING MEN: Ken Maynard—A good western with many laughs. Not enough action to suit the fans. Maynard does not get a chance to show his riding ability as he did in previous releases but will please all who go for this type of show. Played Mar. 17-18. Running time, 55 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

THE CROOKED CIRCLE: Zasu Pitts, Ben Lyon—A very funny comedy picture. The cast all good, but Pitts and Jimmy Gleason made the picture. Played Mar. 16-17.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DYNAMITE RANCH: Ken Maynard—A very good western picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FALSE FACES: Lowell Sherman, Lila Lee—As nice a little program picture as anyone would want to run. The big producers do not make them better than this one. The story is clever and the acting good. Pleased and drew average business. Played Mar. 17. Running time, 80 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small town patronage.

FALSE FACES: Lowell Sherman—Another of World Wide's big hits. A dig into our jeans although they attempted to expose the beauty racket, with Sherman as the fake plastic surgeon. It seemed to me as though he was in need of a major operation more than some of his patients. Nevertheless a few wisecracks here and there saved the picture. Average business. Played Mar. 11-12.—L. F. Bonaventure, Brown's Grand Theatre, Nashwauk, Minn. Small town patronage.

HYPNOTIZED: Moran and Mack, Charlie Murray—We bought the Two Black Crows, and we certainly got them. Although Mack in the first reel went out to give the elephant a drink of water and never returned, we were satisfied that we got the Two Black Crows—namely, Mr. Moran and "Hypnotized." It was sold to us as a super and did we ever get "soup." Murray saved the picture to the utmost, as there was plenty of slapstick. Played Feb. 19-20.—L. F. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. Small town patronage.

UPTOWN NEW YORK: Jack Oakie—A take-off on one of Vina Delmar's stories. The story of a young fellow who lets his ego get the best of him, and of course the girl comes to the rescue. A fair program picture which pleased the few that came out. Business average. Played Feb. 4.—L. F. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. Small town patronage.

Short Features

Fox

HERE COMES THE CIRCUS: Magic Carpet—The best one of those we have run.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ZANZIBAR: Magic Carpet—Our patrons do not care for this series.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MGM

COLORFUL JAIPUR: Traveltalk—The best traveltalk we have ever run. These are excellent. Two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

DESERT REGATTA: Sport Champion—Very good short showing boat racing.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

FISH HOOKY: Our Gang—very funny comedy.

—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FOOTBALL FOOTWORK: Sport Champion—This came out of season, therefore not much interest shown.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

GIRL GRIEF: Charles Chase—The best comedy Chase has ever made. Even people who don't care for him will enjoy this one. It is full of pretty girls, and there are about two dozen cats which follow Charley everywhere he goes. Two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

GIRL GRIEF: Charley Chase—A good slap stick comedy.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOLLYWOOD PREMIER: Colortone Revue—Lots of pretty girls, singing and dancing. Well received here and in fact we need more of these.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOOK AND LADDER: Our Gang—Very poor comedy. The "Gang" is washed up as far as our patrons are concerned. Running time, 18 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

MUSIC LESSONS: Flip the Frog cartoon—Not good. Not bad. If you need footage it's OK.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MOSCOW: Traveltalk—A good filler.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

STRANGE INNERTUBE: Taxi Boys—This new series seem to be very good so far.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THEIR FIRST MISTAKE: Laurel and Hardy—A good comedy. Kids and grown-ups both liked it. Two reels.—Alpha Lee Murphy, Ritz Theatre, Olney, Tex. Small town patronage.

TOWED IN A HOLE: Laurel and Hardy—A very funny comedy. Their comedies all are good and funny. Two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

DOWN AMONG THE SUGAR CANE: Screen Song No. 2.—Here's a good musical and cartoon featuring Lillian Roth that is an addition to any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

STOPPING THE SHOW: Betty Boop—Fairly interesting.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RKO

BRING 'EM BACK HALF SHOT: Aesop's Fable—Good take off on wild animal hunting pictures.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IRON MINNIE: Masquers—Very good. These Masquer comedies don't go with our patrons. They don't grasp what it's all about. Two reels.—D. W. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MICKEY'S APE MAN: Mickey McGuire—Good comedy, well received by the audience.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

United Artists

BUILDING A HOUSE and SPRING AND BIRDS: Cartoons—Great.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Universal

MORTON DOWNEY No. 1: Morton Downey, Ray and Henderson—Good novelty. The first I have run. It seemed to please.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

Warner Vitaphone

BABE O'MINE: A great novelty short. Swell, I'd say.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

HEY POP: Fatty Arbuckle—One of the best two-reel comedies we have played since Fatty quit making them. He is a funny fat man.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LEASE BREAKER: Melody Master—A splendid one reel subject. In fact, we find all of the Vitaphone shorts finished and real entertaining.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PICKING A WINNER: All star—Two reel brevity. A splendid two reel subject. Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

TRAVELERS...

ARTHUR W. KELLY, vice president of United Artists, returned from European and Asiatic survey.

GLORIA SWANSON, United Artists star, and MICHAEL FARMER, her husband, returned to Hollywood from New York and London.

ALINE MACMAHON, First National player, is due in New York from Burbank studios.

HARRY KALMINE, Warner circuit executive, returned to Pittsburgh, from New York.

E. M. NEWMAN sails for Europe Saturday for "World Adventures" material.

ARCHIE MAYO, director, arrived in New York from Coast.

RUTH CHATTERTON and GEORGE BRENT, her husband, sailed for Europe for three-months' vacation.

JOE E. BROWN arrived on Coast from Kansas City and New York.

MAURICE CHEVALIER, Paramount player, arrived in New York from Coast, en route to Paris.

ADRIENNE AMES, Paramount player, in New York from Hollywood.

RAMON NOVARRO, Metro star, sailed for Europe.

W. S. VAN DYKE, director, and MGM's "Eskimo" company returned to Los Angeles from Arctic.

MARY BOLAND, Paramount player, arrived in Hollywood, from New York.

ERNEST TRUEX, Fox player, in New York from Movietone City, returning to stage.

MIRIAM JORDAN, Fox player, returned to Hollywood, from New York.

SAMUEL GOLDWYN sailed for London.

RONALD COLMAN, Goldwyn player, is due in New York from Coast.

BERT FELDMAN, Warner-Witmark foreign representative, arrived in New York from London.

BETTE DAVIS and her husband, HARMON NELSON, were scheduled to return to Coast, from New York.

PHIL GOLDSTONE, Majestic production chief, was scheduled to return to Coast, from New York.

GEORGE RAFT, Paramount player, arrived in Hollywood, from New York.

ARTHUR LOEW and DAVE BLUM sailed for Europe.

MERIAN C. COOPER, RKO production executive, returned to Coast, from New York.

PAT CASEY arrived in New York from Coast for distributor conferences with union executives.

HAL ROACH in New York en route to Europe to make features for Metro.

HARRY COHN, Columbia president, in New York from Hollywood.

Raynor With First Division

W. E. Raynor, formerly with Educational, is taking over the First Division office at Albany, N. Y., in association with Harry H. Thomas, president of First Division Exchanges, Inc.

Freuler in Radio City Office

Freuler Film Associates, Inc., producing Monarch pictures, has taken larger quarters in the RKO Building at Radio City in New York.

Harvey Agency Moves

The Harvey Agency, specializing in motion picture advertising, has moved its New York office to 723 Seventh avenue.

Named Fox Casting Head

James Ryan has been named casting director at the Fox Western Avenue studio.

NEXT ISSUE
Better Theatres
SPRING
BUYERS NUMBER
April 8

containing **The Equipment Index** and **Theatre Supply Dealers**—the industry's theatre equipment directories issued twice yearly . . . **among the other features of this number** will be discussions of the relationship of production methods to motion picture exhibition, systematic and economical maintenance, the law involved in the leasing of sound equipment, theatre architecture in this country and abroad, economical modernization of reproduction equipment, a complete pictorial history of a remodeling project, in addition to F. H. Richardson's Comments and other departmental material.

BETTER THEATRES IS THE THEATRE MANAGER'S PUBLICATION ON DESIGN, MAINTENANCE AND OPERATION

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

By *Showmen* for *Showmen*

Beginning with this issue, the Managers' Round Table Club is delivered under the guest editorship of leader showmen from its world 'round membership. From week to week outstandingly practical performing showmen of the screen will occupy this page with discussions important to exhibition.

The real community of interest and cooperative spirit of motion picture showmen has made the Managers' Round Table Club one of the most important services of motion picture journalism in the service of exhibition. The pages of the club section belong most especially to its readers, and the Round Tablers shall find here a continuing welcome to ideas and enthusiasm for the spirit on which the club has been built and maintained.

Communications will continue to be handled by Gertrude Merriam, secretary of the Round Table, and Ed. G. Johnston continues in his post of associate editor dealing with contributions. Both have been with the Club from its founding.

The standing invitation to expression on this and all pages of the club section is here conveyed again. Among those who have this week joined the array of showmen to function as guest editors are:

Harry Arthur, New Haven
Frank Boucher, Hagerstown
Bunny Bryan, Chicago
Wallace Caldwell, Toledo
Charlie Carroll, New York
John W. Creamer, Kansas City
Ed Fay, Providence
Harold B. Franklin, New York
John J. Friedl, Minneapolis
William Goldman, Philadelphia
Fred G. Hinds, Whitewater
Earle Holden, Atlanta
Lou Metzger, San Diego
Fred S. Meyer, Milwaukee
F. D. Nance, Dallas
W. C. Quimby, Ft. Wayne
Thomas D. Soriero, Tucson
E. J. Sparks, Jacksonville
Howard Waugh, Memphis
R. B. Wilby, Atlanta
Charles Winchell, Minneapolis

THE SHOWMAN'S TURN

by HAROLD B. FRANKLIN

For several years the industry has been in the control of big business, with many executives who have no real love of the theatre and no understanding of its requirements.



They stubbornly refused to follow the advice of Showmen, hoping to build a great industrial business through financial strength that could be conducted by formula. This has resulted in the building of top-heavy, complicated structures, having only a remote contact with the creative end of the business . . . the only branch which really mattered.

It is pretty well conceded that good pictures can solve almost any problem in the industry. Only Showmen can create good pictures . . . .it cannot be accomplished by formula or by wholesale factory methods. Creative individual effort by those who have a real love of the theatre will show the way.

During these difficult times the industry is likely to free itself from destructive, costly production policies. Recent experiences indicate that bad pictures are a greater menace to the industry than is the depression itself.

The depression has accomplished what corporate management could not. It has very nearly succeeded in taking the industry away from promoters, and in all likelihood will give it back to Showmen, who should control it.

There are two distinct branches in the motion picture industry . . . one is Executive, which should concern itself with the financial and physical end of the business . . . the other is Showmanship, which must guide the creative end of the industry. Not until this distinction is fully recognized will the motion picture move forward.

Few industries have as ready a market for good product as the motion picture . . . the box office will support good pictures as readily today as during the "Prosperity" era.

It is up to the industry to arrange its affairs so that cre-

(Continued on page 39, column 1)

DICK KIRSCHBAUM'S LOBBY LAFFS!



Something will have to be done about this! It's a sad state of affairs when a couple of respectable muzzlers have to stoop to such a deed as portrayed by our own Dick Kirschbaum. 'Course, the exhibs and 'changes will fight it out if it takes all summer. Let's hope they get together right now!

JOSEPH GREENE BUSY WITH TWO THEATRES OUT IN MACOMB, ILL.

Since leaving the Rialto Theatre in Bushnell to take over general management of the Illinois and Royal Theatres in Macomb, Ill., Joseph J. Greene has been well occupied with the business of selling shows.

At the present time the running of almost a full page ad in the local newspaper is bringing in excellent results. It carried the head, "Coming Attractions at the Illinois and Royal Theatres" and large exchange mats are much in evidence. The greater space in the top portion was devoted to ads and reviews of next week's pictures at both theatres and the lower part plugged attractions for the following week. A small coupon in the upper left hand corner offered a 15 cent admission instead of a 30 cent rate when same is clipped out and presented at the box office.

We're certainly glad to get a line on Greene again and glad to hear that he is doing so nicely on the new job. His big ad splurge each week is producing results for him and he wants to pass the suggestion along. We believe we can take it for granted that space is not too expensive out his way; otherwise, the cost would be prohibitive in certain sections. Let's hear more from you, Joe, now that you're on the active list again.

EXTENSIVE CAMPAIGN WAGED BY TODDY AND MURRAY IN ATLANTA

The redoubtable Ted Toddy, hustling Columbia exploiter who plys his trade in the Southland, with the able cooperation of Manager Murray, of the Rialto Theatre, Atlanta, Ga., certainly pulled plenty of strings when exploiting "Bitter Tea of General Yen." A strong newspaper campaign, advance lobby display, Chinese exhibit, win-



Costumed telephone girls in store window, part of the Atlanta campaign.

dow stunts, parade, distribution of novelties, classified tie-up, and many other stunts, all contributing effectively to the general scheme.

Aside from plugging the Southern Premiere angle in the newspapers three weeks before opening date and use of a special, locally made trailer on the screen, a press party was given all Atlanta newspaper motion picture critics, newspaper editors and reviewers. Thirty-two were invited and all attended the preview at the theatre and following banquet at a local hotel. The guests were given little gifts and souvenirs of "Bitter Tea."

One week in advance of playdate the entire lobby was decorated in Chinese style, with lanterns, scrolls and vases. Incense was used and special art frames placed throughout.

The leasing of a store on one of Atlanta's main streets for housing a Chinese exhibit turned out to be an excellent publicity gag. Exhibits were secured from various families, societies and other local organizations. Two Chinese girls (see photo) and one Chinese boy were employed to serve tea and explain the articles on display. Chinese "lucky" coins were given out as souvenirs. Chinese girls also stood in a window and pulled a telephone stunt, consisting of calling people on the phones all day long and advising them of picture and playdate.

Without a doubt Toddy and Murray came through with flying colors with the campaign outlined above and we're sure there are many excellent suggestions advanced for the benefit of other Club members. The picture appears to offer many possibilities for exploitation and just as soon as we hear further from other points on the map, we'll shoot the information along.

Bridge Going Strong!

About one year ago this department called attention to publicity Director Floyd Bell's stunt of turning the Grand Lounge of the Metropolitan Theatre, Boston, into an emporium devoted to the playing of contract bridge. We are pleased to report that the idea won popular favor and that at this writing 15 to 30 tables of bridge are being played daily from 1 to 6 o'clock each afternoon except Sunday, bringing into the Metropolitan many an extra dollar.

"The Showman's Calendar"

APRIL

1st to 8th	National Baseball Week
8th	Battle of Appomattox—1865 Louisiana Admitted to Union—1812 Mary Pickford's Birthday Ponce de Leon Landed in Florida—1513
9th	Surrender of General Lee—1865 Palm Sunday
10th	George Arliss' Birthday William Booth's Birthday (Founder of Salvation Army)
11th	Charles Evans Hughes, Chief Justice of the United States Supreme Court, Born—1862 First Day of Passover (Jewish Holiday)
12th	Henry Clay Born—1777 Baseball Season Open Today
13th	Thomas Jefferson (3rd Pres.) Born—1743 Maundy (Holy) Thursday
14th	Good Friday Assassination of Lincoln—1865 Lee Tracy's Birthday Webster's First Dictionary Published—1828

THE SHOWMAN GETS HIS TURN NOW, SAYS HAROLD B. FRANKLIN

(Continued from page 37)

ative talent can be given its fullest opportunity to express itself . . . when this is done, every problem that faces the industry will gradually disappear.

We cannot wait for patronage to come to our box office and be served. Some small percentage of box office weakness may be traced to a willingness to blame the depression. It is too easy to fall in line with a policy of least resistance.

Emulating Mohammed, who went to the mountain when he saw that the mountain wasn't coming his way, the Gimbel Brothers Department Stores recently inaugurated a go-getting business campaign, conceived by Kenneth Collins, one of America's aggressive advertising experts, and the result was breath-taking—suddenly the Gimbel Department Store became a beehive of activity.

Business is much more likely to follow where it is led than it is to be attracted by those who act as though they are about to desert it. Now is the time new methods must be tried, when new gates must be opened.

We must begin to plan now for the return of normality that will gradually begin with the Fall of 1933. We must go after business with initiative and resourcefulness. Such a policy encourages confidence and must have a stimulating effect on the box office.

At the Radio City Music Hall this week we will wind up the week somewhere between eighty-five and ninety thousand. Such a gross would not be possible unless management goes after business.

RESEMBLANCE STUNT TURNED OUT NICELY FOR FRANK BOUCHER

Prior to going back to his old post at the Maryland Theatre, Hagerstown, Md., Frank Boucher, then at the Capitol Theatre, Winchester, Va., ran a Resemblance gag in connection with a merchant-newspaper tie-up that materially helped put over "If I Had a Million."

Each ad in the cooperative section in the newspaper carried a cut of one of the several stars featured in the picture. The head on the section read:

"Do You Resemble Any of These Stars? Free Tickets to See 'If I Had a Million.'"

It was stated both in co-op and readers that anyone bearing resemblance to any of the stars might take their photo to the store featuring that particular star in ad and secure guest tickets.

It's almost needless to state that the above ad and accompanying publicity didn't cost Boucher a penny, which is entirely characteristic of his show-selling methods. By this time he's on the job at the Maryland in Hagerstown, from whence we'll give his fellow Round Tablers the next piece of news of what's doing in show-business at that point.

Auto or Picture?

Give-away of an automobile during the run of "Sign of a Cross" at the Broadway Theatre, Portland, Ore., had local film men somewhat up a tree to determine which was the greater attraction, auto or picture. A consensus appears to favor the auto.

THE JIG-SAW PUZZLE CRAZE!

No question about this being the present rage and most certainly a natural for theatres in many different ways. When purchased in large quantities at a low enough price, they can be distributed free to all patrons. Note that we say "all" patrons, because the grown-ups are nuttier over them than the kids.

Imprinted boxes or envelopes can carry your institutional plug or ad for special coming attractions.

Some companies are making them up in quantities with the pictures of the theatre as the puzzle. Ditto for photographs of any kind.

Paul Glase of Reading pasted a flock of one-sheets on to compo-board and cut them up into jig-saw puzzles; then, he put them in empty store windows with two kids on each puzzle and let them battle it out for free passes to the team completing their puzzle in the shortest space of time. The crowds that watched the teams working numbered many thousands.

A list of manufacturers of these puzzles is carried at Club headquarters. Drop us a line and tell us what your requirements are and we will see that you are taken care of.

PETE EGAN ROUNDED UP PLENTY OF SPACE ON "PANTHER WOMAN"

Right on the job with merchandising possibilities of "Panther Woman" when that picture was set for his house, Pete Egan, manager of the Palace Theatre, Calgary, Canada, rounded up a full page of publicity and advertising through tie-ups effected with a local newspaper and a number of merchants.

The top of the page carried a streamer head reading: "Calgary's Panther Woman Displays Exhibits." In the top center was a photo of Calgary's selection for the Panther Woman Contest and the caption stated that she would have charge of the merchant exhibits displayed at the Palace in connection with the showing of "Island of Lost Souls." In addition to several readers and a review, each ad plugged the picture.

ATTRACTIVE—!



This unusually effective display was turned out by the never-failing studio of Duke Wellington for the New York Paramount Theatre. We are sure that no one will deny the beauty of this piece of work, especially if one can visualize the finished job in colors.

Thanks to Lew Nathan, we were able to secure this photo for reproduction. Other art men should watch these Paramount displays carefully; they contain some swell ideas for real showmanship in paint, brush and originality.

SWANK NOW IN FULL CHARGE OF THEATRE; BUSY SELLING SHOWS

The last time we heard from M. M. Swank, of the Nova Theatre, Stockton, Kan., it was under the firm name of Swank and Dryden, Proprietors, but now it's 100 per cent Swank, he having purchased his partner's interest and struck out on his own. No, we'll hedge a bit on that, for it seems that Mrs. Swank also knows her way around a theatre and lends a most helping hand.

Going back a few weeks into his campaign on "Life Begins," we note that he followed suggestions set forth in the MOTION PICTURE HERALD some time ago and confined his advertising to simple, dignified newspaper ads and window cards. Reports from outside sources indicated that he would have a tough break on this film, but, on the contrary, his opening night doubled average and patrons were well pleased with the show.

Just to prove that page co-ops can be promoted in a town of approximately 1,500 population, when "Prosperity" came along he made a call on the editor of the local newspaper and sold him the co-op plan outlined in the M-G-M press sheet, of which most readers are familiar with by this time. The only flaw lay in the fact that the newspapers didn't run seven columns and another mat had to be revamped to suit the occasion. Swank made the layout himself and the editor went out and sold the ads. Guest tickets were furnished by the theatre and articles of merchandise by the several storekeepers for awards to those who properly assembled the scattered letters spelling the word "Prosperity" and submitted a short, snappy slogan to help restore good times.

The next time we hear from Proprietor Swank we'll no doubt be able to set down an account of his campaign on "Silver Dollar." Until then we'll sign off and wish this Round Tabler and Mrs. Swank lots of good luck in their new venture.

Twists on "Oliver Twist"

Six national advertising tie-ups have been arranged for exploitation of "Oliver Twist", a recent film release of Monogram Pictures. The advertisers include Hecker's (H. O.) Oatmeal; the Kaynee Company (makers of Oliver Twist Suits); the Viking Company (jig-saw puzzles); Grossett & Dunlap (special edition of Dickens book); the American Book Cover Co. (dust jacket for book) and the Dickens Fellowship Societies, whose branches in 24 cities will launch special ceremonial exercises in connection with local showings of the picture.

FLOWERS FOR EASTER

A lavish floral display should certainly be arranged for every theatre in cooperation with local florists for the week of Easter.



In addition to fresh flowers and plants, a generous supply of greens and ferns can be spotted around the lobby and foyers. Fresh cut flowers, especially those that are fragrant, should be placed in vases and bowls in the ladies lounge rooms during the week.

Generally the only cost involved on the part of the theatre is the making of a credit card or two to be placed with the plants. Otherwise you have nothing else to pay for, yet it gives your theatre a fine break at this particular time of the year.

WHY LOOK FOR NEW STUNT IF OLD WILL DO? SAYS ED RIVERS

Why look around for something new when you've got a dyed-in-the-wool gag in your files that works, queries Eddie Rivers, manager of the Granada Theatre, Lewiston, Idaho; if it hasn't been worked to death, put it over again. And so he used the same catchline for one of two co-ops promoted on "They Just Had to Get Married" that he used last year on another picture.



We're showing a reproduction of the second ad and the copy tells the story just as well as it could be set down in print. Incidentally, Eddie had his first standing line in quite some time as the result of his move.

The other full page featured his New Baby Contest and contained a dozen or more ads from local merchants, with the announcement that articles mentioned in the different ads would be donated to the first baby, boy or girl, born during or following the engagement of "They Just Had to Get Married." It was stipulated that the child must be born of parents residing within the limits of Lewiston or Clarkston and that the exact hour of birth must be certified by the attending physician as later than 12:30 P. M., the starting time of the picture. Decision of judges was final. All sorts of presents for baby and mother were listed among the ads. A good sized center portion of the page advertised the attraction.

Another stunt pulled by Rivers around Xmas season to combat the slump at that time of the year was a tie-up with the U. S. Government employment office for the sale of tickets and scrip books to aid the unemployed. The tickets were made good over a three-weeks period and sale of them yielded 50 per cent to the salesmen or saleswomen. This may sound like a heavy percentage to some, but the sales increased business to an extent during a period ordinarily at the very lowest ebb, that the deal turned out entirely satisfactory. In addition to the sale of several thousands of tickets, the move netted a tremendous amount of good will and considerable free newspaper space.

It certainly appears that Eddie hit a couple more home runs for the Granada and Rex. As he states, his year-old gag for "They Just Had to Get Married" fitted the picture like an old glove. The pre-Xmas slump gag was another good one and should be applicable for others to use at any time.

Thanks to this energetic member of our Club for shooting in this information. We'll be on the lookout for more. If he can go out and get business in a section practically dependent upon the price of wheat (and all of you know what that is) we know darn well that other Round Tablers, more fortunately situated, can do the same.

Fred Perry and Mickey Mouse

Over 4,000 children and about 500 adults turned out for a special matinee held for members of Fred Perry's Mickey Mouse Club at the Capitol Theatre, Binghamton, N. Y. One of the features of the matinee was a tie-up arranged with the local distributor of the Mickey Mouse slip-over shirt and the deal was a most satisfactory one to all concerned. Special stories and pictures made up the matinee program.

A FEW NOTES ABOUT RODNEY COLLIER AND HIS RIALTO THEATRE

Through the courtesy of Joe Weil, of the home office of Universal, we are able to report a few of the activities of Rodney Collier, manager of the Rialto Theatre, Washington, D. C.

When "Nagana" was shown the American Automobile Association in Washington selected the film as the honor picture for a party of 1,500 members of the Schoolboy Patrol. The youngsters marched in a body to the theatre and carried banners announcing that they were on their way to the Rialto to see the picture. Collier also created a flash front that featured both women and wild animal angles.

He used the much publicized accessories of married bliss—the ball and chain, rolling pins, etc., to wring laughs from patrons before they went in to see "They Just Had to Get Married." Unusually smart, flashy art and copy also contributed a good share toward getting people in the proper frame of mind.

Using the poster copy as a guide to the art work, Collier designed a most attractive front to play up the dramatic qualities of "Afraid to Talk." Displays at either side played up the head: "Stranger Than Fiction." One poster depicted four characters with handkerchiefs bound across their mouths; the other carried enlargements of Eric Linden and Sidney Fox. A title banner joined the two across entrance.

We're glad to get a line on Collier's work and hope he'll keep the Club posted on future box office activities, for we know his methods of selling shows will be just as interesting to others in this organization as it is to us. What say, Rodney?

CHAMBERLAIN SENT OUT NEAT BOOKLET TO AROUSE PATRONS

To stimulate a mailing list, Milton Chamberlain, manager of the Plaza Theatre, a New York City neighborhood house catering to select patronage, sent out a neat folder of good paper stock entitled, "An Intimate Chat. . . On an Intimate Playhouse. . ." The copy was essentially institutional and relieved here and there with small cuts and sketches of interior portions of the house. The last paragraph requested patrons to fill out the enclosed post-card in order to receive notice of weekly changes of attractions.

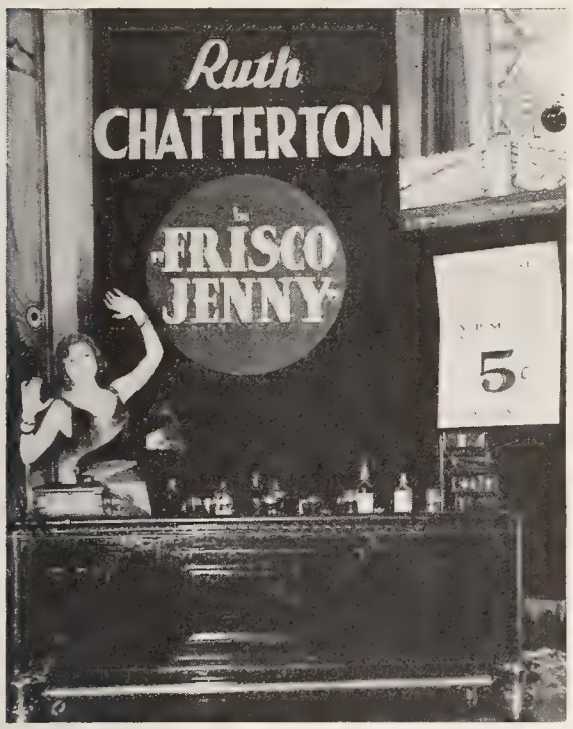
BIRTHDAY GREETINGS TO THESE MEMBERS!

Sam Abrams
A. Birk Binnard
Austin C. Bray
Charlie Brennan
Fahnley Bridges
Johnnie Burrell
Pierre Boulogne
Larry J. Carkey
H. Cavanagh
Joseph Dondis
Glen Downing
Stanley Foreman
George Foster
Emanuel Friedman
George A. Gookin
Bert Henson
C. A. Hussong
Charles L. Hyde
William E. Keating
R. T. Kemper
Phil Kielpinski
Raymond A. Kinery
Theodore K. Kraft
George W. Lake
Julius Lamm
Orville E. Lockrein
J. Howell Luter
John W. McGee
George A. Miller
E. P. Nelson
Roy Patience
Fred Perry
Burton L. Prince
C. Clifford Reed
Carl J. Rindcen
Harry A. Salisbury
N. H. Salyer
E. Samphyra
Dave Schiller
J. P. Schnitzer
I. J. Segall
C. H. Simpson
Henry Spiegal
J. E. Stribling, Jr.
E. W. Thomas
E. R. Toerpe
Walter Tooley
N. L. Tower
Emory Warner
S. D. Weinberg
Sam J. Wheeler
Leonard Workman
Jack Wright
Al Zimbalist

ARTIE BLOCK'S OLD-TIME BAR MADE BIG HIT WITH THE FANS

Now that the return of the old time bar appears a strong possibility, it's certainly not amiss to show you all a photo of an advance lobby display Artie Block, manager of the Boyd Theatre, Philadelphia, Pa., arranged to exploit "Frisco Jenny."

As you can well observe, Artie constructed a replica of an old time thirst-quenching station, with an assortment of liquor bottles, a price list of pre-Volstead



whiskey rates, a tin-horn phonograph and a blow-up of a full length picture of Ruth Chatterton. A black back-drop carried the name of the star and title in large white lettering. He also set up in the lobby a 22x24 still of Chatterton, mounted in an attractive frome, with copy reading: "I Am Frisco Jenny, Queen of the Barbary Coast!"

Since the display occasioned a great deal of comment from patrons as to the coming attraction Block accomplished his aim; hence, we are passing the stunt along with the thought that other Club members might wish to try out a similar idea.

HISEY TIED UP WITH LOCAL AUTO AGENCY AS PLUG FOR JOLSON

Taking advantage of Al Jolson's Chevrolet radio hour, H. F. Hisey, manager of the State Theatre, made a tie-up with the local auto dealer that materially helped sell "Hallelujah I'm A Bum".

He started his campaign by placing one-sheets, stills and banners in the auto showroom and timed his Friday show to open at 9 P. M., the same time as the Jolson radio program. The auto dealer arranged to have one of the new Chevvies parked in front of theatre entrance, equipped with radio and banners announcing that Jolson would open his new picture the following Sunday.

On Saturday a big parade of 35 passenger cars and trucks was staged, all carrying banners announcing opening of picture. Local and surrounding territory was well covered. Total cost to theatre for this tie-up amounted to only $2 for exchange advertising used in the auto dealer's window.

A nice little deal on the part of Hisey and at negligible expense to theatre.

AVERILL QUALIFIED AS DIPLOMAT WHEN FILM WAS CENSORED

Objections on the part of a couple of so-called reformers may have been responsible for starting a movement which caused cancellation of the presentation of a "Birth Mystery" picture by Ray Averill, manager of the Fox-Grand Theatre, Douglas, Ariz., but he reaped such a lot of good will as the result of the way he handled the matter that to our way of thinking he must have come out in black when all was said and done.

To boil down a full length two column story carried by a local newspaper on the controversy, a pastor and an associate objected to advance advertising on the picture and took up the matter with the city attorney, who, in due course of time, formed a committee to witness a special showing and report on whether or not the subject was fit for showing to the town's adult population. The committee saw and passed on the picture and gave Averill full permission to show it. The pastor then countered with a threat to appeal to the County Attorney and rather than have the matter pass through further litigation Averill decided to cancel the show. He drove to Tucson on the final day and obtained other attractions.

Throughout the newspaper story Averill was lauded by members of the committee for his prompt and fair disposition of the matter, at the same time stating that not one of the members saw anything in the film unfit for public showing. To our way of thinking he used excellent judgment and the kind that will pay him many times over in the long run. What say, Round Tablers?

With Schine Up-State!

Newspaper tie-ups and give-aways have been producing excellent results in the many overseated towns in Divisional Chief Howard G. Carroll's territory around Rochester, N. Y., according to recent reports.

In Rochester Carroll effected a tie-up with a newspaper which featured pictures of Schine houses for identification by readers, for which guest tickets were awarded. The stunt is given credit as both a trade booster and publicizer of Schine properties in all neighborhoods.

In Geneva City, Clinton Young, manager of the New Geneva, put over an auto give-away but failed to jam the 5,000 patrons into his house on the night of the award. Schine's Regent had to take the overflow. Nearly half the population of the town turned out for the occasion.

Intermountain Elects!

Newly elected officers of the Intermountain Theatres Association, composed of exhibitors of Utah and Idaho, are C. F. Huish, Eureka, Utah, president; John J. Gillette, Tooele, Utah, vice-president, and Beverly S. Clendenin, of Salt Lake City, attorney and secretary.

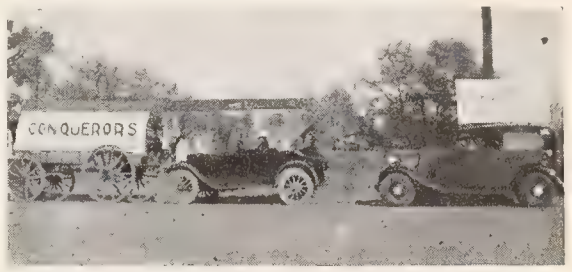
The organization has been very active for the past year and is doing a lot of good work. Huish, the new president, is interested in showbusiness in four Utah cities.

New directors include Harry David, Publix, Salt Lake; I. H. Harris, Harris-Voeller, Burley, Colo.; Walter Mendenhall, Pinney Theatre, Boise, Idaho, and Paul De Mordaunt, De Mordaunt-Brennan Theatres, of Blackfoot and Rigby, Idaho. John Rugar of Park City is the new treasurer.

KEN TAYLOR'S IDEAS CONTINUE TO CLICK DOWN IN UVALDE, TEX.

Several weeks ago when recounting recent show-selling activities of Kenneth Taylor, in charge of the Strand and Ritz Theatres, Uvalde, Texas, we predicted that this new member of our organization would become an active contributor to this department and some additional evidence at hand practically bears out our contention that Ken is a live-wire showman.

One of the accompanying photos, though quite shallow for reproduction and therefore not very enlightening, shows the result



of an idea that came to him when exploiting "Conquerors." What he attempted to do was to carry out the idea that the theme of the picture covered a period between the year 1800 and the present day. To depict this he arranged for a street bally of an old covered wagon, one of the earlier model autos and a brand new, spick and span '33 car which had just made its appearance on the market. Ken did the ballyhooing himself and onlookers paid tribute to his lung power by declaring that he could be heard four or five blocks away.

The other photo shows a truck bally he used on "Hold 'Em Jail," a football pic-



ture. If readers question the live pig held in the arms of the fellow dressed in football toggery, let us explain that footballs are made from pig-skin and sometimes called by that name; hence, the pig! The togs were borrowed from the local school squad.

SALESMEN WANTED

Immediate connection for right parties. Territories being established in all key centres on exclusive territorial basis. Proposition every exhibitor, large or small, is vitally interested in TODAY.

Interested only in salesmen of good standing—men with exhibitor following who know their field and can make good with responsible house offering profitable connection with a future. Give full details, past connections, experience and territory desired in first letter addressed to

BOX 286, MOTION PICTURE HERALD,
1790 BROADWAY, NEW YORK, N. Y.

Immediate replies essential to closing territories at once. All communications strictly confidential.

WE WANT YOUR IDEAS, TOO; SIGN UP!

FRED WEIMAR

is the manager of the Bijou Theatre, Huron, S. D., and he's another recent addition to the Round Table Club. Weimar has been following Club activities for some time and his application for membership in this organization means that he will try to do his best to help keep this department filled with tips that will assist his fellow showmen. Along with the recent affiliation of many members of the Publix-Northwest Division, the Club is now well represented in that section of the country and we will anticipate many worthwhile suggestions from the Dakotas and other points N. W. Let's hear what you are doing to boost trade, Fred.

▽

N. RAY CARMICHAEL

operates the Colisseum Theatre out in Lamoni, Iowa, and we're also glad to record that he, too, has joined our organization. We take it that Ray is another independent owner-manager and will look forward to hearing from him again in the near future. Take a little time off at the first opportunity, Carmichael, and jot down an account of what you have been doing to sell shows out your way. Then shoot it into Club headquarters so we can pass the word along to your brother members. In the meantime, good luck.

▽

BYRON McELLIGOTT

also belongs to the Publix-Northwest gang and has charge of the Huron Theatre, Huron, S. D., where he keeps other fellows stepping in an effort to match his campaigns. We are mighty glad to list him among this week's batch of newly elected Round Tablers and feel sure he will also put a strong shoulder to the wheel. Mack is another one of those space-grabbing fellows, so don't be surprised when we come through with a yarn dealing with that subject. Welcome to the gang, Byron, and let's hear from you soon.

▽

KENNETH SIMONS

manages the Palace Theatre down in Asheville, N. C., and is a member of the Publix-Bamford organization. At this writing he also becomes a member of the Club and we want him to know he is a welcome addition to these ever-increasing ranks. Simons has been with his outfit for the past 18 months and prior to entering showbusiness was a student at Duke University. He's one of the answers to this industry's prayers for young and new blood and we'll be glad to pass along any ideas he has for furthering the merry clink-clink-clink at the box office window.

▽

MURRAY BRACKER

is located down in the most sea-going section of Brooklyn, N. Y., where he manages the Sheepshead Bay Theatre, so if we happen to sometime advise his fellow showmen that Murray is indulging in give-aways of fish or fishing tackle, don't be surprised. Anything can happen down in Sheepshead. At any rate, we want you all to know he has joined this great army of showmen and that we're mighty glad to list him among the newly elected members. Furthermore, we know he'll come through with a flock of good show-selling suggestions for his brother Round Tablers.

▽

KRIEGHBAUM BROTHERS

Charles F. and H. Lisle, are owner-managers of the Char-Bell Theatre, Rochester, Minn., and their names will be familiar to many who have followed the story of showbusiness during the past several years. They formed part of the independent brigade of theatre owners a decade ago and we note on their application for membership that they're still that way. We welcome the Brothers Krieghbaum to this organization and know that they'll do their very best to help keep Club pages filled with interesting show-selling information.

W. T. BRIGGS

hails from out in Adair, Iowa, where he owns and operates the Adair Theatre. He is another new member of our Club and we want all the rest of the gang to give him the glad hand. Okay, Briggs, and now that you're one of us, do your best to keep headquarters regularly posted on what you are doing these days to keep the wolf away from the theatre door. We're sure you have some ideas up your sleeves for the betterment of trade conditions and the other fellows will want to know your views on this very important subject.

▽

L. G. HERTL

manages the St. Clair Theatre out in St. Paul, Minn., and he's another one of the Publix-Northwest Division to join the ranks of the Round Table army. We also extend a cordial welcome to this new member and hope his name, too, will be numbered among the many enthusiastic contributors to this department. Like his brother managers on the circuit, he's one of a fast-stepping aggregation of showmen and we'll be checking up on his correspondence.

▽

RAY L. NILES

is one of the Publix Northwest Division gang and he holds forth at the Lawler Theatre, City of Rochester, Minn.—home of the Mayos. He is another new member of this organization and, like every other man in his division, is turning out a lot of work which we know the other fellows in this Club will want to hear about. Just as soon as he gets an opportunity we feel sure he'll come through with a batch of useful tips we can pass along the line.

▽

J. E. COURTER

hails from out in Gallatin, Md., where he operates and manages the Courter Theatre, an independent house. Courter is one of this week's crop of new Round Tablers and we want him to know that we're mighty glad to have him with us. He has plenty to do rounding up trade in and around his town and we feel sure he'll have some interesting show-selling information to pass along for the benefit of his fellow Club members.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

WILLIAM CLAYBROOK

manages the Astor Theatre out in Duluth, Minn., and it's our pleasure to record that he is another one of the fellows in the Publix-Northwest Division to enroll in this organization. Pull your chair up to the Table, Bill, and tell the rest of the gang what you have been doing to boost box office trade. We know you've four changes a week to look after and that elaborate campaigns don't come under that sort of policy, but you must have a couple of good stunts up your sleeves for other Club members. Shoot them along.

▽

EUGENE FISHER

is another assistant manager to enroll among the many runners-up already listed in the Club and he has the job of helping Norbert Stepke operate the Rialto Theatre out in Cawker City, Kan. Although Eugene has been hanging around theatres in various capacities for the past nine years, he is only 19 years of age and his present post came about through a recent promotion following the departure of former Manager Paul E. Ryman. Between taking care of booking, advertising and projection, Fisher manages to keep pretty busy. We predict it won't be long before he'll be getting another promotion or managing a house of his own.

▽

G. W. YEATON

hails from over in Exeter, N. H., where he operates the Ioka Theatre, and he's another one of this week's crop of newly elected Club members. Since Yeaton operates independently and omitted classifying himself as manager on his application for membership, we'll assume that he both owns and manages his theatre. At any rate, we're glad to record his name among the long list of showmen already enrolled and trust he will do his full share to keep the ball rolling along. We'll tell you more about his activities in future issues.

▽

ROY PATIENCE

is the manager of the V. I. A. Theatre in Crescent City, Fla., and we're taking this opportunity to acknowledge his application for membership in the Round Table Club. It's not the best of taste, we fully realize, to make any play on a man's name, but what a name—Patience—for a fellow in showbusiness—a field where one sure requires that quality. Okay for that Roy, and now we'll exercise some of the same sort of stuff until until we get a line on what you're doing to sell shows down in your sunny clime. Shoot some dope along for the benefit of your brother Round Tablers.

▽

E. P. NELSON

also belongs to the Publix-Northwest division and we're listing him among this week's crop of new members as manager of the State theatre, Waseca, Minn. Welcome to the Club, Nelson, and now let's see what you can do to help along the good work. What was that last gag you used to increase box office receipts? Send along the dope on it so we can pass the word along to your fellow members of the Round Table Club. And maybe you've got some plans up your sleeve to combat the Lenten slump? Let's hear about that, too.

▽

DON MONROE

is located out in Lincoln, Neb., where he manages the State Theatre, an independently operated house. Don didn't state in his application for membership whether he was manager or owner-manager, so we'll credit him with both titles until we hear differently. He has been following Club pages for some time and now that he's one of the gang we'll be on watch to see that he contributes his share of the work necessary to keep this department up to mark. So that's the way it shapes up, Don; do your duty as a full-fledged Round Tabler and come through.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15,'33	64	Mar. 18,'33
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marian Shilling	Oct. 1	77	Sept. 17

Coming Feature Attractions

Anna Karenina
Beyond the Law
Boots of Destiny — Hoot Gibson
Cheaters
Davy Jones' Locker
Dude Bandit, The — Hoot Gibson-Gloria Shea
Midnight Alarm
Nesters, The — Monte Blue
Pullman Car
Red Kisses
Shriek in the Night, A — Ginger Rogers-Lyle Talbot — 70 — Mar. 25,'33
Silk Trimmed
Slightly Used
Sphinx, The
Three Castles
Valley of Adventure, The — Monte Blue
Without Children

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Deception	Lee Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18	71	
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
Mussolini Speaks		Mar. 10,'33	76	Mar. 18,'33
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar. 4,'33	67	
Silent Men	Tim McCoy-Florence Britton	Mar. 3,'33		
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres	Feb. 24,'33	70	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4,'33		
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33	68	
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30	69	
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Treason	Buck Jones-Shirley Grey	Feb. 10,'33	61½	
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
Washington Merry-Go-Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
When Strangers Marry	Jack Holt-Lilian Bond	Mar. 20,'33		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Below the Sea — Ralph Bellamy-Fay Wray
Circus Queen Murder, The — Adolphe Menjou-Greta Nissen-Donald Cook
Cougar's Trail, The — Buck Jones-Dorothy Revier
Grass Valley — Buck Jones-Diane Sinclair
He Lived to Kill — Bela Lugosi-Sally Blane
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Rules for Wives — Fay Wray-Gene Raymond
Rusty Rides Alone — Tim McCoy-Diane Sinclair
Thrill Hunter, The — Buck Jones-Dorothy Revier
Unknown Valley — Buck Jones-Cecelia Parker
Whirlwind, The — Tim McCoy-Alice Dahl
Woman I Stole, The — Jack Holt-Raquel Torres-Fay Wray

EQUITABLE PICTURES
[Distributed through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes		Apr. 1,'33		
Gold Diggers of Paris	Madge Bellamy-Gilbert Roland	Mar. 15,'33		
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Mar. 1,'33	60	Mar. 11,'33

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	91	Jan. 28,'33
Condemned to Death	Arthur Wontner	Oct. 10	78½	July 23
Geona Goona		Nov. 28	66	Aug. 27
Monte Carlo Madness	Sari Maritza	July 1	67	June 11
Ringer, The	Franklyn Dyall	Oct. 30	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Cabin in the Cotton	Richard Barthelmess	Oct. 15	76	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Mind Reader, The	Warren William	Apr. 1,'33	68	Feb. 25,'33
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29	64	Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Breadline — Richard Barthelmess-Loretta Young
Captured — Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas
Central Airport — Richard Barthelmess — Apr. 15,'33
Elmer the Great — Joe E. Brown — April 29,'33 — 70
Gold Diggers of 1933 — W. William-Joan Blondell-Aline MacMahon-Dick Powell
Lilly Turner — Ruth Chatterton-Geo. Brent — May 13,'33
Little Giant, The — Edward G. Robinson — May 27,'33
She Had to Say Yes — Loretta Young-Lyle Talbot

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17,'33	69	Mar. 25,'33
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31,'33		
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb. 24,'33	59	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15,'33	110	Jan. 14,'33
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 16	74	Sept. 17
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb. 3,'33	73	Feb. 4,'33
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 22,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle with Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33	70	
Infernal Machine	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 10,'33		
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24,'33	72	
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 1,'33		
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33	78	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	Feb. 10,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Adorable — Janet Gaynor-Henry Garat — May 12,'33
Five Cents a Glass — Marian Nixon-"Buddy" Rogers — May 19,'33
Giant Swing, The — Ricardo Cortez-Norman Foster
Hello, Sister — James Dunn-Boots Mallory — Apr. 14,'33
Hold Me Tight — James Dunn-Sally Eilers
I Loved You Wednesday — Warner Baxter-Elissa Landi — May 26,'33
Man-Eater — Marion Burns-Kane Richmond
My Lips Betray — Lilian Harvey-John Boles
Pilgrimage — Marian Nixon-Norman Foster
Power and the Glory, The — Colleen Moore-Spencer Tracy
Trick for Trick — Ralph Morgan-Victor Jory — Apr. 21,'33
Warrior's Husband, The — Elissa Landi-Ernest Truex-David Manners — May 5,'33
Zoo in Budapest — Gene Raymond-Loretta Young — Apr. 28,'33

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
Deadwood Pass — Tom Tyler
East of Sudan
Easy Millions — Skeets Gallagher-Dorothy Burgess-Merna Kennedy
Green Paradise
Kiss of Araby — Maria Alba-Walter Byron
My Wandering Boy
Red Man's Country
Silent Army, The
Sisters of the Follies

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept.	15	Sept. 10
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept.	1	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Morene	Nov.	30	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct.	1	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept.	15	Sept. 24
Public Be Damned, The	Pat O'Brien-Evelyn Brent	Apr.	1,'33	
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	15	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan.	21,'33	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb.	0,'33	

Coming Feature Attractions

Curtain at Eight		May	1,'33
Free Love		June	1,'33
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15,'33
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Apr.	15,'33
Trouble Buster	Jack Hoxie-Lane Chandler	May	15,'33
Woman in the Chair, The		May	15,'33

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1,'33	
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1	
Heart Punch	Marion Shilling-L. Hughes	Oct.	15	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct.	1	Oct. 29
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33	
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1	
Midnight Warning	William Boyd-Claudia Dell	Nov.	15	
No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15	Sept. 17
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.	'33	
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33	Feb. 18,'33
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1	

Coming Feature Attractions

Her Resale Value	June Clyde-George Lewis	Apr.	15,'33

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33	Feb. 18,'33
Faithless	T. Bankhead-R. Montgomery	Oct.	15	Oct. 15
Fast Life	William Hains-Madge Evans	Dec.	16	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33	
Grand Hotel	Garbo-John Barrymore	Sept.	11	Apr. 18
Kongo	Walter Huston-Lupe Velez	Oct.	1	Nov. 26
Mask of Fu Manchu, The	Boris Karloff	Nov.	5	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17,'33	Mar. 18,'33
Outsider, The	Harold Huth-Joan Barry	Jan.	28,'33	May 2,'31
Pack Up Your Troubles	Laurel & Hardy	Sept.	17	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	8	Sept. 24
Prosperity	Dressler-Moran	Nov.	18	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33	Jan. 21,'33
Smilin' Through	Norma Shearer-Fredric March-Leslie Howard	Sept.	24	Oct. 22
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	23	Jan. 7,'33
Strange Interlude	Norma Shearer-Clarke Gable	Dec.	30	Sept. 3
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33	Feb. 4,'33

Coming Feature Attractions

Barbarian, The	Ramon Novarro-Myrna Loy		
Bombshell	Jean Harlow		
Chaser, The	Lee Tracy-Madge Evans		
Dancing Lady, The	Joan Crawford		
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-Jean Harlow-Madge Evans-Karen Morley-Franchot Tone-Lee Tracy-Jean Hersholt		
Eskimo			
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	May	5,'33
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33
New Deal, The	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	7,'33
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26,'33
Reunion in Vienna	John Barrymore-Diana Wynyard-Otto Kruger	Apr.	28,'33
Soviet	Clark Gable-Wallace Beery		
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan		
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery		
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33	101	Mar. 25,'33

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	Apr.	1,'33	
Breed of the Border	Bob Steele	Mar.	1,'33	
Crashin' Broadway	Rex Bell	Dec.	30	
Diamond Trail, The	Rex Bell	Dec.	30	
Fighting Champ, The	Bob Steele	Dec.	15	
From Broadway to Cheyenne	Rex Bell	Sept.	10	
Girl from Calgary	Fifi D'Orsay	Sept.	24	
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15	7 reels
Hidden Valley	Bob Steele	Oct.	10	6 reels
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33	63	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1	
Man from Arizona, The	Rex Bell	Oct.	1	6 reels
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb.	28,'33	80	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33	
Self-Defense	Pauline Frederick	Dec.	15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov.	20	7 reels
Thirteenth Guest	Ginger Rogers	Sept.	3	68	Aug. 13
West of Singapore	Betty Compson	Jan.	31,'33	
Young Blood	Bob Steele	Nov.	5	

Coming Feature Attractions

Casey Jones	All Star	Apr.	30,'33
Fighting Texans, The	Rex Bell	Apr.	30,'33

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan.	6,'33	78	Dec. 31
Blonde Venus	Marlene Dietrich	Sept.	16	85	Sept. 10
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24,'33	75	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24,'33	70	Feb. 18,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4		
Hello, Everybody	Kate Smith	Feb.	17,'33	70	Jan. 14,'33
Heritage of the Desert	Randolph Scott-Sally Blane	Sept.	30	59	Mar. 18,'33
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28	73	Oct. 22
If I Had a Million	Gary Cooper-Wynne Gibson-Geo. Raft-Richard Bennett-May Robson	Nov.		85	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.		70	Dec. 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33	74	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33	72	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33	70	Jan. 28,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30	88	Dec. 31
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	7	74	Oct. 8
Movie Crazy	Harold Lloyd-C. Cummings	Sept.	23	96	Sept. 24
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33	55	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33		
Night After Night	Geo. Raft-C. Cummings	Oct.	14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23	72	Sept. 17
No Man of Her Own	Clark Gable-Carole Lombard	Dec.		76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct.	7	78	Sept. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33	75	Mar. 25,'33
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	2	72	Aug. 20
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33	66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33	123	Dec. 10
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33	70	Mar. 4,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13,'33	76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2	74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33		
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25		
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona Andre	Feb.	17,'33	73	Feb. 4,'33

Coming Feature Attractions

A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33
Cracked Ice	Four Marx Bros.		
Dead on Arrival	James Dunn-Gloria Stuart		
Disgraced	Claudette Colbert-Wm. Harrigan		
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie		
I Love That Man	Nancy Carroll-Edmund Lowe	May	'33
International House	Peggy Hopkins Joyce		
Song of Songs	Marlene Dietrich-Brian Aherne		
Song of the Eagle	Chas. Bickford-Mary Brian-Richard Arlen	Apr.	28,'33
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	Apr.	28,'33
Sunset Pass	Randolph Scott-Kent Taylor	Apr.	28,'33
Supernatural	C. Lombard-Randolph Scott-V. Osborne		
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr.	14,'33

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Limping Man, The	Franklin Dyall	Aug.	1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept.	1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept.	15	70	Mar. 4,'33
Woman Decides, The	Adrianne Allen-Owen Nares	Aug.	15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	23	78	Dec. 10
Bill of Divorcement	Barrymore-Burke-Hepburn	Sept.	30	76	Sept. 10
Cheyenne Kid	Tom Keene	Jan.	20,'33	54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31,'33	72	Mar. 18,'33
Come on Danger	Tom Keene	Sept.	23	54	
Conquerors, The	Ann Harding-Richard Dix	Nov.	18	80	Nov. 19
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27,'33	68	
Great Jasper, The	Richard Dix	Mar.	3,'33	76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec.	16	77	Jan. 7,'33
Hell's Highway	Richard Dix	Sept.	23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates	Sept.	2	74	June 25
King Kong	Fay Wray-Bruce Cabot	Apr.	7,'33	100	Feb. 25,'33
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov.	4	70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3,'33	60	Dec. 31
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24,'33	68	Feb. 4,'33
(Reviewed under the title "A Successful Blunder")					
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov.	18	66	
Men of America	Bill Boyd	Dec.	9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13,'33	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept.	9	78	July 30
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6,'33	58	Jan. 21,'33
Our Betters	Constance Bennett	Mar.	17,'33	72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan.	20,'33	62	
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec.	30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct.	14	77	Oct. 22
Renegades of the West	Tom Keene	Nov.	25	55	
Rockabye	Constance Bennett-Joel McCrae	Nov.	25	75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10,'33	68	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar.	10,'33	57	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec.	2	58	Dec. 17
Son of the Border	Tom Keene-Julie Hayden			55	
Sport Parade, The	Joel McCrae-Marian Marsh	Nov.	11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct.	7	74	Aug. 27
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German Version)	Oct.	21	82	Apr. 9
Thirteen Women	Irene Dunne-Myrna Loy	Sept.	16	73	Sept. 8
Topaze	John Barrymore-Myrna Loy	Feb.	24,'33	78	Feb. 11,'33

Coming Feature Attractions

Black Ace, The	Chester Morris-Vivienne Osborne		
Cross Fire	Tom Keene-Betty Furness		
In the Red	Bert Wheeler-Robt. Woolsey		
Maiden Cruise	Phil Harris-Helen Mack		
Power Man	Bill Boyd		
Silver Cord, The	Irene Dunne-Joel McCrea		
Sweepings	Lionel Barrymore	Apr.	14,'33	80	Mar. 18,'33

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Mins.	Reviewed
Armored Cruiser Potemkin		Kinematrade			

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. '5,'33	71	Jan. 21'33
Bal, Le	Andre Lefaur	Protex		80	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Charlotte Lowenskold	Birgit Sergellius-Eric Barclay	Scandinavian			
Contraband	Don Alvarade-Dorothy Sebastian	Hoffberg	Apr. 1,'33		
Daring Daughters	Marian Marsh - Joan Marsh	Capital	Feb. '33	60	
Devil's Playground, The		Principal	Jan. 1"33	54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten	June Clyde-Wm. Collier, Jr.	Invincible			
Forgotten Men		Jewel Productions	Feb. '33		
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
Hotel Variety	Hal Skelly-Olive Borden	Screencraft		68	
House of Death	N. P. Chmelioff	Amkino	Aug. 12	76	Aug. 27
In the Days of the Crusaders.	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigolo		Principal	Feb. 15,'33	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Pics.	Mar. 9,'33		
Love and Passion		Yugoslavian Pics.			
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	Feb. 25,'33
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Piri Knows All	Margit Dayka	Arkay Film			
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Reform Girl	Dorothy Peterson-Skeets Gallagher	Capital	Mar. '33	70	
Secrets of Wu Sin, The	Grant Withers-Lois Wilson	Invincible		64	
Shadow Laughs, The	Hal Skelly-Rose Hobart	Invincible		67	
Shame	Vladimir Gardin	Amkino	Mar. 10,'33	75	Mar. 25,'33
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Socko		Hoffberg		30	
Soviets on Parade		Kinematrade			
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains	Owen Nares	Invincible		69	Aug. 13

(Reviewed under title "The Impassive Footman"—Assoc. Radio British)

Coming Feature Attractions

Title	Star	Rel. Date	Minutes	Reviewed
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Terrence			
Joe Palooka	Jimmy Durante			
Masquerader, The	Ronald Colman-Elissa Landi		75	Feb. 25,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90	Feb. 18,'33
Yes, Mr. Brown	Jack Buchanan			Mar. 18,'33

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Reviewed under title "Merry Go Round")	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23,'33	78	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23,'33	69	
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16,'33	67	Jan. 28,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Fourth Horseman, The	Tim Mix	Sept. 29	57	
Hidden Gold	Tim Mix	Nov. 3	56	
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Lucky Dog	Charles "Chic" Sale	Apr. 6,'33		
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33	85	
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16,'33		
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33

Coming Feature Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Black Pearl	Tala Birell			
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	Apr. 20,'33	67	Mar. 11,'33
Out All Night	Summerville-Pitts	Apr. 13,'33	72	Mar. 11,'33
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
S. O. S. Iceberg				
When the Time Comes	Spencer Tracy			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8	54	Feb. 11,'33
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11,'33	89	Mar. 18,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33	69	
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17	58	
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33	69	
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	72	Dec. 31
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Telegraph Trail, The	John Wayne	Mar. 18,'33	55	
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33

Coming Feature Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Adopted Father, The	George Arliss-Bette Davis	May 20,'33		
Baby Face	Barbara Stanwyck	Apr. 22,'33	74	
Ex-Lady	Bette Davis	Apr. 8,'33	62	Feb. 18,'33
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young		70	
Man from Montelev, The	John Wayne-Ruth Hall			
Mary Stevens, M.D.	Kay Francis-George Brent			
Mayor of Hell, The	James Cagney			
Narrow Corner, The	Douglas Fairbanks, Jr.			
Picture Snatcher	James Cagney	May 6,'33	75	
Private Detective 62	William Powell			
Silk Express	Neil Hamilton-Sheila Terry			
Somewhere in Sonora	John Wayne			
Untamed Africa		Apr. 8,'33		
Voltaire	George Arliss-Dorothy Kenyon			

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Constant Woman, The (Reviewed under the title "Auction in Souls")	Conrad Nagel-Leila Hyams	Mar. 18,'33	75	Mar. 3,'33
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 26
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	62	
Racetrack	Leo Carrillo	Feb. 25,'33	78	Mar. 11,'33
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov. 20	80	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Lone Avenger, The	Ken Maynard	Apr. 9,'33		
Study in Scarlet, A	Reginald Owen-June Clyde	Apr. 15,'33		
Tarnished Youth	Jetta Goudal-Gilbert Roland			

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodlen-Curt Lucas	Protex	Feb. 4,'33	70	
A Night In Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 18
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	93	Feb. 18,'33
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustave Froelich	Interworld	Feb. 15,'33	91	Feb. 25,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Fire in the Opera	G. Froehlich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex	July 7	70	Aug. 6
Friederike	Mady Christians	Kinematrade	Feb. 25,'33	80	Mar. 18,'33
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10,'33	82	Mar. 25,'33
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kaethe von Nagy	Ufa			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
1914		Capital	Sept. 3	73	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24,'33	66	
Spell of Tatra, The		Protex	Feb. 17,'33	65	Feb. 25,'33
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Victoria and Her Hussar		Kinematrade			
Yerck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'l		71	Sept. 17
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love in Morocco (Reviewed under the title "Baroud")	Rex Ingram	Gaumont-British	Mar. 18,'33	67	Oct. 15
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar. 11,'33	70	Mar. 25,'33
Marry Me	Renate Mueller-Geo. Robey	Gaumont-British		85	
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Private Wives	Claude Allister-Betty Astell	British Lion			
Sally Bishop	Harold Huth-Joan Barry	British Lion		82	Dec. 10
Thark	Tom Walls - Ralph Lynn	British and Dominions		77	Aug. 27
There Goes the Bride	Jessie Matthews-Owen Nares	Gaumont-British		79	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7	1 reel	
Lighthouse Keeping	Aug. 15	1 reel	
Medicine Show	Feb. 7,'33	1 reel	
Minstrel Show, The	Nov. 21	1 reel	
Prosperity Blues	Oct. 8		
Seeing Stars	Sept. 12	8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells	Jan. 10,'33		
Wooden Shoes	Feb. 25,'33	1 reel	
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept. 8	2 reels	
Lambs All-Star Gambol	Dec. 20	21½	
Mutual Man, The			
Poor Fish, The (Tent.)			
Shave It with Music	Sept. 30	19	
MEDBURY SERIES			
Laughing with Medbury in Wildwest	Aug. 11	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury in Wonders of the World	Dec. 13	1 reel	
MICKEY MOUSE			
Mickey in Arabia	July 20	7	Dec. 10
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Camping Out	Aug. 10		
Fair Play	July 2		
Flop House	Nov. 9		
Great Bird Mystery	Oct. 20		
Sassy Cats	Jan. 25,'33		
Scrappy's Party	Feb. 13,'33		
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
Campus Codes	Jan. 19,'33	21	
College Gigolos	Jan. 3,'33	18½	
His Vacation	Sept. 8		
I'm a Fugitive from a Chain Store	Feb. 11,'33		
Mind Doesn't Matter	Nov. 21	19½	
Partners Two	Jan. 19,'33	22	
The Curse of a Broken Heart	Feb. 4,'33	18	
The Strange Case of Poison Ivy			
WORLD OF SPORT			
Horse Sense	Aug. 5		
Rough Sport	Dec. 29		
Throwing the Bull	Jan. 14,'33	11	

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddles	Jan. 29,'33	20	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33	21	
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Loose Relations	Apr. 9'33		
Sunkissed Sweeties	Oct. 30	22	
What a Life			
BABY BURLESKS			
Glad Rags to Riches	Feb. 5,'33	11	Dec. 31
Kid' In' Hollywood		11	
Kid's Last Fight, The	Mar. 26,'33	11	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
Polly Tix in Washington			
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	
The Sea	Dec. 25	9	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Giants of the North	Mar. 26,'33		
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Pirates of the Deep	Feb. 26,'33		
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
No. 3	Feb. 5,'33	11	
No. 4	Mar. 5,'33	11	
No. 5	Apr. 30,'33		
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,'33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
Two Hundred Fathoms Deep	Mar. 19,'33	8	

Title	Rel. Date	Running Time Minutes	Reviewed
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Highlights of the Past	Apr. 9,'33		
Old New York	Sept. 11	10	Jan. 14,'33
Puffs and Bustles	Mar. 12,'33		
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	11	
Animal Fair, The	Jan. 15,'33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Out of the Ordinary	Mar. 12,'33		
Skipping About the Universe	Feb. 12,'33	10	
Traffic	Nov. 6	10	
Women of Many Lands	Apr. 9,'33		
Women's Work	Sept. 25	9	Mar. 11,'33
Wonder City, The	Nov. 20	9	Feb. 25,'33
MACK SENNETT COMEDIES			
Alaska Love Andy Clyde	July 17	20	
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Knight Duty Harry Langdon	Mar. 26,'33	22	
Tired Feet Harry Langdon	Jan. 1,'33	22	
Vest with a Tale, The Tom Howard	Dec. 4	22	
MORAN AND MACK COMEDIES			
A Pair of Socks			
As the Crows Fly	Feb. 5,'33	19	
Hot Hoofs	Apr. 16,'33		
Two Black Crows in Africa	Mar. 5,'33	20	
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Canteen Girl, The			
Idol of Seville	Aug. 28	21	July 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS (Reinald Werrenrath)			
California	Mar. 5,'33	10	
Cornell	Dec. 18	9	Dec. 17
Georgia Tech	Apr. 2,'33		
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Down on the Levee	Mar. 5,'33	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Oh! Susanna	Apr. 2,'33		
Pirate Ship	Apr. 30,'33		
Robin Hood	Jan. 22,'33	6	
Romeo and Juliet	Apr. 16,'33		
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Tale of a Shirt, The	Feb. 19,'33	6	
Toyland	Nov. 27	6	Dec. 17
Who Killed Cock Robin?	Mar. 19,'33	6	
THREE-REEL SPECIAL			
Krakatoa	Apr. 2,'33	26	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	21	
Torchy's Loud Spooker	Apr. 23,'33		
Torchy Rolls His Own	Nov. 20	21	
Torchy Turns Turtle	Mar. 19,'33	21	
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	Mar. 25,'33
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Ship A-Hooey Glenn Tryon	Aug. 7	22	
Techno-crazy Monty Collins-Billy Bevan	Mar. 12,'33	19	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
1 Alpine Echoes	Aug. 14		
2 Incredible India	Aug. 21	9	
3 Big Game of the Sea	Aug. 28	8	
4 The Tom-Tom Trail	Sept. 4	9	
5 By-Ways of France	Sept. 11	9	Dec. 17
6 Manhattan Medley	Sept. 18	10	
7 Rhineland Memories	Sept. 25	8	
8 Fisherman's Fortune	Oct. 2	9	
9 Zanzibar	Oct. 9	9	
10 Belles of Bali	Oct. 16	8	Jan. 7,'33
11 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
12 Venetian Holiday	Oct. 30	10	Nov. 12
13 Havana Ho!	Nov. 6	9	
14 Paths in Palestine	Nov. 13	8	
15 Ricksha Rhythm	Nov. 20		
16 Pirate Isles	Nov. 27	9	
17 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
18 Silver Springs	Dec. 11		
19 Desert Tripoli	Dec. 18		
20 In the Guianas	Dec. 25	9	
21 Mediterranean Memories	Jan. 1,'33		
22 The Lure of the Orient	Jan. 8,'33	9	
23 Here Comes the Circus	Jan. 15,'33		
24 Sicilian Sunshine	Jan. 22,'33	10	Mar. 25,'33
25 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
26 When in Rome	Feb. 5,'33		
27 Berlin Medley	Feb. 12,'33	9	Nov. 26
28 Rhapsody of the Rails	Feb. 19,'33		
29 Taking the Cure	Feb. 26,'33		
30 Down From Vesuvius	Mar. 5,'33		
31 Paris on Parade	Mar. 12,'33		
32 Broadway by Day	Mar. 19,'33		
33 The Iceberg Patrol			
34 Mississippi Showboats			
35 Sampans and Shadows			
36 Boardwalks of New York			
37 A Gondola Journey			
38 Isles of the East Indies			
39 Pagodas of Peiping			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Fallen Arches	Feb. 4,'33	19	
Girl Grief	Oct. 8	20	
Mr. Bride	Dec. 24	19	
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong		20	
Young Ironsides	Sept. 3	20	
COLORTONE MUSICAL REVUES			
Hollywood Premiere	Jan. 7,'33	18	
Over the Counter		18	Feb. 25,'33
Wild People	Feb. 4,'33	18	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Cuba, Land of the Rhumba	Feb. 25,'33		
Iceland	Jan. 14,'33	10	Feb. 11,'33
Leningrad	Dec. 17	9	Mar. 11,'33
Norway	Feb. 4,'33	9	
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Circus	Aug. 27		
Cuckoo the Magician	Jan. 21,'33		
Funny Face	Dec. 24	8	
Music Lesson, The	Oct. 29	8	
Nursemaid, The	Nov. 26	7	
Office Boy, The	July 16		
Room Runners	Aug. 13		
LAUREL & HARDY			
County Hospital	June 25	20	Apr. 23
Scram	Sept. 10	21	Oct. 15
Their First Mistake		21	
Towed in a Hole	Dec. 31	21	
Twice Two	Feb. 25,'33	21	
ODDITIES			
Chill and Chills	Sept. 10	9	
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Microscopic Mysteries	Oct. 18	10	
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The	Dec. 3	7	Dec. 17
Whispering Bill	Dec. 31	10	
OUR GANG			
A Lad An' A Lamp	Dec. 17	17	
Birthday Blues	Nov. 12	20	
Fish Hooky	Jan. 28,'33	19	
Forgotten Babies	Mar. 11,'33	17	
Free Wheeling	Oct. 1	20	
Hook and Ladder	Aug. 27	18	
Kid from Borneo, The	Apr. 15,'33	19	
Mush and Milk	May 27,'33		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet	Jan. 21,'33	19	
Old Bull	June 4	20	May 7
Show Business	Aug. 20	20	
Sneak Easily	Dec. 10	17	
Soilers, The	Oct. 29	19	
SPORT CHAMPIONS			
Allez Oop	Mar. 11,'33		
Auto Racing	Apr. 1,'33		
Blocks and Tackles	Nov. 5	12	Mar. 11,'33
Bone Crushers	Feb. 8,'33	8	
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork		12	
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	Mar. 11,'33
Pigskin	Oct. 22	12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Dec. 10	10	Dec. 17
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33	20	
Call Her Sausage			
Farewell to Legs			
Hot Spot	Oct. 22	18	Oct. 1
Strange Innertube	Sept. 22		
Taxi Barons			
Taxi For Two	Dec. 3	18	
Thundering Taxis	June 24,'33	16	
What Price Taxi	Aug. 13		
Wreckety Wrecks	Feb. 18,'33	19	Mar. 25,'33

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARARE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 4	Nov.	18..... 1 reel	.....
No. 5	Dec.	16..... 1 reel	.....
No. 6	Jan.	13,'33... 1 reel	.....
No. 7	Feb.	10,'33... 1 reel	.....
No. 8	Mar.	10,'33... 1 reel	.....
No. 9	Apr.	7,'33... 1 reel	.....
ONE REEL ACTS			
Be Like Me (Ethel Merman)	Feb.	18,'33... 1 reel	.....
Breaking Even (Tom Howard)	Sept.	30.....	.....
Hawaiian Fantasy (Vincent Lopez)	Jan.	20,'33... 1 reel	.....
Hollywood Beauty Hints	July	15.....	.....
Ireno (Ethel Merman)	July	1.....	.....
Let's Dance (Burns and Allen)	Mar.	17,'33... 1 reel	.....
Musical Doctor (Rudy Vallee)	Oct.	28.....10.....Oct. 1	
Patents Pending (Burns and Allen)	Aug.	5.....	.....
Pro and Con (Tom Howard-Alan Brooks)	July	8.....	.....
Rhapsody in Black & Blue (Louis Armstrong)	Sept.	2.....	.....
Rookie, The (Tom Howard)	Dec.	23..... 1 reel	.....
Ten Dollars or Ten Days (Eddie Younger and His Mountaineers)	July	22.....	.....
Your Hat (Burns & Allen)	Nov.	25.....	.....
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug.	12..... 1 reel	.....
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept.	9..... 1 reel	.....
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct.	7..... 1 reel	.....
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov.	4..... 1 reel	.....
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec.	4..... 1 reel	.....
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec.	30..... 1 reel	.....
No. 7—This Is Ducky — Music From the Ancients —Bringing You the News	Jan.	27,'33... 1 reel	.....
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb.	24,'33... 1 reel	.....
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar.	17,'33... 1 reel	.....
No. 10—	Apr.	21,'33... 1 reel	.....
SCREEN SONGS			
Ain't She Sweet (Lillian Roth)	Feb.	3,'33.....	
Aloha Oe (Royal Samoans)	Mar.	17,'33... 1 reel	.....
Dinah (Mills Bros.)	Jan.	13,'33... 1 reel	.....
Down Among the Sugar Cane (Lillian Roth)	Aug.	26.....	
Just a Gigolo (Irene Bordoni)	Sept.	9.....	
Peanut Vendor, The (Armida)	Apr.	28,'33.....	
Popular Melodies (Arthur Jarrett)	Apr.	7,'33... 1 reel	.....
Reaching for the Moon	Feb.	24,'33... 1 reel	.....
Romantic Melodies (The Street Singer)	Oct.	21..... 1 reel	.....
Rudy Vallee Melodies (Rudy Vallee)	Aug.	5..... 1 reel	.....
School Days (Gus Edwards)	Sept.	30.....	
Sing a Song (James Melton)	Dec.	2.....	
Time on My Hands (Ethel Merman)	Dec.	23..... 7...Jan. 7,'33	
When It's Sleepy Time Down South (Boswell Sisters)	Nov.	11..... 1 reel	.....
You Try Somebody Else (Ethel Merman)	July	29..... 10.....June 25	
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug.	5..... 1 reel	.....
No. 2	Sept.	2..... 1 reel	.....
No. 3	Sept.	30.....10.....Oct. 15	
No. 4	Oct.	28..... 1 reel	.....
No. 5	Nov.	25..... 1 reel	.....
No. 6	Dec.	23..... 1 reel	.....
No. 7	Jan.	20,'33... 1 reel	.....
No. 8	Feb.	17,'33... 1 reel	.....
No. 9	Mar.	17,'33... 1 reel	.....
No. 10	Apr.	14,'33... 1 reel	.....
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Aggravatin' Bear, The	Apr.	28,'33... 1 reel	.....
Building Winners	Aug.	19..... 1 reel	.....
Canine Thrills	Feb.	3,'33... 1 reel	.....
Catch 'Em Young	Dec.	9..... 1 reel	.....
Fighting Fins	Oct.	14.....10.....Oct. 15	
Hot and Cold Thrills	Mar.	31,'33... 1 reel	.....
Over the Jumps	Jan.	6,'33... 1 reel	.....
Stuff on the Ball	Nov.	11..... 1 reel	.....
Water Jamboree	Sept.	16..... 1 reel	.....
Wonder Girl, The (Babe Didrickson)	Mar.	3,'33... 1 reel	.....
TALKARTOONS			
Betty Boop's Bamboo Isle	Sept.	23.....	
Betty Boop's Birthday Party	Apr.	21,'33... 1 reel	.....
Betty Boop's Bizzy Bee	Aug.	19..... 1 reel	.....
Betty Boop's Crazy Inventions	Jan.	27,'33... 1 reel	.....
Betty Boop for President	Nov.	4..... 7.....Oct. 1	
Betty Boop's Ker-Choo	Jan.	6,'33... 7.....Dec. 10	
Betty Boop Limited	July	1..... 1 reel	.....
Betty Boop, M.D.	Sept.	2..... 7.....Dec. 10	
Betty Boop's Museum	Dec.	16..... 1 reel	.....
Betty Boop's Ups & Downs	Oct.	14..... 1 reel	.....
Betty Boop's Penthouse	Mar.	10,'33... 6....Feb. 25,'33	
Is My Palm Read	Feb.	17,'33... 1 reel	.....
Kidnapping	July	1..... 1 reel	.....
Minding the Baby	Sept.	26..... 1 reel	.....
Snow-White	Mar.	31,'33... 1 reel	.....
Stopping the Show	Aug.	12.....	.....
TWO REEL COMEDIES			
Blue of the Night (Bing Crosby)	Jan.	6,'33...20.....Sept. 10	
Bring 'Em Back Sober (Sennett Star)	Nov.	18..... 2 reels	.....
Caliente Love (Sennett Star)	Mar.	10,'33... 2 reels	.....
Cook's Day Off, The (Sennett Star)		.....	.....
Courting Trouble (Charles Murray)	Oct.	28.....19.....Dec. 17	
Dentist, The (Sennett Star)	Dec.	9.....20.....Dec. 9	
Don't Play Bridge With Your Wife (Sennett Star)	Jan.	13,'33... 2 reels	.....
Druggist, The (Sennett Star)	Apr.	21,'33.....	.....
Doubling In the Quickies (Sennett Star)	Dec.	16..... 2 reels	.....
Easy On the Eyes (Sennett Star)	Feb.	17,'33... 2 reels	.....
False Impressions (Sennett Star)	Nov.	4..... 2 reels	.....
Fatal Glass of Beer (W. C. Fields)	Mar.	3,'33... 2 reels	.....
Harem, Scarem (Al St. John)	June	10..... 2 reels	.....
Hawkins and Watkins, Inc.	July	8.....22.....Sept. 3	
His Perfect Day (Sennett Star)		.....	.....
Hollywood Double, A (Sennett Star)	Nov.	25..... 2 reels	.....
Honeymoon Bridge (Sennett Star)		.....	.....
Hubby's Vacation (Sennett Star)		.....	.....
Human Fish (Sennett Star)	Dec.	30..... 2 reels	.....
In the Bag (Sennett Star)		.....	.....
Lion and the House, The (Sennett Star)	Dec.	23.....18	.....
Ma's Pride and Joy (Donald Novis)	Oct.	14.....18.....Aug. 27	
Morning After, The (Sennett Star)		.....	.....
Prosperity Pays (Tom Howard)	Nov.	4.....	.....
Singing Boxer, The	Jan.	27,'33.....	.....
Singing Plumber (Donald Novis)	Sept.	23.....	.....
Sweet Cookie (Sennett Star)	Apr.	14,'33... 2 reels	.....
Temporary Butler (Sennett Star)		.....	.....
Too Many Highballs (Sennett Star)	Feb.	10,'33... 2 reels	.....
Up Popped the Ghost	July	22.....	.....
Wrestlers, The (Sennett Star)	Jan.	20,'33.....	.....

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept.	15..... 9	.....
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept.	1.....12	.....
It All Depends on You	Nov.	1..... 8	.....
Land of My Fathers		 9	.....
Land of the Shamrocks		.....10.....Apr. 2	
Light of Love	Oct.	15..... 9	.....
Me and the Boy Friend	Oct.	1..... 8	.....
Mystery of Marriage, The		..... 18.....Apr. 2	
Special Messengers		..... 9.....Mar. 20	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug.	19.....20	.....
Easy Street	Sept.	30.....19½....Dec. 17	
The Floorwalker	Dec.	23.....20½	.....
The Pawnshop	Mar.	17,'33.....	.....
The Rink	Nov.	11.....20	.....
The Vagabond	Feb.	3,'33...21	.....
CLARK AND McCULLOUGH SERIES			
Druggist's Dilemma, The	May	5,'33...17	.....
Hocus Focus	Mar.	3,'33...20	.....
Ice Man's Ball	Aug.	12.....20.....Aug. 13	
Jitters, The Butler	Dec.	30.....20½....Aug. 20	
Millionaire Cat, The	Oct.	21.....21	.....
The Gay Nighties	June	23.....18.....Dec. 31	
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct.	28.....18...Jan. 14,'33	
Heave Two	Mar.	10,'33...20½	.....
Just a Pain in a Parlor	Aug.	26.....20	.....
Loops, My Dear	Jan.	6.'33...17	.....
Shakespeare With Tin Ears	June	30.....18½	.....
Thrown Out of Joint	May	12,'33...21	.....
HEADLINER SERIES			
No. 1—Shampoo, the Magician (Roscoe Ates-Hugh Herbert)	Nov.	25.....17	.....
No. 2—Private Wives (Skeets Gallagher W. Catlett)	Jan.	27,'33...21	.....
No. 3—Hip, Zip, Hooray (Nat Carr)	Mar.	31,'33...18½	.....
MASQUERS COMEDIES			
Abroad In Old Kentucky		.....	.....
Bride's Bereavement, The	Nov.	18..... 19	.....
Lost in the Limehouse	Apr.	7,'33...20½	.....
Through Thin and Thicket	Jan.	20,'33...17½	.....
Two Lips and Julips	Sept.	9.....20	.....
MICKEY McGUIRE SERIES			
Mickey's Ape Man	Feb.	10,'33...18	.....
Mickey's Big Broadcast		.....	.....
Mickey's Busy Day	Sept.	2.....18.....Aug. 6	
Mickey's Charity	Dec.	2.....18	.....
Mickey's Disguise		.....	.....
Mickey's Race	Apr.	14,'33...18	.....
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Art in the Raw	Feb.	24,'33...19	.....
Fish Feathers	Dec.	16.....18	.....
Golf Chump, The	Aug.	5.....20.....Aug. 13	
Inferior Decorations		.....	.....
Merchant of Menace, The	Apr.	21,'33...19½	.....
Parlor, Bedroom and Wrath	Oct.	14.....20½	.....
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
SPECIALS			
So This Is Harris		28...Mar. 11,'33	
TOM AND JERRY SERIES			
Barnyard Bunk	Sept.	16..... 6	.....
Happy Hoboes	Mar.	31,'33.....	.....
Jolly Fish	Aug.	19..... 6	.....
Magic Mummy	Feb.	7,'33... 7	.....
Panicky Pup	Feb.	24,'33... 7	.....
Pencil Mania	Dec.	9..... 7	.....
Piano Tooners	Nov.	11..... 7½	.....
Redskin Blues	July	23..... 7	.....
Spanish Twist A	Oct.	14..... 6	.....
Tight Rope Tricks	Jan.	6,'33... 7	.....

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds In the Sky		10.....Nov. 5	
Sportsmen's Paradise		10.....July 30	
CAESAR FILMS			
Veneziana		1 reel	.....
CAPITAL			
Isle of Isolation		10.....July 30	
CENTRAL FILM			
A Pilgrimage Through Palestine		10.....Dec. 3	
Boston Common—and Proper		10...Jan. 7,'33	
Hula		3 reels	.....
In Old New Orleans		.....May 28	
Syria		.....May 21	
F. M. S. CORP.			
Newslaughs		7...Jan. 28,'33	
FEATURETTES, INC.			
A Night In the Jungle		10.....Apr. 30	
Holy Men of India		10.....May 7	
IDEAL			
Evolution		28.....Sept. 3	
MARY WARNER			
Berlin: Its Sports and Recreation		8	.....
Berlin: Rhythm of a Metropolis		8	.....
Glimpses of Germany		8	.....
Green Heart of Germany, The		20	.....
Springtime on the Rhine		7	.....
The Mosel		8.....Oct. 15	
Trier, Oldest City in Germany		6	.....
Vintagers' Festival in the Palatinate		10...Mar. 11,'33	
Winter in the Bavarian Alps		1 reel	.....
Young Germany Goes Ski-ing		1 reel	.....
MASCOT			
Technocracy		10...Jan. 7,'33	
MASTER ART PRODUCTS			
Melody Makers Series:			
Sammy Fain		10.....Dec. 24	
Benny Davis		9	.....
Cliff Friend		9	.....
Night of Romance		7	.....
PRINCIPAL			
Cock-Eyed Animal World		35.....July 23	
Get That Lion		29.....Aug. 27	
Isle of Desire		3 reels	.....
Isle of Peril		32.....July 16	
Isles of Love		1 reel	.....
Killing the Killer		11.....July 30	
Mexico		43.....June 11	
New Western Front		25	.....
Primitive		1 reel	.....
Tiger Hunt, The		20.....Dec. 31	
UFA			
Cod Liver Oil Preferred		22.....June 11	
Last Pelicans In Europe		10.....May 7	
Steel		10.....May 21	
WARD PRODUCTIONS			
Your Technocracy and Mine		9½.Feb. 11,'33	

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug.	5..... 7½....Oct. 8	
2. Trader Mickey	Aug.	26..... 7	.....
3. The Whoopee Party	Sept.	16..... 7.....Nov. 12	
4. Touchdown Mickey	Oct.	7..... 6½	.....
5. The Wayward Canary	Oct.	28..... 7¼	.....
6. The Klondike Kid	Nov.	18.....	.....
7. Mickey's Good Deed	Dec.	9..... 8	.....
8. Building a Building	Dec.	20..... 7	.....
9. The Mad Doctor	Jan.	20,'33... 6	.....
10. Mickey's Pal Pluto	Feb.	10,'33... 7	.....
11. The Mellerdrammer	Mar.	3,'33.....	.....
SILLY SYMPHONIES			
1. Bears and Bees	July	15..... 6½	.....
2. Just Dogs	Aug.	12..... 7	.....
3. Flowers and Trees	Sept.	9..... 8.....Oct. 15	
4. Bugs In Love	Sept.	21..... 7	.....
5. King Neptune	Oct.	7..... 7.....Oct. 29	
6. Babes In the Wood	Dec.	2..... 8	.....
7. Santa's Workshop	Dec.	30..... 7.....Dec. 24	
8. Birds In the Spring			.....

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau Best	May	8,'33	
Busy Barber	Sept.	12	1 reel
Carnival Capers	Oct.	10	1 reel
Day Nurse	Aug.	1	1 reel
Going to Blazes	Apr.	10,'33	1 reel
Jungle Jumble, A	July	4	1 reel
Oswald, the Plumber	Jan.	30,'33	7
Shriek, The	Feb.	27,'33	7...Mar. 25,'33
Teacher's Pest	Dec.	19	7
Wild and Wooly	Nov.	21	1 reel
POOCH CARTOONS			
Athlete, The	Aug.	29	8.....Sept. 10
Butcher Boy, The	Sept.	26	7.....Sept. 17
Cat and Dogs	Dec.	5	1 reel
Crowd Snores, The	Oct.	24	1 reel
Lumber Champ, The	Mar.	13,'33	1 reel
Merry Dog, The	Jan.	2,'33	1 reel
S. O. S. Icicle	Apr.	24,'33	
Terrible Troubador, The	Feb.	13,'33	1 reel
Underdog, The	Nov.	7	1 reel
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct.	31	2 reels
The Street Singer Nick Kenny—No. 1	Nov.	14	2 reels
Morton Downey—No. 2 With Brown and Henderson	Nov.	28	2 reels
Art Jarrett Nick Kenny—No. 2	Dec.	12	2 reels
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec.	26	1 reel
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan.	16,'33	21
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan.	30,'33	21...Feb. 11,'33
Morton Downey—No. 3 The Holdup With Joe Young	Feb.	14,'33	2 reels
Radio Murder Mystery Louis Sobol—No. 2	Mar.	6,'33	2 reels
SPECIAL			
The Voice of the Vatican	Mar.	13,'33	10...Mar. 11,'33
STRANGE AS IT SEEMS SERIES			
No. 20—Novelty	July	18	1 reel
No. 21—Novelty	Aug.	22	1 reel
No. 22—Novelty	Sept.	19	1 reel
No. 23—Novelty	Oct.	17	1 reel
No. 24—Novelty	Nov.	14	1 reel
No. 25—Novelty	Dec.	12	1 reel
No. 26—Novelty	Jan.	23,'33	1 reel
No. 27—Novelty	Mar.	20,'33	1 reel
No. 28—Novelty	Apr.	17,'33	1 reel
UNIVERSAL BREVITIES			
Boo!	Dec.	26	1 reel
Dr. Jekyll's Hide	Sept.	26	9.....Oct. 1
Good Old Days, The	Nov.	21	1 reel
Greeks Had No Words for Them, The	Oct.	24	1 reel
Lizzie Strata	Jan.	23,'33	10
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July	28	2 reels
Hollywood Kids	July	13	2 reels
Hollywood Handicap, A	Aug.	10	2 reels
(1932-33 SEASON)			
Alias the Professor James Gleason	Mar.	8,'33	2 reels
Boys Will Be Boys Frank Albertson	Nov.	30	2 reels
Family Troubles Henry Armetta	Jan.	11,'33	21
Finishing Touch Skeets Gallagher June Clyde	Oct.	19	2 reels
Hesitating Love L. Fazenda-M. Prevost	Nov.	16	2 reels
Hunting Trouble Louise Fazenda	Feb.	8,'33	20...Mar. 11,'33
Kid Glove Kisses Slim Summerville	Sept.	21	2 reels
Lights Out James Gleason	Dec.	24	2 reels
My Operation Vince Barnett-June Clyde	Dec.	28	2 reels
Officer, Save My Child Slim Sumerville	Nov.	2	2 reels
Pick Me Up Marie Prevost	Apr.	5,'33	2 reels
Rockabye Cowboy James Gleason	Jan.	25,'33	2 reels
Room Mates Frank Albertson	Apr.	19,'33	2 reels
Should Crooners Marry? Frank Albertsen	Feb.	22,'33	2 reels
Trial of Vince Barnett Vince Barnett	Mar.	22,'33	
Union Wages Louise Fazenda	Aug.	30	20.....Sept. 17
Who, Me Frank Albertsen	Sept.	7	2 reels
Yoo Hoo! James Gleason	Oct.	5	21.....Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10—Wrongorilla Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES (NEW SERIES)			
No. 1—C'est Paris Technicolor Musical	Sept.	3	17
No. 2—Passing the Buck Alexander Gray	Sept.	24	18
No. 3—Tee for Two Technicolor Musical	Oct.	8	17.....Nov. 12
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi-Mayfair	Oct.	22	19
No. 5—A Modern Cinderella Ruth Etting	Nov.	5	18
No. 6—Picking a Winner Technicolor Musical	Nov.	19	16.....Nov. 19
No. 7—The Red Shadow Al. Gray-Bernice Claire	Dec.	3	18
No. 8—Sky Symphony Stoopnagle & Budd	June	3,'33	
No. 9—Poor Little Rich Boy Phil Baker	Dec.	24	18
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec.	31	17.....Oct. 15
No. 11—That Goes Double Russ Columbo	June	17,'33	
No. 12—Bygones Ruth Etting	Jan.	14,'33	18
No. 13—Pleasure Island Technicolor Musical	Feb.	25,'33	18
No. 14—Yours Sincerely Lanny Ross	Mar.	11,'33	19
No. 15—Speaking of Operations Pick & Pat	Jan.	28,'33	18
No. 16—Northern Exposure Technicolor Musical	Apr.	8,'33	16
No. 17—Nothing Ever Happens Musical	Mar.	25,'33	
No. 18—World's Champ Jack Dempsey	July	11,'33	
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr.	22,'33	
No. 20—Along Came Ruth Ruth Etting	May	6,'33	
No. 21—Fifi V. Segal-Chas. Judels	May	20,'33	
HOW TO BREAK 90			
BOBBY JONES			
No. 1—Hand and Grip	Apr.	17,'33	
No. 2—Position and Back Swing			
No. 3—Hip Action			
No. 4—Down Swing			
No. 5—Impact			
No. 6—Fine Points			
LOONEY TUNES SERIES			
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			
No. 7—Bosko the Speed King			
No. 8—Bosko's Knight Mare			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			
No. 8—The Organ Grinder			
No. 9—Wake Up the Gypsy in Me			
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		18	June 4
Movie Dumb		1 reel	
Four Wheels—No Brakes		18	July 30
NOVELTIES			
Bigger They Are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
ONE-REEL COMEDIES			
Washington, The Man and the Capital Clarence Whitehill		18	
Baby Face Victor Moore			
Military Post, The Robert Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			
SPORT THRILLS SERIES TED HUSING			
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			
No. 5			
No. 6—			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		29	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 19
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	
No. 9—Workers of the World		1 reel	
No. 10—Wonder Spots of the World		1 reel	
No. 11—Costumes of the World		1 reel	
No. 12—Peculiar Ceremonies		1 reel	
No. 13—Top of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb.	27,'33	20...Feb. 4,'33 (each)
Lost Special Frank Albertson	Dec.	5	
Jungle Mystery Tom Tyler	Sept.	12	20 (each)
Phantom of the Air	May	22,'33	

Motion Picture Herald
1790 Broadway, New York
Gentlemen:

Herewith please find my check covering subscription to the Herald. Some weeks ago I permitted my subscription to lapse, and thought I would not miss receiving same. However, I have been lost without it, so am anxiously awaiting my first issue, which I trust will be forthcoming next week.

Best wishes.

(Signed) George S. Otte
Court Theatre, Wheeling, W. Va.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 53—Uncle Sam makes new money—Secretary Wallace defends bill to relieve agriculture—Preview of spring styles held in New York—Lloyd George leads fete at Carnarvon Castle—Tornado spreads death and ruin in Tennessee—New York's Irish hail Saint Patrick—British fliers perform for Fuad and children.

FOX MOVIETONE NEWS—No. 54—Roosevelt signs beer bill—Rising Ohio River floods Cincinnati streets—Germans prepare auto thrill for Chicago World Fair—Hindenburg and Hitler honor war dead—Mrs. Roosevelt goes horseback riding—English airmen set new non-stop mark—Viennese girls welcome spring—Greeks down dictator.

HEARST METROTONE NEWS—No. 252—Brooklands holds first auto race—Mrs. Roosevelt takes to horseback riding—Bavarian children get skiing lessons—Dictator ousted in Greek election—Gay Paree gets dance feast—German Republic ends—Ohio River overflows—German "death car" coming to Chicago World Fair—President signs beer bill.

HEARST METROTONE NEWS—No. 253—Japan again hit by earthquake—Babe Ruth signs for $52,000—Viennese dancers visit Africa—MacDonald fights to avert European break—Kids entertain John D. at Ormond Beach, Fla.—Red Cross aids flood victims at Louisville, Ky.—George Bernard Shaw welcomed to United States.

PARAMOUNT NEWS—No. 67—Crack motorcyclists perform at Hants, Eng.—Mrs. Roosevelt takes to saddle—France sends new envoy to America—Mrs. Moody opens Spring tennis campaign in Pasadena—Beer bill signed by Roosevelt—Flood hits Kentucky, Indiana and Ohio—Irene Bordoni gives Bert Lahr swimming lessons in Miami.

PARAMOUNT NEWS—No. 68—Japan shaken anew by earthquake—Andrew W. Mellon returns to America—Hoover arrives at Palo Alto, Cal.—Yosuke Matsuoka arrives in New York—Government moves to establish "war" camps for unemployed—Ruth signs contract—Relief agencies aid marooned residents at Louisville, Ky.

PATHE NEWS—No. 68—President launches bill to relieve farmers and signs beer bill—Irish parade stirs Fifth Avenue in New York—Easter styles shown in New York—World's fate depends on Mussolini, MacDonald, Hitler, Stalin, and Roosevelt—Flood submerges towns in Cincinnati—Hurricane sweeps Tennessee—News flashes.

PATHE NEWS—No. 69—Hindenburg links Reich and Empire—Trojans in football training at Los Angeles—New York holds annual flower show—First Lady takes to bridle path—Roosevelt signs bill legalizing 3.2 beer and wine—Helen Wills Moody limbers up in Pasadena—Ohio River flood covers streets of Cincinnati—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 130—President signs bill legalizing beer—New York Jewish war "vets" protest Nazi persecutions—Icestorm hits Chicago—Hoover returns to Palo Alto, Cal.—Ohio River on rampage—Mrs. Roosevelt goes horseback riding—Youngsters in baseball practice at Mamaroneck, N. Y.—Lion in Los Angeles' zoo gets bath—Quake hits Kamaishi, Japan.

UNIVERSAL NEWSPAPER NEWSREEL—No. 131—Mass meeting in New York denounces Nazis' intolerance—U. S. S. San Francisco launched at Mare Island, Cal.—Workmen dynamite 140-foot chimney in Chicago—Gallic fair held at Lyon, France—Congress committee hears U. S. labor camp plan—Japan's envoy arrives in New York.

Schwartz Opens Twentieth

A. H. Schwartz has opened the Baldwin, in Baldwin, Long Island, as the twentieth unit of his Century circuit. George Mathews is manager of the Baldwin. Another theatre is planned by Mr. Schwartz at Franklin Square, Long Island.

ON BROADWAY

Week of March 25

MAYFAIR
Holy Men of India..... Capital
Party-ing Around..... Universal
The Shriek..... Universal

PARAMOUNT
Caliente Love..... Paramount

RIALTO
Canine Thrills..... Paramount
Hawaiian Fantasy..... Paramount
Snow White..... Paramount
The Dentist..... Paramount

RIVOLI
Benny Davis..... Master Art Products
Mickey's Mellerdrammer.... United Artists
New England Sunset..... Paramount

RKO MUSIC HALL
The Last Mail..... RKO Radio
Shakespeare With Tin Ears. RKO Radio

RKO ROXY
Terrible Troubadour..... Universal
Too Many Lies..... Universal
Voice of the Vatican..... Universal

ROXY
Playful Pan..... Columbia
The Silent Enemy..... Industrial

STRAND
Sea Devils..... Vitaphone
Young and Healthy..... Vitaphone

Monarch Resumes Sales Talks

Monarch's regional sales meetings, recently suspended because of banking conditions, were resumed last week in New York and elsewhere. After the New York meetings, John R. Freuler, president, will leave for Hollywood to supervise production. S. M. Berger & Co. has concluded arrangements with Mr. Freuler to distribute 12 Monarch features in the Philippines.

Mannix, Selznick MGM Officers

Edward J. Mannix and David O. Selznick have been elected vice presidents of the Metro-Goldwyn-Mayer Corporation by the board of directors.

Edward Schnitzer to Columbia

Edward Schnitzer is now manager of Columbia's New York exchange. He was formerly with Fox and then with Educational-World Wide.

WABASH AVENUE

CHICAGO

Well, the big noise along the Row last week was the shooting at union headquarters where Fred Oser, "rebel" operator, was killed by Ralph O'Hara of the local operators' union. O'Hara claimed he shot in self defense after being fired upon by Oser. O'Hara has been booked on a formal charge of first degree murder and Tom Maloy is under bond as a material witness.

▽

Balaban & Katz reopened the United Artists theatre last Friday after an extensive newspaper campaign on the feature picture, "Gabriel Over the White House."

▽

Simon Simansky of Saminsky & Miller circuit, is back at his desk following a three weeks' rest at Hot Springs.

▽

Irving Mack is another Film Row familiar who has been away for the past ten days, but Irving has been out in the bushes beating up trailer business.

▽

Phil Dunas has taken over his new duties as manager of the Columbia exchange. Dunas succeeded William Brumberg.

▽

Maurice Rubin of Michigan City, Ind., has purchased the Lake theatre from the receivers.

▽

Florence Paley has installed RCA High Fidelity equipment at the Haymarket theatre.

▽

Ben Fish of the United Artists home office was a visitor in Chicago last week conferring with Eddie Grossman.

▽

Irving Lipnick, manager of Warner Bros.' Jeffry theatre, has been transferred to the Orpheum. Gene Hobson has been named manager of the Jeffry.

▽

John Immerman, father of Walter Immerman, vice-president and general manager of Balaban & Katz, died Monday morning following a two weeks' illness.

▽

Charles Stern has taken over the Cinema Art theatre on Chicago Avenue, which he will operate with American films. Stern will drop the "Art" in the name of the novel playhouse. He owns the Williard and Auston theatres.

HOLQUIST

Trans Lux Reorganization And Merger Plan Reported

Plans have been completed for a reorganization of Trans Lux Daylight Picture Screen Corporation and for a merger with the News Projection Corporation, which will terminate litigation between the two over respective rights to operate stock ticker projection machines, according to the *Wall Street Journal.*

Under the plan, a new company will be formed to acquire the stock ticker projection business of the companies. The new company will have 1,600,000 shares of common stock, of which 1,000,000 will be issued to Trans Lux and 600,000 to News Projection.

Fagan Making Bridge Shorts

Willard Karn, Oswald Jacoby and George Reith, contract bridge experts, have been signed by Myron C. Fagan to make a series of 12 shorts on bridge, titled "The Big 3 of Contract." The subjects, in Photocolor, will be produced at the Photocolor Studios, Irvington-on-the-Hudson, New York. Mr. Fagan will direct.

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A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



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In Two Sections—Section One

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ANDY CLYDE	6 "SUNKISSED SWEETIES" "A FOOL ABOUT WOMEN" "BOY, OH BOY" "ARTIST'S MUDDLES" "FEELING ROSY" "LOOSE RELATIONS"	6
HARRY LANGDON MERMAID COMEDIES	4 "THE BIG FLASH" "TIRED FEET" "THE HITCH-HIKER" "KNIGHT DUTY"	4
MORAN AND MACK	3 "AS THE CROWS FLY" "TWO BLACK CROWS IN AFRICA" "A PAIR OF SOCKS"	3
TORCHY COMEDIES *with* RAY COOKE	4 "TORCHY'S BUSY DAY" "TORCHY ROLLS HIS OWN" "TORCHY'S KITTY COUP" "TORCHY TURNS TURTLE"	4
VANITY COMEDIES	4 "HONEYMOON BEACH" "HOLLYWOOD RUNAROUND" "KEYHOLE KATIE" "TECHNO-CRAZY"	4
BABY BURLESKS	4 "WAR BABIES" "PIE COVERED WAGON" "GLAD RAGS TO RICHES" "THE KID'S LAST FIGHT"	4
TERRY-TOONS	"THE TALE OF A SHIRT" "DOWN ON THE LEVEE" "WHO KILLED ROBIN"	
BATTLE FOR LIFE		
CAMERA ADVENTURES		
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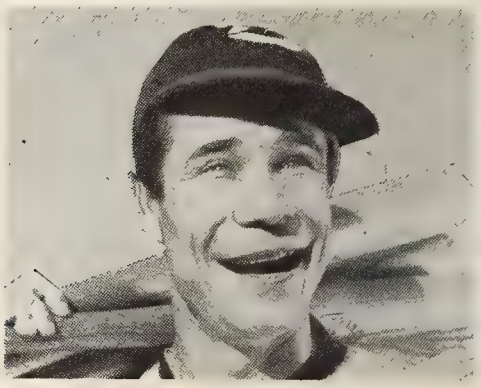
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in "ELMER THE GREAT"†

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in "EX-LADY"*



R. 29—JAMES CAGNEY
PICTURE SNATCHER"



ARBARA STANWYCK
in "BABY FACE"*



APR. 15—BARTHELMESS
in "CENTRAL AIRPORT"†



IAY 6—RUTH CHATTERTON
in "LILLY TURNER"†



MAY 13—GEORGE ARLISS
in "THE WORKING MAN"*



MAY 20—ED. G. ROBINSON
in "THE LITTLE GIANT"†



MAY 27—DOUG. FAIRBANKS, Jr.
in "THE LIFE OF JIMMY DOLAN"*



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PICTURE of the GENERATION



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APR -8 1933
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MOTION PICTURE HERALD

Vol. III, No. 2 — April 8, 1933

"GABRIEL OVER THE WHITE HOUSE," so enthusiastically rated by reviewers, is going to have a very good press. A merry time will be had by the commentators, most likely to the profit of the box office.

The first large calibre detonation came this week from Mr. Walter Lippmann, no less, the pungent intellectual daily philosopher of the New York Herald Tribune, who writes from Santa Monica, after seeing the picture, and who, not so much to our surprise, positively is not amused.

The acutely intelligent Mr. Lippmann in fact devotes a column to complaint that "the body politic is one kind of body that Hollywood has not learned about." He holds that "as a sample of what the movies can do for the political education of mankind, 'Gabriel' is not so promising. . . . The world of 'Gabriel' is the infantile world of irresistible wishes. More specifically, it is a dramatization of Mr. Hearst's editorials."

After summarizing the plot action of the picture, Mr. Lippmann epilogues: "So I say, long live the great lovers of the screen, the cute ones and the dark purple ones, the wistful ones and the man-eaters. They fill the vacant hours and they have no ax to grind except at the box office."

This is all a lot of fun, even if Mr. Lippmann does not find "Gabriel" quite satisfactory as a tract of political education. One might inquire if anyone expected it to be. Up to this time it had been our impression that "Gabriel" was just a motion picture.

One might suspect that the Tribune's profound editorial writer and political scholar is just a bit upset at finding his locale taken over for the moment as a movie location. He need be no more disturbed about that than by the editorial utterances of Mr. Hearst and his papers, in a competitive sense. Their audiences are far from identical. There is further the devastating possibility that Mr. Lippmann, who is so engaged in making sense out of politics, may be in fact considerably more in error than Mr. Hearst who makes verbal printed drama and movies out of the same raw, raw materials. In our opinion the average voter does not perceptibly outrate the average motion picture consumer.

Mr. Lippmann has clearly missed the point and purpose and nature of both the motion picture and Mr. William Randolph Hearst. Apparently none of Mr. Lippmann's newspaper experience has been in close contact with the Hearst editorial machinery or he would not be surprised about "irresistible wishes" or deal with them so lightly. He does not remember, for instance, that when Mr. Richard Harding Davis cabled for permission to come home from Cuba because "nothing was going to happen," he received from Mr. Hearst a cable: "You write stories, I will supply war."

If "Gabriel" is good motion picture entertainment, which it seems to be, politics may safely be left to the politicians, and Mr. Lippmann. The picture was not made for him anyway.

THE RASPBERRY MARKET

IN the days of '98 and the Alaskan gold rush raspberries brought twenty-five cents apiece, paid in "dust," at Nome. They were worth it, if one had both the appetite for raspberries and the "dust." Or in any event it did not matter very much because the gross could stand it. There came a time, however, when there was no longer such a market for raspberries at Nome. If this were an allegory, instead of a bit of history, we could do a handsome job of pointing to some contemporary raspberries that a certain great industry continues to buy despite the shortage of "dust." One handsome basket of such raspberries is a continued expenditure of large sums to tell one per cent of the population, in alleged national media, about part of the screen's product.

△ △ △

AGRICULTURAL NOTE

SOME current newspaper editorials have discussed a demand for motion pictures "firmly grounded in American soil." Let us hasten to make emphatic to certain producers that "soil" is not always synonymous with "dirt."

△ △ △

OVERWORKING THE AIR

IT is not entirely unreasonable for the Motion Picture Theatre Owners of St. Louis, eastern Missouri and southern Illinois to ask that screen stars stay off the air between 7 and 9 o'clock in the evening. That's only fair to the consumers who might get confused. Also there's a thought in the shrewd radio philosophy of Mr. Floyd Gibbons, who has occasionally remarked that there is no commercial sense in being so continually before the public that it can get fed up. It might be said that no one can amuse all the people all the time.

△ △ △

ADVICE TO MOTHERS

A RADICAL new notion is offered to club women by Mrs. Walter Ferguson, writing in the New York World Telegram, when she suggests that "to adjust the movie to suit the child instead of teaching the child to discriminate between good and bad pictures is to begin at the wrong end of the problem." Mrs. Ferguson does not incline to the notion of making this a perfect world for children by "trying to take everything and everybody in hand." She thinks mothers should raise their own.

△ △ △

The Connecticut trout season opens April 15. Persons desiring to see the editor on that date may wait, at their own risk, at the falls of the Silvermine River in Fairfield County.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

AIR COMPETITION

In part to "save the motion picture industry from destruction from within its own ranks," the MPTO of St. Louis, Eastern Missouri and Southern Illinois last week offered an "earnest prayer" via resolution that film stars cease broadcasting during evening hours of heaviest theatre attendance. Honored should be goggle-eyed Eddie Cantor, coffee comedian, by specific mention. From the other side of the fence comes this of National Broadcasting: its ablest air-fillers are proving the film theatre's best stage attractions. . . .

NAZI HAMMER

From the scenarist's typewriter to the benighted office of Hitler's Minister of Propaganda and Popular Enlightenment, Dr. Paul Joseph Goebbels, must go all scripts of German films, last week reported English producer Victor Saville, returned to London from Berlin. Held are all screen yarns not militaristic, not pro-Nazi in implication at least. Seemingly a strange exception to this Nazi hammer is the product of Ufa. Obvious, however, becomes the reason when it is understood Ufa's head is Dr. Alfred Hugenberg, Nationalist leader, Hitler ally. . . .

BENEFIT RACKETEERS

Disgusted have become New York legitimate performers with unending demands on their time to partake of benefits for this, that, the other thing. Meetings "to do something" have resulted in the Actors' Benefit Association, to investigate benefit requests. Elected president was Broadwayite Eddie Dowling. If the Association approves a benefit, one-quarter of the receipts must go to theatrical charity. Thus it is hoped to terminate what has nearly become a new racket. . . .

FASCIST JUSTICE

Swiftly to jail last week marched three of five directors of Italy's Luce Institute, government agency which controls Italian production, distribution, charged with embezzlement of millions of lire and there to languish for five years. Anxious are Mussolini's officials to question Baron Alessandro Sardi, the Institute's president, when he returns to Rome from Chicago. . . .

LISTENERS

About a radio receiving set late last Saturday night, and into the early hours of Sunday a family grouped itself. Its head was Franklin Roosevelt, its residence the White House. At New York's Capitol theatre, commencing at midnight, some 150 "names" of screen, stage, radio fame, gathered in a huge benefit performance, its object a White House swimming pool and exercise for the President. Already approved by Congress, the pool will shortly be a reality rather than a dream of recent Hollywood-baiter George M. Cohan. . . .

PIONEERS REMEMBERED

Many and many a year ago the Freres (Brothers), Lumiere, from their Paris workshop, evolved mechanism then momentous, still important to the far-flung motion picture industry. Recently in Rotterdam, Holland, was opened the Theater Lumiere, specifically honoring the pioneering brothers of early cinematography. To S. den Hartogh, the theatre's manager, goes credit for thus memorializing a name well filling a page in the screen's history. . . .

FRESHMEN SELECT

Momentous is the result of a statistical compilation emanating from "The Dink," Princeton publication, which recently canvassed tiny-capped freshmen anent their screen preferences. Among men the winner was Walt Disney's famed Mickey Mouse, followed by Lionel Barrymore, Fredric March, George Arliss. Not Minny Mouse, but Norma Shearer led the preferred women. After her: Joan Crawford, Constance Cummings, Helen Hayes. . . .

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POLA'S MODESTY

Claiming the Folies Bergere no alma mater of hers, Pola Negri, in Paris filming Alexander Dumas' "The Queen's Necklace," balked, refused when was reached the scene requiring that she bare her breast to the test of red hot irons. Immodest, she contended, and the producers withheld royalties due her and her American agent, Edwin Miles Fadman. To the Paris court of appeals rushed the actress, seeking redress, records a U. P. dispatch. Strangely ironical is the situation of a Paris court deciding what is, what is not immodesty. . . .

NOVELISTS' SIDE LINE

Dear to the heart, helptul to the pocket of the American novelist has long been the "side lines" of his profession. On that theory last week famed novelist Will Irwin, speaking to the National Writers Club, threw a wet blanket, declared novelists will in future have to depend on their book sales for a living. The motion picture industry, most prolific "side line," is increasingly preparing its own material, said Writer Irwin. Equally, serial rights, magazine pay are declining. . . .

SCREEN DRAMATURGY

All-important to the production of competent motion pictures is a precise knowledge of screen dramaturgy, as a most vital adjunct to the scientific and technical superiority which, "unfortunately, does not guarantee the product." On this premise has Boris V. Morkovin, University of Southern California Ph. D. and Department of Cinematography head, instituted a course in "a precise scientific method in the production of motion pictures." To the course Professor Morkovin hopes to entice studio employees. Most important and difficult aspect of screen dramaturgy, declares he, is the building-up of the mounting line of emotional excitement, a term echoing much of the schoolroom, little of the studio. . . .

FRENCH TROUBLES

Not alone in breasting tides of business adversity are American producers, distributors, exhibitors, last week indicated Henri Diamant-Berger, French director, in New York from Paris. A combination of causes, notably 60 per cent loss in grosses, expensive product from America, unemployment, taxes have forced a negative cost revision by French producers. While that revision becomes actuality, French production is at a standstill. Closed is Paramount's Joinville studio, among others. For the independent in France M. Diamant-Berger sees a current opportunity. . . .

RESTORING PAY BEGINS; THEATRE RECEIPTS RISING

Columbia First To Lift Industry-wide Salary Reduction; Theatre Grosses Increase 40 Per Cent in a Week

Abandonment of the industry's emergency salary reduction order got under way this week and grosses at motion picture theatres continued improving, as leaders shifted to Hollywood the scene of their inter-company discussions on the many problems of readjustment.

Columbia abrogated the 25 and 50 per cent reduction in salaries, effective immediately, and it is believed that this action will precipitate similar moves by other large corporations before the expiration on April 30 of the prescribed eight weeks period. Mentioned as likely prospects for early return to the old wage scale are MGM, Warner, United Artists and RKO. Officials of these corporations, however, would not discuss the situation, although it was definitely indicated that the cut would not continue beyond the eight weeks.

In Hollywood, the Academy's emergency committee of workers met with producers throughout Tuesday night and out of the conference came the announcement that every company able to restore salaries to full 100 per cent, would do so, acting individually, before the eight-week date. Saturday noon was set as the deadline when the studios are to submit to the Academy workers all data on earnings, which will be the yardstick for proving ability or inability to pay.

May Act on Salary Situation

Some action on the salary situation may be taken when the industry leaders meet in Hollywood next week, although late Wednesday producers officially and vigorously denied reports in Hollywood that the executives were traveling westward to effect permanent salary reductions, possibly of 25 per cent.

Much of the speculation and worriment over conditions created by the recent banking situation appears to have vanished, and plans were well organized for effecting a solution of many problems on a cooperative scale.

Following a directors' meeting Tuesday at the offices of the Motion Picture Producers and Distributors of America, it was announced that chief executives of most of the large companies and Will H. Hays, president of the MPPDA, would attend the conferences on the Coast next week. Thereby another precedent was established, with business and financial leaders of New York and the production executives of Hollywood discussing intra-industry problems in one group.

"There is not a thing about the motion picture business that will not be discussed," according to an MPPDA executive. "The company heads will acquaint themselves with each other's problems—and there are plenty of them."

Besides salaries, it was indicated that negative costs, quantity of feature production, and further inter-changing of players are subjects which probably will come up. Financial matters are one of the most important subjects on the program, likewise the five-point program suggested last week by Mr. Hays, including decentralization, physical distribution integration, reduced administrative cost and an increased flow of talent to the studios, adjustment of the patent structure, and enlargement of the work of self-regulation of the industry.

Complete Representation

Among those to make the trip westward are M. H. Aylesworth, RKO president; R. H. Cochrane, vice-president of Universal; Harry Cohn, Columbia president; Nicholas M. Schenck, president of Loew's; Harry M. Warner, president of Warner Bros.; Adolph Zukor, president of Paramount Publix; and Emanuel Cohen, studio head of Paramount, now in New York.

With B. B. Kahane and Merian C. Cooper on hand in Hollywood for RKO Radio; the Carl Laemmles for Universal; Louis B. Mayer, for MGM; Jack L. Warner and Darryl Zanuck, for Warners; Joseph M. Schenck, president of United Artists, Winfield Sheehan for Fox, and Sidney R. Kent due there this week, the representation becomes complete.

The controversy between studio unions who are refusing to accept the 25 per cent salary cut and the producers, is in statu quo pending conferences in New York April 17 between officials of the IATSE, the American Federation of Musicians, and Pat Casey, chairman of the producers' committee. The unions have been paid at their regular scale. Conferences have been postponed several times the last fortnight.

Receipts Rapidly Increase

With the alleviation of the general business situation, the motion picture industry the last three weeks has begun to show definite signs of improvement. Key cities throughout the country are definitely staging a comeback at the box office, and in five of these cities grosses are higher than before the bank holiday. These five are Minneapolis, St. Paul, Denver, Portland, Ore., and Washington, while in Montreal, Philadelphia and Buffalo receipts are rising.

Grosses had shown a steady decline from January 14 until February 11, falling off approximately 16 per cent. From February 11 to the 18th, receipts rallied about 7 per cent and maintained a fairly even level for one week, after which a slight decrease was noted until March 4, when the nationwide bank holiday was instituted. During the following week grosses dropped 25 per cent. Between March 11 and March 18 there was little improvement, but on March 18 receipts jumped rapidly, increasing 40 per cent. The cities used for the eleven weeks' survey are Boston, Chicago, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland and San Francisco. [Chart on page 16]

While theatres in various territories are

Executives of Distributors Going to Coast for Conferences With Producers Representing All the Large Companies

making progress with the unions in making wage reductions, Philadelphia officials of the Motion Picture Theatre Owners unit agreed this week that wholesale closing of theatres had been averted through the cooperation of exchanges to cooperate in rental adjustments. Such adjustments, however, are granted only in individual cases.

Akron Unions Accept Cut

Late last week stagehands in Akron accepted a 25 per cent cut in salaries and operators took a 27 per cent slash. In Cincinnati, independent exhibitors asked operators to accept cuts ranging from 10 to 40 per cent. The request is now under consideration. Eighty theatres in Cleveland reopened Friday as a result of an agreement reached Tuesday whereby operators and stagehands accept 25 per cent cuts until August 1. As musicians refused to accept the cut Loew's State and the RKO Palace will reopen with pictures only. Credit for ending the three-week moratorium goes to Mayor Ray Miller. In Memphis, all circuit houses and M. A. Lightman's group will be closed next week unless unions accept the 25 per cent cut. In anticipation of a settlement, closing of four Loew and RKO houses in Columbus has been postponed a week. On Saturday independent exhibitors in Hudson county, New Jersey, advised Operators' Local 386 that unless they get a 33 1-3 per cent cut, unaffiliated houses will go dark. Sixteen theatres would be affected.

Projectionists in Joplin, Mo., took a 23 per cent cut this week following threatened closure. Stagehands accepted a 10 per cent reduction. Theatres in the Kansas City territory are making progress with the unions in negotiating cuts, according to latest reports. Topeka, Wichita, Joplin and Springfield are among the cities where unions have agreed to demands for one-man-in-a-booth. Union leaders from Illinois and New York are in Kansas City seeking a solution for the labor difficulties there. A city-wide shutdown of theatres in Mansfield, Ohio, was averted last week when operators accepted a 20 per cent cut, effective until September 1. Voluntary wage reductions of from 12 to 15 per cent for a 12-week period were granted the Orpheum theatre in New Orleans this week.

After two weeks of controversy, union operators in Oklahoma City agreed to a 25 per cent cut, for 12 weeks.

As a result of President Roosevelt's request to Congress for a $2,000,000,000 bond issue to curtail farm debts, exhibitors in the farming areas are reported to have an optimistic outlook. Everywhere the tension has lessened and the industry is expected to benefit accordingly.

'A GOLD MINE FOR THE PRODUCER'

But Coward, Lunt and Fontanne Should Play in It, Says De Casseres of "Design for Living"

by BENJAMIN DE CASSERES

DESIGN FOR LIVING

The title of Noel Coward's new play, starring himself, Alfred Lunt and Lynn Fontanne, is in reality a design for keeping the three of them alive for the rest of their lifetimes. It is a whirlwind hit. It bites, sizzles, cuts, chortles, plays loose-and-loose with the good old sex triangle, and finally goes out in a whirlwind of haw-haws! in which the woman, on a couch with her two lovers in their pajamas (her husband's) and bare feet, gives her heavy-headed husband the air.

Morality, conventions, your Aunt Hattie and Mrs. Grundy? Coward blows the whole thing over the mill-roof. It is a sex fable of the unimportance of love—as fine a piece of sophisticated and brash humbug as ever came out of a post-war brain.

First act is in Paris. Gilda (Miss Fontanne) is living with Otto (Lunt). While Otto is away she takes on Leo (Coward). Now, Otto and Leo are "dear friends." Leo and Gilda tell Otto what happened while he was away trying to sell a picture (this is all bohemian-arty stuff). Otto quits in a riotously dramatic and comic scene.

Second act: London. Here the situation is reversed. Gilda is living with Leo. Otto comes in on them. Another row. This is a corking act. An uproariously funny drinking scene between Lunt and Coward.

Third act: New York. Gilda is now married to a rich art dealer. She has given both Otto and Leo the air at the end of the second act.

Otto and Leo have become closer friends than ever. The bond is their common love for Gilda. They get into Gilda's house. Gilda's heart opens to them both as of yore —and in a terrific curtain in which the husband storms and rants at the shamelessness and immorality of their lives they all three give him the boot of ridicule.

There are at least a dozen amusing angles in this play. Smartness is squeezed to its last curlicue. Coward, Lunt and Fontanne are superb. If they can do this picture, it will be a gold mine for the producer. It is all pure Lubitsch.

Picture value (with the stage stars), 100 per cent.

WE THE PEOPLE

The films are getting ready to go beer and wine. That'll be fun. But will they ever go Communist or radical propagandist? I hope not. When pictures lose their primal quality, which is to amuse, to provide an escape, a howling, nonsensical, dramatic escape from the wear-and-tear of looking for rent and food money, then it will be time to junk the industry.

All of which is preliminary to saying that Elmer Rice has gone Communist haywire. He has, therefore (it's cause and effect), produced the play that gave me the most poignant pain not in the neck from which I have suffered this season.

"We the people," in 20 scenes, is slovenly, commonplace, bromidic, photographic, tabloid, and has nothing but dummy characters out of the old clothes-closet.

There is only one gleam of creational vitality in the play—the scene in which the Presidency of the United States is offered to a stuffed-shirt college President by a bunch of millionaires around bottles of "1812 cognac."

The rest is about strikes, poverty, park-bench necking, a court-room, soap-boxes and almost everything you don't want to think of centering around the declining fortunes of the Davis family.

I hope Hollywood has nothing to do with this mess. Isn't there enough gloom in the business already?

Picture value, minus zero.

GOOD WOMAN, POOR THING

This play by Dillard Long lacks pace. There is some good dialogue here and there, but the situations are somewhat moth-eaten.

Bill Smith is a bachelor. He lives in a large country house. Bill remains a bachelor because his boyhood tootsy, Lelia, married a swell Englishman because her dad was broke. After dad went to Congress things picked up—for dad.

So Lelia chucks the Englishman in a Paris law court and looks in on her Youthful Romance, Bill. She says Let's! And so they get married.

Now the snap in it Looms. Bill has had a Christine on his route. Lelia gives her twenty thousand to take the air. But Christine is a double-crossing plat. blonde. Makes date with Bill. Lelia discovers there is a hotel suite reserved.

So Lelia picks up a fellow just called John at Lake Placid. Lelia won't let him in the hotel room at night—she is just a good woman, poor thing!

And, anyhow, Christine lets go of Bill and remarries a former husband. Bill sasses it out with Lelia. Kiss-out.

Irene Purcell was Lelia. She was good in a play that might be regilded for the everyday country trade.

Picture value, 20 per cent.

BIG NIGHT

The Group Theatre's second production of the season was "Big Night," by Dawn Powell. It's a sort of lecherous, drunken "The Doll's House"; but it is done in an up-to-date manner, which means crudely and butcheringly.

The touching theme of the play is: Should a wife submit to some fellow who can throw her husband a big advertising account if the husband doesn't much care so long as he gets the account? I've been told this is one of the clauses in our post-war morality code. Knowing what I know myself, I think Nero was just a Boy Scout.

Ed Bonney throws a party in his apartment for Bert Schwartz, of Chicago, who has a lot of chain-store advertising to give out. Ed's wife Myra loathes this fellow Schwartz, who takes wives as bonuses for his advertising-account favors.

Well, there's a terrible souse party, a regular DeMille film orgy. Ed, the husband, says it's all right if Schwartz kisses her and embraces her—it means jack. Dirty Bert Schwartz doesn't remember anything after the kiss. Neither does Dirty Ed. Bonney, the husband.

Comes the morning. Ed. questions his wife. She lies; makes him believe that she and Schwartz were uh-uh. Then Schwartz gives Ed. his account. That satisfies Ed. But Myra, like Ibsen's Nora, clears out of the joint—for a Higher Life.

The play as a play is odoriferous and punky-junky.

Picture value, 25 per cent.

LATE ONE EVENING

Harry C. Bannister put on "Late One Evening," a play in 10 scenes, by A. and W. Carten, that probably made some Hollywood script-writer's desk before the first curtain went up on the thing. It gave 31 actors work, which is the best thing I can say about this stage play.

For the conventional type of picture that you can guess at while you snooze, "Late One Evening" contains all the usual things that made the Biograph famous.

He runs her down in a motor car. He is a rich, drunken, would-be novelist. She was about to marry a Duke or something. Love. Both give up their simoleons (cock-a-doodle-do!) and face life down thar where a man is a bum and a woman goes dowdy. He writes his best-seller (and you know what they are).

Then come enough scenes to fill out 12 reels of virgin film: infidelity, the Riviera, fluffs, fluffs, fluffs, cafés, prison, and everything except a picture of Marse Hitler speaking.

It's good "program stuff," as we used to say, for the 10-cent trade.

Picture value, 60 per cent.

Eastman Earnings $6,058,748 Last Year

Eastman Kodak's earnings for the year ended Dec. 31, 1932, totaled $6,058,748 after taxes and depreciation. This compares with $13,408,785 in the year ended Dec. 26, 1931. The 1932 profit equaled $2.52 a share on common against $5.78 in the preceding year.

Four quarterly dividends of 1½ per cent were declared in 1932 on preferred, two quarterly dividends of $1.25 and two of 75 cents on common.

STRENGTHENING OF FOX AWAITED FROM FINANCIAL REORGANIZATION

Receivership Petition Withdrawn; Kent Goes West To Arrange for More Product; Wesco Theatres Being Revised

The Fox financial machinery is being repaired. Plans for a complete overhauling of the corporation's finances soon will be announced by the management and its bank affiliates. Meanwhile, arrangements have been made for taking care of interest due on debentures; Sidney R. Kent, president, has gone to the Coast to arrange for more product for theatres; reorganization of the company's largest theatre subsidiary is under way, and "discontented" minority stockholders indicated confidence when they withdrew a receivership petition.

Martin C. Ansorge, attorney for Benjamin Shellenberg, stockholder of Brookline, Mass., called off the petition for a receiver when he appeared before Judge John C. Knox last Monday in federal court in New York. Admitting that the appointment of a receiver would interfere with and possibly disrupt plans for financial reorganization, Mr. Ansorge indicated that at a hastily called meeting last Thursday, Fox officials made "earnest representations that practical and constructive plans are now being developed for the continuation of the company upon a profitable basis." Present at the conference, which was held in Fox's headquarters on Tenth avenue, were Mr. Kent and Mr. Ansorge; a representative of General Theatres Equipment, Inc., holder of the majority stock of Fox Film, and the corporation's counsel, Richard E. Dwight, of Hughes, Schurman and Dwight.

Accounting Still Sought

The minority action for an accounting was continued, however. It named all officers, Chase Securities Corp., and the following Fox directors: Matthew C. Brush, David K. E. Bruce, Otto Koegel and Murray Dodge. The defendants have until April 17 to file an answer. Fox denied all allegations and informed Attorney Ansorge that negotiations are also in progress for reorganizing Wesco Corporation, largest theatre subsidiary, to preserve a substantial interest in Wesco or its subsidiaries for Fox Film Corporation. Stockholder Shellenberg's action stated that Wesco could not pay the principal of its gold notes, amounting to $15,000,000 and due last Saturday along with $900,000 in semi-annual interest on $30,000,000 of Fox Film gold debentures.

Interest payments on the debentures were made Saturday to minority holders, but the large holders are understood to have waived payment to conserve the company's cash resources. The banking interests are said to hold about 95 per cent of the 6 per cent notes. They are cooperating in efforts to reorganize the company.

According to the complaint, Chase Securities by successive steps has acquired control of the Fox company and the action names Chase for this reason.

The company already had passed through one readjustment early in 1930 as a result of the rapid expansion of the exhibiting division which led to an overextended financial condition. At that time control was acquired by General Theatres Equipment. With General going into receivership in March, 1932, control of Fox Film virtually passed into the hands of Chase banking interests which recently relinquished their operating control.

Interviewed as the *Chief* stopped over at Kansas City en route to California, Mr. Kent refused to discuss the corporation's reorganization plans, the existence of which have been variously reported along Broadway and in Wall Street. Nor could he estimate how long their completion would require. He expects to stay in Hollywood until April 15, and probably will bring back to New York at least a tentative outline of next season's product.

"No Receivership": Kent

The corporation's present position, according to Mr. Kent, does not permit of restoration of the 25-50 per cent salary cut before the conclusion of the eight-week period which all companies agreed to. However, the week's developments and a statement by Mr. Kent indicated that the corporation would not go through receivership. "Take it from me," he said, "there will be no receivership for Fox. Those who counted us out have made the wrong guess."

In the company's answer to the Shellenberg suit Friday it was declared that none of the present directorate of Fox Film Corporation was an officer, "agent or employee of Chase Securities Corporation," and that no member of the board was in any way affiliated with, or under the domination of, that corporation.

With the announcement Monday that Robert T. Kane, European director of Paramount operations, had resigned to take up a position with Fox Film, it was reported that Ike Blumenthal already had been selected to assume Mr. Kane's duties in Paris. Mr. Kane is expected in this country soon for conferences, after which he will return to Europe to take charge of production units he has been organizing the last six weeks.

Estimated savings to Educational by the physical distribution merger with Fox are supposed to be $20,000 weekly. The sales department of Educational is said to have turned over $4,000,000 in contracts to be serviced by Fox, which has lessened Fox's cost of distribution.

Attorneys for creditors of Fox West Coast, meeting in Los Angeles Tuesday night, elected the following trustees in bankruptcy under $50,000 bonds each: Charles Skouras, brother of Spyros and George Skouras; W. H. Moore, Jr., Los Angeles attorney, and Charles C. Irwin, western manager of S. W. Straus Co.

Wesco, parent corporation, is the largest creditor of West Coast Theatres, claiming $19,000,000. National Theatre Supply Company claims $300,000; Universal, $93,000; and Electrical Research Products, Inc., $105,000. Other creditors will be listed April 13.

Minority creditors of Fox Midwesco are fighting in Milwaukee for operation of 20 theatres. Subsidiaries specifically mentioned were Wisconsin Amusement Enterprises and Statewide Theatres. The minority group claims that J. J. Goetz, trustee in bankruptcy, should operate the 20 theatres solely for the benefit of creditors. Equipment out of some Midwesco houses is being sold "under the hammer."

Webb Syndicate Gets Full Control of Pathe Exchange

By a deal consummated this week a syndicate formed by Stuart W. Webb, president of Pathe Exchange, Inc., acquired the stock holdings in the corporation of Joseph P. Kennedy, Elisha Walker and Jeremiah Millbank and related groups. This gives the Webb administration complete control of the corporation. The transaction concerned was in the 8 per cent preferred stock, the preference A and the corporation's bonds.

"This may be taken to indicate," observed Mr. Webb, "that Pathe Exchange, Inc., is not necessarily, contrary to some opinion, in the process of liquidation."

In January of 1931 Pathe Exchange, Inc., sold to RKO various assets including the studios at Culver City, star contracts, feature negatives and Pathe News and Review.

Among the important assets retained by the corporation were the Pathe interest, some 49 per cent, in the Dupont Film Manufacturing Company, makers of Dupont raw stock, and the Pathe laboratories at Bound Brook, New Jersey, together with a considerable library of film negatives of assorted vintages.

Mr. Webb came into the Pathe organization in sequel to the participation of the late Guy C. Currier, Boston attorney and capitalist, in the operations of Joseph P. Kennedy in the affairs of FBO, the concern which was sold to the Radio Corporation of America and related interests as their ticket of entry into the motion picture industry as producers and distributors.

Pat Garyn Leaves National Screen

W. P. ("Pat") Garyn, one of the most widely known men in the industry, resigned this week as general manager of National Screen Service. Pat Garyn came into distribution and sales from the B. F. Keith Circuit. In 1918 he joined Fox as manager of the contract department and later was for three years assistant to Winfield Sheehan, then vice-president and general manager.

Mr. Garyn made his debut as advance man with a repertory company in the Middlewest. When J. J. Murdock placed him in theatre operation, Pat Garyn was selling tickets with a circus. In 1923 he joined Goldwyn Pictures as assistant to J. R. Grainger, general sales manager. When Goldwyn merged with Metro, Garyn moved over to MGM as central district sales manager. In 1925 he resigned to reenter exhibition. After disposing of a large circuit in northern New Jersey he joined National Screen Service. He has opened temporary offices at 342 Madison avenue, New York.

PARAMOUNT RECEIVER RULING IS AWAITED

Appeals Judges Take Under Advisement Show Cause Order Against Company and Zukor and Hilles; The RKO Situation

The United States court of appeals in New York will determine the status of the Paramount Publix receivership probably before the end of this week. The naming of a trustee has been postponed pending the court's decision.

Judges Martin T. Manton, Harrie B. Chase and Learned Hand, sitting in the court of appeals, in New York, took under advisement Monday an order obtained last week by six bondholders calling on Paramount and Receivers Adolph Zukor and Charles D. Hilles to show cause why they should not be restrained from any further action in the receivership.

The court informed Godfrey Goldmark, attorney for the corporation, and Greenville W. Clark, of receivers' counsel, that they should postpone for a week the April 3 creditors' meeting for electing a trustee.

The petitioning bondholders also asked the circuit court to restrain Judge Bondy from taking any further steps in the Paramount receivership, and to provide the petitioners, represented by House, Holthusen and McCloskey, attorneys, with a transcript of testimony taken in Judge Bondy's chambers.

Victor House, for the bondholders, charged that Film Productions Corp., holding company created last year, secured titles to 23 negatives in connection with a $13,000,000 loan made to Paramount by 12 large banks, and that under the present voluntary bankruptcy the banks have preferential claims. Attorney Clark, of Root, Clark and Buckner, counsel for the receivers, told the court that the Film Productions transaction might be construed to be preferential to the bankers and that it might be set aside. Mr. Clark, arguing against delay, said "business chaos" in Paramount's 350 subsidiaries might result. He said it was "urgently necessary to put someone in power immediately to conduct this vast business."

Late Wednesday an appeal of the recent decision of Federal Judge John G. Patterson confirming the jurisdiction of Federal Judge William Bondy in proceeding with the Paramount equity receivership was filed by Saul E. Rogers, attorney for the minority stockholders.

Mrs. Maurice Goodman and Max Nathan are the principal complaining bondholders. Saul Rogers, former Fox Film attorney, represents another group, including Sumal Operating Co., Adele S. Goodman, Relmar Holding Co., and Milton and Irving L. Ernst as executors of the estate of Augusta Ernst.

Seek An Investigation

The bondholder-petitioners asked the circuit court to order a complete investigation of the Paramount Publix receivership situation, charging that the district court in New York acted without authority and without considering the validity of objections originally voiced to the receivership, allegedly created through collusive action of Paramount and the Broadway Twentieth Corp., which requested the receivership. Samuel Zirn, counsel for a number of minority bondholders, originally objected:

"At the time the petition was instituted there was an involuntary petition before the court and there also was a proceeding pending before Justice Lydon in supreme court. Yet a friendly proceeding for the benefit of bankers and not of the bondholders was begun and receivers were appointed."

On March 14, Judge Bondy permitted Ralph Kohn, as Paramount treasurer, to file a petition in bankruptcy. As a result, the current bondholding-demand that action be stayed in both the equity and voluntary bankruptcy cases.

A motion filed by another group of Paramount minority stockholders seeking dismissal of the voluntary petition in bankruptcy filed by the company was denied Wednesday by Judge Bondy. Louis Boehm, attorney, acted for the minority group.

Among those mentioned for the Paramount trusteeship are Charles D. Hilles, present co-receiver with Mr. Zukor; Joseph P. Kennedy, who has been in motion picture, but not political, retirement since he disposed of Pathe to the Radio interests, in 1930; and Frank C. Walker, treasurer of the national Democratic committee, and an affiliate of the Comerford theatre interests.

Both Mr. Zukor and Irving Trust officials have said that they would not be trustee candidates. Mr. Zukor was to leave Thursday for the Coast to survey Paramount production. Emanuel Cohen, in charge of production, was to return with Mr. Zukor.

Irving Trust executives believe that trusteeship of Paramount might interfere with their activities as trustee of the Publix circuit subsidiary, and, therefore, Irving Trust has asked the federal court to relieve Referee Davis in New York of the customary procedure of requesting creditors to vote for Irving Trust.

David Podell, Mr. Zukor's personal attorney, told the circuit court Monday that "the trustees in bankruptcy will not be the same as the receivers."

The trustee in bankruptcy supersedes the equity receivers as the federal court's representatives in the administration of the bankrupt and conservation of assets.

Stock Unlisted; New Transfer Agent

Common stock of Paramount Publix was stricken from the New York Stock Exchange on the morning of March 31.

Coincidentally, Empire Trust Company, transfer agent for Paramount Publix common stock, notified the Exchange that transfers would be made without charge up to March 31, but thereafter, Empire would continue to perform such services for such stockholders as may desire, only for a fee of $1.00 for each transfer. The Chemical Bank hereafter will charge 30 cents for each registration. Both fees are to be paid by the stockholder when certificates are presented to the transfer agent. This arrangement follows notification sent both to Empire Trust and Chemical, by the Paramount receivers, that they no longer can be responsible for charges of their services in transferring and registering stock certificates.

Following the sudden resignation 10 days ago of Leo Spitz, executive without title at the home office, duties formerly handled by Mr. Spitz were delegated to Sam Dembow and other New York officials. Differences over policy were said to have caused the split. Mr. Spitz returned immediately to his law practice in Chicago, where for years he was counsel for Balaban and Katz.

Gillham Heads Advertising Council

Formation of a new home office advertising and publicity council was announced Monday by George Schaefer, vice-president of Paramount Pictures Distributing, with Robert Gillham in charge. Among the council members is John C. Flinn as special exploitation director.

Supreme Court Justice Louis A. Valente, in New York last week, denied judgments aggregating $91,800, asked of Publix by Milton Feld and David Chatkin, former executives, who sued alleging breach of contract. Evans and Wood, counsel for the theatre men, said an appeal would be filed.

Judge Caffey will hold a hearing Friday to determine what costs will be awarded Paramount for defending the recent conspiracy suit brought and lost by the Quittner theatre interests of New York State.

James Roosevelt, son of the President, this week was elected to the directorial board of Metropolitan Buildings, Inc., Boston, at a reorganization meeting, which followed resignation of the entire board chosen by Paramount Publix interests. Herman Mintz, managing director since 1925, was elected president, and Charles W. Hubbard, treasurer. The new board will operate the Metropolitan and Wilbur theatres and buildings.

In Indianapolis, five theatres formerly operated by Publix-FitzPatrick-McElroy, Inc., were sold this week to the newly formed Theatrical Managers Corp., including V. U. Young, Gary, Ind.; C. J. Wolf, Wheeling, W. Va.; Pierre Goodrich and Leslie Colvin, both of Indianapolis.

Leases on the Paramount theatre at Hamilton, Ohio, and on the Paramount at Middletown, were terminated last week by Albert E. Reubens, trustee in bankruptcy for Publix Ohio Theatres. Both houses will revert to the Taft estate at Cincinnati, operating through Midland Construction Co.

The Situation at RKO

Conclusion of referee's hearings on Orpheum Circuit's bankruptcy and an application filed with Judge Bondy for formation of a new theatre corporation to acquire certain Orpheum obligations, were the principal developments in the RKO receivership.

Harold B. Franklin, who operates RKO's theatres, is conferring with M. H. Aylesworth, president, regarding his contract, which expires this week.

Hearings on the Orpheum bankruptcy were held in New York before Referee Oscar W. Ehrhorn, who adjourned the session without examining officers of the corporation, or of its affiliates.

Stadium Theatres Corp. will be launched—if Judge Bondy grants permission—as a holding company for certain obligations of Orpheum, which are said to be owed to RKO, and not to Keith-Albee-Orpheum. About $2,400,000 is involved.

Albert H. Jewell, trust officer for the U. S. National Bank in Denver, was appointed receiver Monday for the Denver Orpheum. This dissolved the pool between RKO and the Huffman interests, temporarily operating five houses. Huffman may operate the Orpheum for the receiver.

Karl Hoblitzelle took over operation of his (Texas) Interstate Amusement circuit from RKO. Interstate Circuit, Inc., of New Orleans, a new company, will operate.

RKO's Hippodrome in Cleveland, a 3,800 seater, filed a voluntary petition in bankruptcy Tuesday, listing liabilities at $406,575, and assets of $221,000. The lease runs until 1947, but, according to Ulmer, Berne and Gordon, the management does not contemplate reopening immediately.

In St. Louis, Circuit Judge Henry Hamilton is expected to decide at an early date whether the receivership of St. Louis Amusement Co., operating about 20 neighborhood and suburban theatres, shall be terminated. Roy F. Britton and Henri Chouteau were named temporary receivers in November, 1931. Counsel for Warners and Skouras Brothers Enterprises, Inc., which control about 92 per cent of the outstanding stock of St. Louis Amusement, have contended the receivership is unnecessary.

Powers Pictures in Receivership

Federal Judge William Bondy in New York Monday appointed Irving Trust Company receiver in bankruptcy of Powers Pictures, Inc.

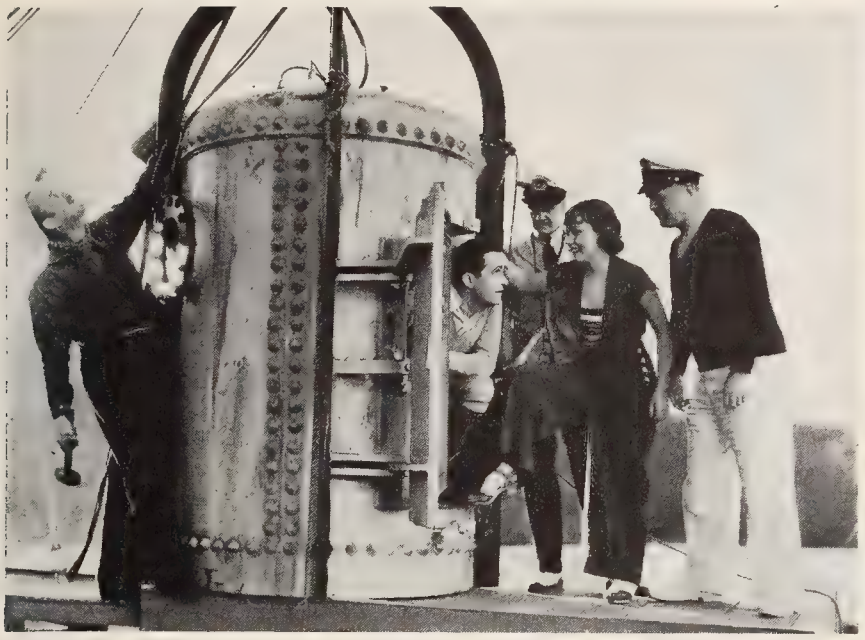
U. S. Studies Cullman Charges

Department of Justice investigators conferred this week with executives of large corporations in New York in connection with the petition of Howard S. Cullman, receiver operator of the Seventh Avenue Roxy theatre, which accuses distributors of discrimination on product. Fox's "Infernal Machine," a new picture, will open at the theatre on Friday.

Simmons on the Air

Buddy Cantor, broadcaster on film topics over WRNY, New York, will interview Michael L. Simmons of Monogram Saturday at 10:45 p. m. over the air on the selection and preparation of story material for the screen.

THE CAMERA REPORTS



BOUND DOWN. Paul Page tenders Fay Wray an invitation for an unusual ride, beneath the sea, in the Columbia picture of the same title, as Paul Kelly and Trevor Bland look on. Walking home should be difficult.



THE G.B.S. The gentleman at the left being none other than George Bernard Shaw, visiting the MGM studio and there lunching at the invitation of Marian Davies. Louis B. Mayer is beside her, Clark Gable behind the mustache.

SURPRISED. The little fellow on the pedestal cannot believe his eyes (or maybe he is just embarrassed) to see usually ingenuous Gloria Stuart as a Viennese sophisticate in Universal's "The Kiss Before the Mirror."



A PROFILE. Belonging to Dorothea Wieck, brilliant German star of "Maedchen in Uniform," arrived to exercise her acknowledged talents for Paramount.



CHARMING. Is Margaret Lindsay, English actress, late of "Cavalcade," who has earned a long term Warner contract and a part with George Arliss.



JUST PALS. And there is no buzz of Hollywood scandal as Joan Crawford strolls the MGM studio sidewalk with young Jackie Cooper, whom she calls her favorite leading man. What a "date" for a small boy!



CAUGHT. In a distinctly undignified position was Warner director William Wellman when the still cameraman "snuk" up on him for this silhouette effect. He is either much amazed or tensely gripped by a scene of his own devising in Richard Barthelmess' latest, "Breadline."



LITTLE GIANT. (Above) Which is doubtless Edward G. Robinson's conception of newly arrived "Edward Junior" and incidentally the title of his next Warner film. "Mother" was Gladys Lloyd of the stage.



NO WARNING. (Below) A moment after the shutter snapped, the horse reared sharply, throwing Marlene Dietrich heavily, causing a slight concussion, during filming of Paramount's "Song of Songs."



CHEATING. Efficient but highly unethical is the method of handling those blankety-blank jig-saw puzzles devised by Mark Sandrich, Radio director, and June Brewster, comedy player in "Maiden Cruise." It appears that pretty Miss June remembered to put on all her jewelry, but somehow she forgot to remember her dress.

CALM BEAUTY. Distinguishes the features of the veteran Betty Blythe, here seen in a modern coiffure, as in Fox's "Pilgrimage."



BRITISH EXHIBITORS GIVE LESSON IN ORGANIZING TO GET TAX RELIEF

Trailers Shown in 3,600 Theatres; Tax Payments of Last Year Also Placed Before Chancellor of the Exchequer

by BERNARD CHARMAN

London Correspondent

More than $23,000 has been spent by the Cinematograph Exhibitors Association, according to an official, in organizing its fight for entertainment tax relief in the budget to be introduced in Parliament this spring by Chancellor Neville of the Exchequer.

Under the association's trailer plan, now in operation, audiences are being regaled by a fresh effort each week, each trailer consisting of 300 to 400 feet of entertainment, to which is attached the appeal that to press for tax relief is in the interests of the public.

As there are 3,600 theatres in membership with the CEA, representing within a fraction of 100 per cent of the halls operative in Great Britain, there is no fear that any section of the cinema public will be overlooked. Even infrequent patrons should see at least one of the six films which comprise the group. Millions of blanks have been circulated to the theatres, on which managers are obtaining signatures.

Tax Statements Used

But beyond this campaign, each member of the CEA is being pressed for a return of his tax payments in the past year, in order that a true indication of the extent of the burden may be placed before the chancellor.

When a similar appeal was made to exhibitors last year, only about 1,200—one-third of the membership—replied. The chancellor then made the obvious retort that it was only reasonable to assume that the other two-thirds were not feeling any hardship. The true explanation, of course, was that the exhibitor feared the figures would become public and the renter would have a watertight indication of the strength of his theatre.

W. R. Fuller, general secretary of the CEA, and George Archibald, until lately editor of the *Cinematograph Times* (organ of the association), got through a colossal amount of work in order to get the campaign going.

Not only did they prepare twenty rough scenarios for the Gaumont-British studio to work on, but they fixed the purchase of raw stock, the printing of the positives (more than 1,100,000 feet of film was printed) and a host of other tasks.

To the indefatigable workers at the CEA headquarters the members owe a great debt, whether the campaign is successful or unsuccessful. They also owe thanks to the Gaumont-British studios who produced the trailers free of cost, the renting firms distributing them, the motor transport companies carrying them free of cost, and the Kodak company who supplied raw stock at a special rate.

A declaration of a new British color process in London brought unanimous agreement of technical experts that better results were shown than had ever before been seen. The process, known as the Spicer-Dufay system, is the result of many years of research, and is considered to yield not only more natural tones, but a greater range.

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Film Percentage Rises

Figures issued by the Board of Trade reveal the important part played in England by British production today. The figures show the percentage of British film included in the full quantity available for distribution during the last five years. The percentages are:

1928	13.6
1929	11.5
1930	14.7
1931	16.7
1932	22.0

With greater facilities for production than ever, British studios probably will easily top the 1932 figure this year. Not only has Gaumont-British added considerably to its total floor area, but at least one new independent studio has been put into operation, while others have been restored to activity.

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Croydon Vote Significant

Of wide significance are the results of a popular poll in the town of Croydon as to whether the local council should appeal to Parliament for powers to license Sunday opening within its jurisdiction with a decisive affirmative verdict, 34,617 to 24,386.

Croydon's decision will hasten the cause in all parts of England, and help toward the ultimate state of sanity when every man's actions will be governed by his own healthy desires and not by the puritanical restrictions of the "thou-shalt-nots."

In seven short weeks an organization, christened the "Sunday Films Association," was built up with 60,000 enrolled, the sympathies of the Bishop of Croydon, leader of ecclesiastical thought in the neighborhood, were enlisted on the ethical side of the case, meetings were held, talkie trailers prepared and plugged in all the local theatres, and all the other usual legitimate electioneering tactics were employed to the full.

Croydon's privilege has not been granted unconditionally. Under the guidance of the Bishop, a plan has been propounded whereby films to be played on Sunday shall first be viewed and approved by a committee, consisting of two representatives of the churches, two local exhibitors and four local councilmen. In addition, substantial sums must be paid to charity. Hours of opening, too, will be restricted. Anyway, it's the principle that counts.

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Record Tax Move

As if cankers Sunday opening and entertainments tax were not sufficient, a new bogey is confronting the exhibitor.

The phonograph interests have decided that the performance of records in public places such as picture theatres is an infringement of their rights, and threaten to put all the non-synchronous devices out of action. Exhibitors reply that they have already paid for performing rights, by reason of their fees to the Performing Rights Society.

Sam Katz Starts New Corporation For Production

Active production plans for the new Sam Katz enterprise, Producing Artists Pictures, Inc., got underway this week with the signing, as anticipated, of the Four Marx brothers on a contract which provides for one picture a year over a period of years on a partnership basis.

Associated with Mr. Katz are Sam Harris and Max Gordon, New York stage producers, and Marcus Heiman, former president of the Orpheum Circuit.

The corporation will own no studios, but will lease space as required. In line with the plans of the organization, which will work at first on a cooperative basis, with writers, actors, directors and executives on a royalty basis exclusively, the corporation also plans to release its product through one of the large distributing organizations.

The first Marx comedy will go into production early this summer and will be ready for fall release. Producing Artists Pictures has established New York offices at 730 Fifth Ave., with headquarters on the Coast.

Wilson Mizner, Scenarist, Dies

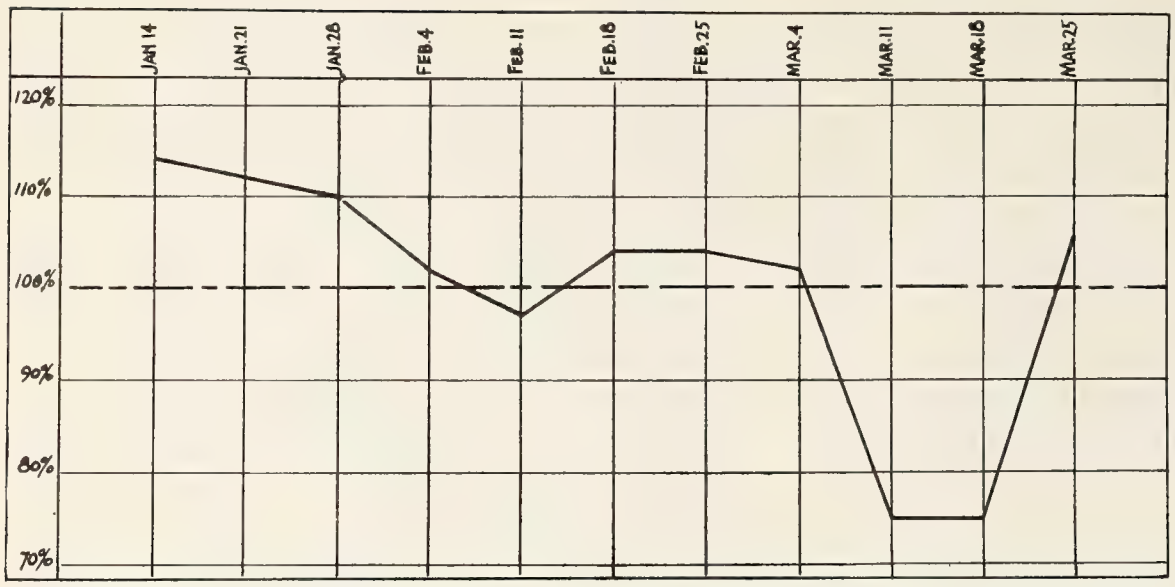
Wilson Mizner, playwright, Hollywood wit, scenarist, died in Los Angeles Monday after a career that ranged from mining for gold in Alaska to promoting real estate in Florida.

He started traveling early. Born in Benicia, Cal., May 19, 1876, he was taken to Guatemala at 13, studying there for three years. Santa Clara College in California occupied him from 1892 to 1894. Then began far-flung roving which included barking for museums, writing plays, managing the great Stanley Ketchel, innumerable voyaging across the Atlantic just for the ride, and the operating of a New York hotel.

Among the plays which Mr. Mizner wrote, alone or in collaboration, following his divorce from the wealthy widow of millionaire Charles T. Yerkes, were "The Only Law," with G. Bronson Howard; "The Deep Purple," and "The Greyhound," with Paul Armstrong.

Williams in Hollywood On Distribution Plan

J. D. Williams is in Hollywood discussing with directors, writers and players his distribution plan by which the theatre owners would underwrite the costs of a number of productions, paying a part of the cost in advance, in proportion to the ratio of rental their theatres should pay.



The sharp rise in theatre receipts in the week ending March 25, the first full week following the national bank holiday, is shown in the chart, based on Motion Picture Herald's listing of box office grosses and comparing the relative business done in eleven cities during the eleven-week period from January 14, 1933, to March 25, 1933. The total average weekly gross in the eleven cities for the eleven weeks is taken as 100 per cent. The cities are Boston, Chicago, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, and San Francisco.

SMPE to Discuss Industry Economy

Economy in motion picture production and exhibition will be the keynote of the semi-annual spring meeting of the Society of Motion Picture Engineers, to be held at the Pennsylvania Hotel, April 24 to April 28, 1933, according to O. M. Glunt, chairman of the papers committee. "The industry has undergone so many changes that we have attempted to broaden the program and to present papers of broad and popular interest, in addition to the strictly engineering papers," said Mr. Glunt.

The first day's program includes a luncheon for members and friends. Speeches by industry leaders will be featured. The Tuesday morning session will be devoted to economy trends in sound production.

The semi-annual banquet will be held Wednesday evening, 7:00 P. M., at the Hotel Pennsylvania. There will be no speeches; precedent will be broken in that dancing and entertainment will be featured. Papers that have been promised for the meeting include:

"National Standardization in America," Dr. P. G. Agnew; "High Power, High Efficiency Incandescent Lamps," E. W. Beggs and M. W. Palmer; "Personality and the Voice," Mrs. I. L. Bradley; "Application of Motion Picture Developments to Other Fields," O. H. Caldwell; "Recording Equipment," Don Canady; "Volume Range in Film Recording," H. C. Silent; "The Morgana Color Process," J. A. Dubray; "Carbon Arc Projection," A. C. Downes; "History of S.M.P.E. Standardization," L. A. Jones; "Photoplay Appreciation in the Nation's Schools," William Lewin; "Cine Kodak Special," Tuttle, Wittel and Stoider; "16 Mm High-Speed Non-Intermittent Camera," F. E. Tuttle.

"Wave Form Analysis of Variable Width Records," Sandvik, Hall and Streiffert; a paper by Terry Ramsaye; "Eye Strain Avoidance," F. H. Richardson: "Eye Fatigue," Peter Snell; "Projection Screens Committee Report," S. K. Wolf; "The Diffraction Effect of Microphone Mountings," W. C. Jones; a paper by M. C. Batsel; "Sound Recording and Reproducing Using 16 Mm Film," J. O. Baker; "Use of Test Film for Projection Equipment," J. O. Baker; "Some Factors in Photographic Sensitivity," S. E. Sheppard; "Recent Developments in Electrolytic Silver Recovery," K. C. D. Hickman; "Audiphone and 'Out of the Silence,'" Chas. W. Barrell; "Military Training and Historical Films," F. A. Hoorn, U. S. Signal Corps; a paper by W. W. Wood.

Others will be: "The Sound Film Program of the U. S. Department of Agriculture," R. Evans; "Parallax-Panaramagram (With Demonstration)," Dr. H. E. Ives; "Hill and Dale Recording (With Demonstration)," H. A. Frederick; "Methods of Measuring Flutter in Film Propulsion (With Demonstration," T. E. Shea and W. A. MacNair; "Direction Effect in Processing," J. Crabtree; a paper by W. S. Short; "Method of Measuring Photographic Aberration," W. Herriott; "Variable Width Recording," D. D. Foster; "New Automatic Printer," J. A. Dubray; "New AC Projection Lamp," Mr. Ashcraft; "Prismatic Method of Compressing Pictures," Dr. Newcomer; "History of Cartooning," Earl Theisen; "RCA-Victor High Fidelity Film Recording Equipment," Sidney Read, Jr.

Shaw Reel Delayed As New Shots of Liner Are Taken

The shipment of newsreel negatives of Fox Movietone News, Pathe News and Paramount Sound News was peculiarly delayed last week from San Francisco following the arrival of George Bernard Shaw aboard the Empress of Britain. Special arrangements had been made for rushing the shots east by the Railway Express Agency's air division, using a United Air Lines express plane.

First the liner lost an anchor in the bay. Heaving to under full illumination, the ship presented a spectacle which called for new shots. Shortly thereafter the old frigate "Constitution" passed the liner and the opportunity for a pictorial contrast of the two ships caused more delay as new shots were taken. The film finally took off, on another plane, and arrived on schedule time in New York.

Foremco Pictures Formed

Walter Reade, Joseph Plunkett and others have formed Foremco Pictures Corporation to handle American distribution of "M," German talking picture, which opened Friday night at the Mayfair, New York.

Rally of Faiths at Radio Music Hall Marks Holy Hour

New York went to church last Sunday morning in Radio Corporation's Music Hall amid the towers of Radio City. Catholics, Jews and Protestants of various beliefs gathered as one for "The Holy Year Inaugural Holy Hour," in celebration of the Holy Year decreed by Pope Pius XI, which began the previous day at the Basilica of St. Peter's in Rome.

In a setting of solemn simplicity, Patrick Cardinal Hayes spoke the keynote—the words of Pope Pius: "We shall cease not to raise our voice for truth, justice and humanity," and of President Roosevelt's Biblical quotation: "Where there is no vision the people perish."

More than 6,500 persons crowded Radio's big motion picture theatre on Sixth avenue at 50th street, and additional thousands heard the messages of Cardinal Hayes, Rev. Dr. S. Parkes Cadman, Alfred Emanuel Smith and Rabbi Alexander Lyons, over an international radio hookup, and from loudspeakers erected in side streets adjacent to Radio City.

The complete program:

Organ Prelude.....Pietro Yon
Honorary Organist of the Vatican
"Praise Ye the Father," Papal March.....Gounod
Paulist Choristers, the Choir of Temple Emanu-El, Radio City Music Hall Chorus, the Mediaevalists, Radio City Music Hall Orch.—Conductor, Father Finn Presiding.....Grover A. Whalen
Invocation...His Eminence Patrick Cardinal Hayes
The Opening of Holy Year in Rome...John Young
Radio Description
Solo: "Panis Angelicus," Franck..John McCormack
Cello Obbligato, Alfred Wallenstein, First Cellist, Philharmonic Orch.—Edwin Schneider at the Piano
Address.....Dr. Alexander Lyons
Eighth Avenue Temple, Brooklyn
Grand Chorus: "Gallia".....Gounod
Paulist Choristers, the Choir of Temple Emanu-El, Radio City Music Hall Chorus, the Mediaevalists, Soloists; Anne Wolcott, Soprano; John Finnegan, Tenor
Address.....Dr. S. Parkes Cadman
Former President, Federal Council of Churches
Solo: "Agnus Dei," Bizet.....Giovanni Martinelli
Orchestra with Cello Obbligato
"Largo: New World Symphony," Dvorák.....
.....Radio City Music Hall Orchestra
Conductor, Erno Rapee
Address.....Alfred E. Smith
The Star-Spangled Banner.....
.....Choirs, Orchestra, Organs and Audience

Leaders in church and state and persons prominent in the professions and in business and in the motion picture industry, shared the theatre's huge stage with the speakers. President Roosevelt sent Postmaster General James A. Farley. Others who occupied seats of honor were: Major Edward Bowes, vice-president of Loew's; Mayor John P. O'Brien, Aldermanic President Joseph V. McKee, Bishop John J. Dunn, Monsignor Michael L. Lavelle, Dr. Nicholas Murray Butler, John F. Curry, John H. McCooey, Mrs. William Randolph Hearst, James Gerard, Henry Morgenthau, Louis Wiley.

A committee of 125 participated in the arrangements. Among them were Frank C. Walker, national Democratic treasurer and an executive of the Comerford Circuit; Harold B. Franklin, president of RKO Theatres; Merlin Hall Aylesworth, president of RKO and NBC; William S. Paley, president of Columbia Broadcasting; J. J. McCarthy, motion picture roadshow director, who had charge of press relations for the Holy Hour; Major Edward Bowes, of Loew's and MGM, and William A. Brady, Daniel Frohman, Arthur Hopkins, and others well known in screen and stage affairs.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

It is rather late for an earthquake anecdote, but not too late for this one. While the recent disturbance was at its height in southern California, John Barrymore recalled an experience in the San Francisco quake of 1906. An idler then, according to *News-Week*, he was forced out of his hotel early in the morning and was promptly collared by General Funston, who had taken charge of the situation. Wiring his sister Ethel in New York, he asked for funds to get out of town. Ethel turned to her uncle, John Drew, who advised: "Leave him where he is. It took a convulsion of nature to get him out of bed before noon, and the United States Army to put him to work."

▽

Jesse L. Lasky, producing features for Fox, is looking for "the worst woman in the world." If she's pretty enough and photographs like a million, she'll have a chance to have her sins forgotten in "The Worst Woman in Paris"—thanks to Mr. Lasky. "She should be admirable in her wickedness, noble in her shame and have the poise of a crouching tigress," says Lasky. "But alas, there are no such women in Hollywood"—says Fox publicity.

▽

Sign of the Times: A large chocolate cake in the lobby of Loew's Midland in Kansas City reminded patrons of the fifth anniversary of the talking motion picture business. The feature attraction was *"Hallelujah, I'm a Bum."*

▽

Philosopher Herschel Stuart, executive of Mr. Franklin's RKO theatre circuit, remarks that many of us are back to the wages of 1922, and, as a result, we are learning that the coffee in cafeterias is really better than in hotels. Some of us learned that fifteen years ago.

▽

Some few weeks ago, Krimsky and Cochrane screened the German all-feminine "Maedchen in Uniform." Paramount saw it and cabled its Berlin representative to send over the featured player, young Dorothea Wieck. While waiting, the company promised the trade great things from the delicate and subtly beautiful fraulein. Ordinarily the build-up begins amid a lot of fanfare and trumpeteering with the arrival on the pier.

Miss Wieck arrived at the docks of New York harbor bright and early last Friday morning, but not a single representative of Paramount was on hand to greet her. New York's hard-boiled ship reporters called it a "boner," and the *Telegram's* Marguerite Young quoted Paramount executive George Putnam as saying "somebody ought to be boiled in oil" for the oversight.

Miss Wieck is reported to have actually blushed when the news cameramen asked her to pose for the usual ship-railing-show-your-legs shot. "Ach, Gentlemen!" she is said to have replied, "How could I do that. When the time comes that I have got to show my limbs to be an actress—I'M THROUGH!" The ship reporters were flabbergasted.

Later, Miss Wieck was settled comfortably at the Algonquin, surrounded by flowers which Mr. Putnam assured her came from "the very head boss"—probably the receiver.

PHILANTHROPIC-LIKE

B. B. Kahane, president of Radio Pictures, was discussing story possibilities for the 1933-34 feature lineup. "We did take a peek at 'Dinner At Eight'," he said, "but they wanted $110,000 for it. . . . So we let Metro have it."

QUICK, A BROMO

The readiness of theatre managers in New Orleans to accept checks disturbed a press agent. Discussing the idea with a box office treasurer, the press agent said, "All right, suppose we do give out tickets for checks . . . and suppose the checks bounce . . . THEN where are we?" "Banks are closed," said the triumphant treasurer, "so how CAN the checks bounce?"

PUBLISHER Joe Brandt is offering $500 to anyone who can answer the Question: *"What Is Wrong With This Industry?"*

Remedies are sought for 33 problems, ranging from "immoral films" to "poster bootlegging," and including film mutilation, what to do about it; bicycling, lack of exploitation by exhibitors, and exclusive runs—which are practically washed up anyway.

Some "outstanding thinker of constructive genius" who solves these 33 weighty problems will be paid $15.01½ per remedy. All of which is splendid, but we are quite certain that there are at least a dozen gentlemen holding forth in the canyons of Wall Street and in the towers of Broadway, who will pay considerably more for a solution to only one problem: *How to Bolster Box Office Receipts.*

▽

Headline in Maurice Kann's newsy MOTION PICTURE DAILY: *"ROXY TAKING BATHS." Apparently he's not washed up!*

▽

The management of a Broadway first run in Longacre Square seeks the services of an alert and aggressive press agent, who will work tirelessly from nine in the morning till midnight. Only a real go-getter is eligible, one capable of staging high-powered stunts, tieups, contests and whatnot. These must be effected at no cost to the theatre, for he will have no budget to work with. The remuneration is $15 a week—Evidently looking for the original Horatio Alger and an authentic combination of the late Harry Reichenbach, Nat Rothstein and Mr. Rockefeller's Ivy Lee.

▽

Not to be outdone by competitor Harry Thomas' "Love Potion," which went out with sexy "Goona Goona," Bennie Zeidman will give exhibitors booking his new "Samarang" small packages of "Fu Fu Dust"—which Zeidman calls "the powder of passion of the tropics."

"Samarang" was filmed in the wilds of some place or other, and reveals the usual native nudity. Bennie's campaign, however, will be conducted along lines more modest than Harry's "Goona Goona" exploitation, for Mr. Zeidman is arranging for the manufacture of "Samarang" brassieres, which Mr. Thomas evidently overlooked.

"Fu Fu Dust" may be all right for passion in the tropics, but it is a poor imitation for gold dust, which is considerably more important to exhibitors in these times.

▽

Samuel Goldwyn's Soviet find of a year ago, Miss Anna Sten, now speaks English perfectly—thanks to Mr. Goldwyn.

▽

Fox Movietone people are trying to fathom the deep, dark mystery of why a home office sleuth suddenly popped into Movietone headquarters the other day and ordered executives and workers to sign their names on blank paper, under which all were told to again record their signatures in printed form. Chandu stuff.

The success of every expedition into the frozen north depends upon the preparation which precedes it. Universal's "SOS Iceberg" company, led by Dr. Arnold Fanck, is returning after six months in Greenland. "Uncle" Carl Laemmle sponsored the expedition, which carried 432 bottles of old Black and White Scotch Whiskey; 588 bottles of Jamaica Rum; 98 bottles of Cognac, and 12 bottles of Sandelman Port Wine.

"The success of the expedition," says Universal, "is due to the painstaking way in which every danger was anticipated and provided for."

▽

Blame Hal Horne for many of those puns and gags pulled by funnymen Jack Osterman, Milton Berle and Jack Benny. Hal's official business between 9 and 5:30 is writing advertising copy for United Artists, but during his weak moments he jots down material to be passed on to the public.

▽

As we go to press, teams of big brewery hosses are racing down Broadway to the Bond Building, where burly German truckmen will roll full kegs and halves into the New York Motion Picture Club. The town's film folk will gather there Thursday evening to celebrate the return of foamy, frothy, golden brew—one-half as strong as they're used to. Manager George Morris says they'll assemble at nine, although the beer will positively not be tapped until the legal hour of midnight—but that's what George says.

▽

"Salvation will not be found by continuous conferences"—Benito Mussolini.

▽

"Poverty row" used to embrace only a small part of Hollywood. It's bigger now.

▽

Shades were raised on yesteryear when a quartet of gambling gentry set up last week a three-card monty game, played with the usual stooges who are seen "winning" heavily as a come-on for the gullible public. It seems that the Times Square district still is a comparatively fertile field for "sucker" games, but there are only a few spots left where such tricks might be staged safely away from Police Commissioner Thomas Patrick Mulrooney's ordinarily alert sleuths. Evidently one such haven is the sidewalk in front of Paramount's New York exchange, only a stone's throw from Times Square, on 44th Street, where the sharpsters did their stuff unmolested. They did not stay long, however. The condition of some people in the picture business probably discouraged them.

▽

Seven hundred and fifty applications for beer permits filed in Los Angeles does not necessarily indicate the extent of the town's thirst, but it does give a slight idea.

And in New York, it seems that saloons are not supposed to come back, but other dispensaries will be in operation. A rose by another name.

▽

Advertising catchline used by Fox's Plaza in Kansas City: *"Goodbye Depression! Hello Boom!"* What optimism, —— or did they mean Boom Boom?

TIMES HAVE CHANGED

A favorite topic among the serious minds of business used to be, "What does the banker think of advertising?" Now, according to Advertising Age, advertising men are able to tell exactly what they think of bankers.

Wacke Dies; Gave Coney Island Its First Film House

Death of Herman Wacke, at 74, this week, removed the man who brought the first motion picture theatre to Coney Island's boardwalk. The Trocadero opened in conjunction with a beer garden in the Hotel Trocadero, at Oceanic Walk and Bowery, in 1898. Among the patrons were Mary Pickford, Marie Dressler, Norma Talmadge and Flora Finch, there to see their own motion pictures and to make personal appearances. So, too, Mr. Wacke introduced the silver-coated screen to Coney.

Charlie Chaplin starred in a vaudeville bit one summer at the Trocadero. Irving Berlin played and sang there for board and keep.

When Mr. Wacke purchased the projector and screen he could get only foreign pictures, but that changed when Biograph and Vitagraph heard of his venture. Indeed, Miss Dressler's comedy hit of the day, "Tilly's Tomato Surprise," was made at Coney Island at his invitation. In those times such was the status of development of the new entertainment device that showings could be started only at night, and that meant as late as 9:30 p. m. sometimes during the summer.

Mr. Wacke's next step was acquisition of the Olympic theatre in Brooklyn, where he initiated weekly changes of picture and vaudeville programs. When the enterprise did not succeed he turned to the liquor business and hotel investments.

Exhibitors Form New Association In North Dakota

An exhibitors' association of North Dakota was formed recently at a meeting of approximately 40 exhibitors at the Piller theatre in Valley City, N. D., operated by John Piller. It was decided that on May 5 every member theatre will contribute its entire night's receipts to the association. The organization is to be known as the North Dakota Theatre Owners Association.

Officers were elected as follows: John Piller, president; R. C. Harper, vice president; Anton Gillis, second vice president; Guy Troyer, secretary; Gus Wingreene, treasurer; William Boom, auditor. The board of directors includes Frank Wetzstein, Claude Hanson, John Kennelly, F. G. Aamoth, H. J. Peterson, Al Cooper. The next meeting of the association will be held June 4, at Mandan, N. D.

Gaumont Incorporates in U. S.

Gaumont-British Corp., Ltd., has incorporated in the United States with offices at 226 West 42nd St., New York. Maurice Ostrer is president and Arthur Lee, resident manager of the corporation, has been named executive vice-president.

TRAVELERS...

Norman Moray, Vitaphone sales executive, arrived in New Orleans this week on a tour of Warner branches.

Hal Roach sailed from New York for London, where he will produce a feature for MGM release.

Monroe Owsley, Warner player, is in New York for a vacation.

Bert Wheeler and Robert Woolsey left Los Angeles on the S. S. Mariposa for a trip around the world.

Edward Sutherland, Paramount director, arrived in New York from Hollywood to shoot scenes for "International House."

Jack Cohn returned to New York from a vacation at White Sulphur Springs.

Anna May Wong will sail for Europe April 16.

Al Lewin, associate MGM producer, returned to Hollywood after a ten-week vacation in Europe.

Sidney R. Kent, Fox president, is in Hollywood.

B. B. Kahane, RKO Radio Pictures president, arrived in Hollywood from New York.

Dick Powell, Warner player, left Hollywood to fill master-of-ceremonies engagements in St. Louis, Pittsburgh and at the RKO Roxy in New York.

Robert MacGowan left Hollywood for New York, en route for London, where he will meet Hal Roach.

Ruth Chatterton and George Brent arrived in Paris on a three months' vacation.

George Dillon, of Filmchoice, is on a trip through New England to complete negotiations for distribution of "Maedchen in Uniform."

Dudley Murphy arrived in New York from the coast to start direction on "Emperor Jones," Krimsky-Cochran production. He also plans to produce three pictures independently.

Jack Alicoate, publisher and editor of *Film Daily*, is in Florida again for a vacation with his family.

Henri Diamant-Berger, French director, arrived in New York from Paris.

George Brown sails Saturday on a cruise.

Ben Kalmenson, Warner branch manager in Pittsburgh, was in New York for conferences with A. W. Smith.

Pathe Debentures Reduced by $479,500

Cost of sales and rentals of Pathe Exchange, Inc., plus general, legal and administrative expenses, exceeded income from the operated properties by $114,651.81 in the year ended Dec. 31, 1932, according to the annual report. Most of the loss resulted from the cost of conducting litigation, and the operation of the Bound Brook laboratory on a decreasing volume of business, Stuart W. Webb, president, told the stockholders.

The principal amount of the 7 per cent debentures due May 1, 1937, was reduced by $479,500, leaving $2,249,500 outstanding from the original issue of $6,000,000, sold in 1927. A further reduction in bonds outstanding reduced the net amount of debentures outstanding to $2,192,000. The company owns $1,696,549.81 in notes of Radio-Keith-Orpheum. Earnings of Dupont Film Manufacturing Company, in which Pathe holds 4,900 shares of capital stock (49 per cent of the total outstanding), continued to be in excess of dividends paid in 1932.

The balance sheet showed a contingent reserve of $500,000 for possible loss on leases. Cash in banks and on hand was listed at $429,287.35.

Paramount Gives Gillham and Flinn Ad Council Posts

An advertising and publicity council was formed this week at Paramount with Robert Gillham as its executive. Mr. Gillham, who formerly had charge of the Paramount account for the Lord and Thomas Advertising Agency, succeeds Arthur Mayer, who resigned Saturday to take over the operation of the Rialto theatre, New York.

John C. Flinn, formerly of Pathe, joins the Paramount organization and the advertising council as special exploitation director; James A. Clark is advertising sales manager; Bill Danziger, in charge of fan and trade paper advertising; Rodney Bush, press books, and Al Wilkie, publicity director. Al Deane, foreign publicity. Mr. Flinn went to the Coast Wednesday to start work on the next season announcement book.

The council will map out all advertising, exploitation and publicity under Mr. Gillham.

Luescher in Charge Of NBC Stars

Mark Luescher, formerly with RKO, and later in charge of publicity and exploitation at the old Roxy, joined National Broadcasting Company this week in charge of special exploitation of radio acts. Mr. Luescher, who specialized in national exploitation for the late E. F. Albee, will have complete charge of publicity, for those artists of the company whose acts are booked for personal appearances, concert work or screen.

"Heretofore there has been no adequate build-up for radio artists who are booked into motion picture houses," Mr. Luescher said. "We are going to give theatre men something with which to sell radio acts." This exploitation will take the form of press books and other publicity angles, he added. Among those artists whose outside activities Mr. Luescher will supervise are Paul Whiteman, Rudy Vallee, Walter Damrosch, Nathaniel Shilkret, Erno Rapee, Donald Novis, Russ Columbo and Jessica Dragonette.

Wurtzel Picks Staff for Fox Western Avenue Studio

Personnel of the staff of Sol M. Wurtzel at the Fox Western Avenue studio in Hollywood, reopened for production of 20 English and Spanish pictures, follows:

John Stone, associate producer, also in charge of foreign productions; Jesse Lasky, Jr., and R. L. Hough, assistants to Wurtzel; Robert M. Yost, business manager of the story department; Eugene Ford, supervisor of foreign productions; Max Golden, business manager; Sam Wurtzel, business manager of foreign productions; Barney Wolf, manager of the film editing department; Louis Moore, research and technical advisor.

The story department writers include Dudley Nichols, Harold Lipsitz, Arthur Kober, Charlotte Miller, Marguerite Roberts, Irene Lee, Hugh Cummings and Stuart Anthony. The Spanish scripts are being written by Gregorio Martinez Sierra, Jose Lopez Rubio and Paul Perez.

WARNING!

TO

BEER DRINKERS!



Beer makes you happy
....and it brings back
prosperity.....BUT–

Flow on to next page, please!

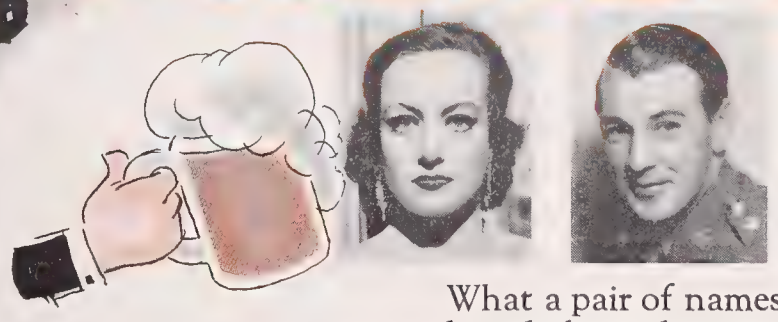
HERE'S ANOTHER WAY OF GETTING THE SAME EFFECT!



That merry glow...that million dollar feeling... that new joy in life... you'll get it NOW when you see what M-G-M is serving you!

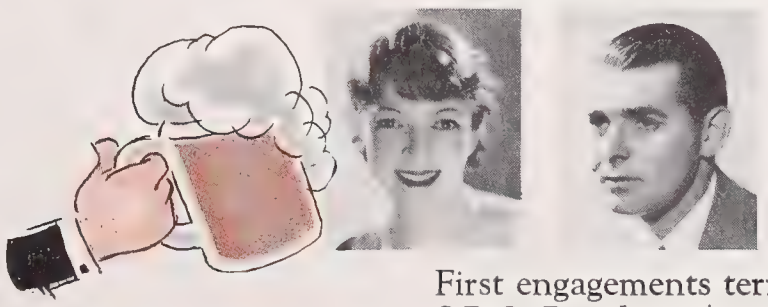


"HERE'S HOW!"



Joan CRAWFORD
Gary COOPER
in "Today We Live"

What a pair of names! What a romance! All the good things you've heard about this one are *just the half of it!*



Helen HAYES
Clark GABLE
in "The White Sister"

First engagements terrific! Advertise it "*playing simultaneously with its S.R.O. Broadway $2 engagement at the Astor, N.Y.*"



BARRYMORES
in "Rasputin and The Empress"

Just like "Strange Interlude" this $2 Road-show hit is cleaning up at popular prices wherever it plays, big city or small town!

(stagger on, please)



"HOW I LOVE A GLASS OF BEER!"

M-G-M's "ERA OF GOOD FEELING" continues:



JOHN BARRYMORE *in*

"Reunion in Vienna" *with* DIANA WYNYARD

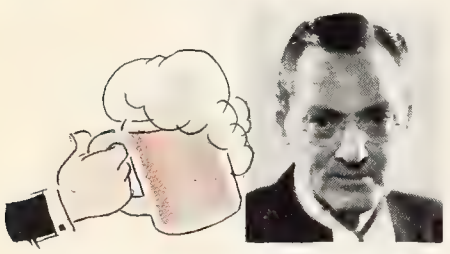
The biggest romantic stage hit of years becomes another M-G-M screen delight. You'll be glad we won the battle for picture rights!



MARION DAVIES *in*

"Peg O' My Heart"

Not since "Smilin' Through" so many heart-throbs! Not in years has Marion Davies had a role so *just right* for the mass audience!



CLARENCE BROWN'S *production*

LOOKING FORWARD

with **LIONEL BARRYMORE—LEWIS STONE**

Just previewed in New York! It confirms all the Coast critical raves! Lionel Barrymore's masterpiece! Soul-stabbing entertainment!



THE DEVIL'S BROTHER

with **LAUREL & HARDY** *and* **DENNIS KING**

A Big, Spectacular, Feature-length Hal Roach–M-G-M hit! Different from anything Laurel-Hardy have ever appeared in. And their FUNNIEST!

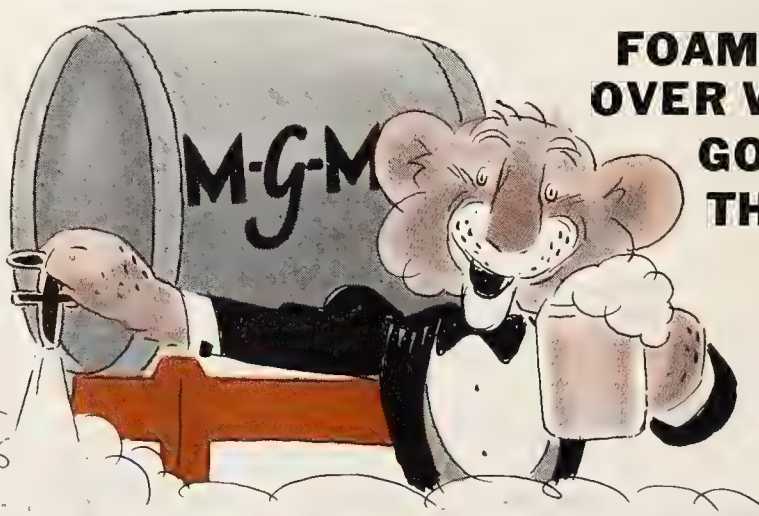


RAMON NOVARRO *in*

"The Barbarian"

Just as "The Pagan" swept the country with its songs and romance, so will "The Barbarian." It's got everything and more than "Pagan."

Happy Days! The flow of good things from M-G-M continues! "Gabriel Over The White House" thrills the nation! The industry watches with eager expectancy the coming of **"Hell Below."** M-G-M's arctic expedition has returned with the amazing production of "Eskimo." "Night Flight" goes into production, a giant attraction. Just a hint of the great showmanship things brewing at M-G-M. Year in and year out it's the same! Happy days, gentlemen!



FOAMING OVER WITH GOOD THINGS!

METRO-GOLDWYN-MAYER

That Happy Feeling!

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Devil's Brother

(MGM)

Comedy with Music

Laughter and music are the entertainment elements upon which this lengthy screen operetta depends for popularity. The locale is the Italian countryside. Characters appear in costumes of the early 19th century. The story alternates in being exciting and dull. Practically all the action is confined to a little inn and its courtyard. A vivacious romance between the Fra-Marquis and Lady Pamela is the chief supporting feature to the comedy and music. The Laurel and Hardy comedy kept the preview audience in hearty laughter. Dennis King's singing also pleased them, but the story seemed too intricate and choppy for them to catch its real drift.

Stanilo and Olivero turn bandits after they have been held up, and choose for their first victim no one by Fra Diavolo himself. Instead of hanging them as Stanilo gums up the execution of Olivero, Fra makes them his personal servants.

Fra has seen Lady Pamela and all her jewels. They will be a sweet haul for him. With his two servants, dressing himself in handsome costume and calling himself a Marquis, he proceeds to the inn where the Lord and Lady are staying. In five or six farcically funny ways the loutish pair play hob with his plans to grab the Lady's gems.

After much wandering, the story finally has the Marquis stealing the jewels, but missing the money hidden in the Lady's petticoat. He makes torrid love to get it. Fra is in a spot because of the bungling of his two aids, but he manages to slip a pendant into the lieutenant's pocket, and that gives him a chance to concentrate on the 500,000 francs.

He gets it, but Stanilo and Olivero, seeking the reward for the bandit's capture, bungle as usual. The lieutenant surrounds the inn with his soldiers, and there is lots of comedy and excitement.

Selling the howlingly funny Laurel and Hardy comedy and the Dennis King singing appears to be the best method of arousing enthusiasm. Go lightly as possible on the fact that it is a costume picture and that the time is over a hundred years ago. Use names rather than story. Laurel and Hardy, Dennis King and Thelma Todd should top everything else. For catchlines, ideas based on something that suggests that the fun-making pair turned bandits with uproarious results to themselves, the bandit prince and everyone they came in contact with, should prove stimulating.—McCarthy, Hollywood.

Distributed by Metro-Goldwyn-Mayer. Produced and directed by Hal Roach. Charles Rogers Co-directory. Adaptation by Jeannie MacPherson. Photographed by Art Lloyd and Hap Depew. Release date, to be determined. Running time, 90 minutes.

Cast

Fra Diavolo / Marquis De San Marco ..... Dennis King
Lady Pamela ..... Thelma Todd
Lord Rocburg ..... James Finlayson
Zerlina ..... Lucille Brown
Lorenzo ..... Arthur Pierson
Matteo ..... Henry Armetta
Francesco ..... Matt McHugh
Lieutenant ..... Lane Chandler
Rita ..... Nina Quatero
Allesandro ..... Wilfred Lucas
Woodchopper ..... James C. Morton
Stanilo ..... Stan Laurel
Olivero ..... Oliver Hardy

The Keyhole

(Warner)

Drama

The marital and extra-marital complication once more has its fling, in this instance characterized by a smartness and sophistication generally common to and expected of a leading performance by the svelte and lovely Kay Francis. Miss Francis again renders a performance of the type expected of her. She is a smooth, finished actress, definitely requiring settings of elegance and richness, with which she is surrounded in "The Keyhole."

There are comedic moments, for which chief credit must go to the slangy, belligerent and completely enjoyable Allen Jenkins, who, aided and abetted—and fleeced—by Glenda Farrell, brings many a laugh. Opposite Miss Francis plays George Brent, personable and no doubt attractive to the feminine contingent of the motion picture public, as the private detective who falls in love with the woman he is paid to shadow and then rescues her from a rather trying situation.

The fact that the picture was adapted from an Alice Duer Miller story, "The Adventuress," may have some positive effect on the attendance. It may be mentioned that in one particular the producers somewhat overdid the sumptuousness of the settings in which they enveloped Miss Francis. The home which she enters early in the picture is of such palace-like spaciousness, of such extraordinary vastness, that it evoked several unmistakable snickers from a New York audience. By and large, however, the picture should have a definite appeal, especially for the women, by reason of the presence of Brent and Miss Francis, both of whom should be given unlimited marquee space.

The story has Miss Francis married to wealthy Henry Kolker, but also still married, though she is unaware of it, to a rather unscrupulous former dancing partner, played with sufficient heaviness by Monroe Owsley. The suspicious husband hires Brent and his assistant, Jenkins, to shadow Miss Francis to Havana, where she has gone to rid herself of the blackmailing Owsley. Brent falls for his victim and succeeds at the concluding moment in freeing her of both former and present husbands.

There is sufficient in the title to intrigue the interest, and much may well be made of it in advertising. Throwaways of some sort which utilize the keyhole idea in their construction should prove good selling material, while the glamorous Miss Francis and the handsome Brent will stand much exploitation. Naturally, this is adult entertainment, but it is, of its kind, good entertainment.—Aaronson, New York.

Produced and distributed by Warner. Directed by Michael Curtiz. Based on the story "The Adventuress" by Alice Duer Miller. Screen play by Robert Presnell. Photographed by Barney McGill. Film director, Ray Curtis. Dialogue director, Arthur Greville Collins. Release date, March 25, 1933. Running time, 69 minutes.

CAST

Anne Brooks ..... Kay Francis
Neil Davis ..... George Brent
Dot ..... Glenda Farrell
Hank Wales ..... Allen Jenkins
Maurice LeBrun ..... Monroe Owsley
Portia Brooks ..... Helen Ware
Schuyler Brooks ..... Henry Kolker

Made on Broadway

(MGM)

Comedy

A breezy, laugh-provoking light comedy, modern and semi-realistic in theme, the show captured the interest of the preview audience. Considered better than average program entertainment, the show has the stuff that should go over with the rank and file of theatre goers. It moves at a rapid pace, and while in spots the plot became a trifle involved, no one should have any difficulty in understanding what it's all about.

Jeff is a big-shot, free-lance publicity agent. He has all sorts of accounts on his list, from politicians down to his ex-wife. He rescues her from suicide and figures he can use her in some of his grand schemes, but the tables are turned on him when, after careful coaching as to how the rescue was made, Mona pulls a fast one by claiming she really saved Jeff from drowning.

The story moves on with much comedy to a point where Mona is a reigning queen of Broadway's night life, made so by Jeff's imagination-stirring publicity. He's sort of falling in love with her, but Mona has other ideas for herself. Here things become a little complicated but anyway Mona kills Ramon after he has made several passes at her. When Mona is acquitted, she is the talk of the town, due to Jeff's ballyhoo but now she doesn't need him any more. Off on an ocean voyage to forget his debacle, he figures that his ex-wife is his best pal after all.

The picture offers plenty of ideas for business building. The title is timely and catchy. The cast offers two good box office names in Montgomery and Sally Eilers. The theme of the story—its big-shot press agent, the glamorous character of Mona, who outshot a sharpshooter, and the fun and excitement that is characteristic of the whole thing should be the media for intriguing patrons. Try to get over a line that suggests that the girl he saved sank him.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Harry Beaumont. Screen play by Courtenay Terrett, based on his original story, "Public Relations." Recording director, Douglas Shearer. Art director, Cedric Gibbons. Gowns by Adrian. Photographed by Norbert Brodine. Film editor, William S. Gray. Release date, May 19, 1933. Running time, 68 minutes.

CAST

Jeff ..... Robert Montgomery
Mona ..... Sally Eilers
Claire ..... Madge Evans
Terwilliger ..... Eugene Pallette
Mayor Starling ..... C. Henry Gordon
Adele ..... Jean Parker
Ramon ..... Ivan Lebedeff
Mayor's Secretary ..... David Newell
Mr. Lepedis ..... Vince Barnett
Schultz ..... Joseph Cawthorn

Cross Fire

(Radio)

Comedy Drama

This picture looks like a throwback to the early days when moving pictures, first and last, had to move, when producers tossed in every colorful idea they could think of, whether it fitted into the script or not, as long as it made for excitement. They've got everything there but the Indians and the United States Cavalry. Against the typical theatrical western story background they've rung in a bit of the World

TO BRING BACK TO THE



LOVE

inspired their courage

in a world gone mad!

NOEL COWARD'S

CAVALCADE

PICTURE OF THE GENERATION

with
DIANA WYNYARD
CLIVE BROOK
HERBERT MUNDIN
cast of 2500—31 leading roles



FOX OUTSTANDING ACHIEVEMENT!

Now—*at popular prices*—see for yourself why thousands the country over hail "Cavalcade" as the greatest picture *ever* made!

Gasp at its dramatic, eye-filling spectacle! Thrill as you are carried on the wings of romance—in "Cavalcade's" *three* romances.

One tender, loyal, enduring. Another destined for but a few swift moments of glorious ecstasy. The third [illegible], born amidst the maddest years this world has ever known.

You will gain new faith in love [illegible], win new courage [illegible], and cherish memories that will linger in your heart forever.

You must see it, say the critics!

"The finest photoplay that has yet been made."—*New York Herald Tribune.*

"Greater even than 'Birth of a Nation'."—*Los Angeles Examiner (Louella Parsons)*

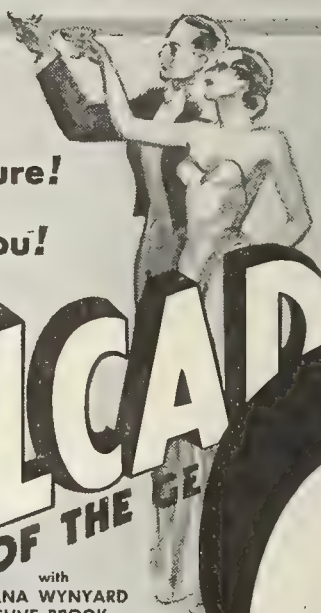
"One of the screen wonders of the age."—*Chicago Tribune.*

• By all means see "Cavalcade".

• BEGINNING TOMORROW—POPULAR PRICES •

Each ad. 4 cols. x 14½ in.

[illegible]'s to COURAGE!



[illegible] that made this Picture!

[illegible] it is sure to give you!

NOEL COWARD'S

CAVALCADE

PICTURE OF THE GE[illegible]

with
DIANA WYNYARD
CLIVE BROOK
HERBERT MUNDIN
cast of 2500—31 leading roles!



Thrill to the beauty of their loves!
Romance that grew deeper with temptation . . . stronger with suffering . . . that stood unconquered in a crumbling world!

Biggest hit in 20 years! Tender, [illegible] thrilling. HERE'S TO "CAVALCADE"!

It takes daring in times like these to produc[illegible] so spectacular as "CAVALCADE". But rece[illegible] that ACTION gets results. So Fox Films goes in[illegible] "Cavalcade"! More than the romantic story of a g[illegible] a picture of great *courage*. Before the eyes of a gallant w[illegible] the whole world crumbled—but her love stood steadfast and serene through all the chaos of a world gone mad!

And courage it will give you! You'll be entertained grandly, of course. But more than that, you'll leave the theatre with your head high, your spine tingling. Feeling that ALL'S RIGHT WITH A WORLD THAT CAN PRODUCE AND ADVERTISE A PICTURE SUCH AS "CAVALCADE"!

Hailed by critics from coast to coast!

"The finest photoplay that has yet been made."—*New York Herald Tribune.*

"Greater even than 'Birth of a Nation'."—*Los Angeles Examiner (Louella Parsons).*

FOX OUTSTANDING ACHIEVEMENT!

▸ BEGINNING TOMORROW—POPULAR PRICES

MILLIONS MOVIES

FOX blankets the country with these smash newspaper ads!

Again FOX shatters precedent. A *nationwide* newspaper campaign. Timed to coincide with local showings. Told in big space . . . in terms of ringing showmanship. Heralding the picture that broke the road-show-price jinx in 53 towns . . . the picture millions await at popular prices. The greatest advance send-off any picture *ever* had. You'll welcome back all your old customers . . . *and get acquainted with a host of new ones!*

AVALCADE

by Noel Coward

PICTURE of the GENERATION

A FOX ACHIEVEMENT

National Release APRIL 15th

War, a dash of hectic Parisian atmosphere, a burlesque prize fight, gangster menace. This plus the expected dirty work at the cross roads, strong man-brave woman romance, murders, double crossing and downright knavery had the preview audience both laughing at and with the picture.

There's about two cents worth of real story. That hops from one thing to another with startling rapidity and apparently little regard as to what has gone before or what is to come. They leave their situations up in the air, expecting the audience to figure out for itself just how it came about. But the preview crowd seemed to enjoy it. They laughed and clapped, hissed and booed and in other ways gave ample evidence that they were having a good time.

Tom is a mine superintendent who has to go to war. That explains everything from the camouflaged transports to Pershing's triumphant parade. While he's gone, Bert, his assistant and supposed to be chum, turns double crosser and puts the works on Tom's four old-timer friends. A trumped up murder charge drives the old boys to the hills, where they make merry looting the ore-laden mine trucks. Tom comes back, cleans up the mess and marries the girl.

The comedy sequences provided by Edgar Kennedy are the legitimate entertainment highlights. His prize fight scene, where he almost kayoes his foe with the first punch and then has to carry him for 10 rounds, is one continued laugh. So is his stunt of chasing the gangsters over the bad lands in a decrepit taxicab.

Played up as laugh-provoking burlesque on the heroics of the exciting westerns, it may be productive of box offices better than if labeled as a straight western. Whether it was intended or not, "Cross Fire" is a comedy. As such it should surely amuse the adults, for there is plenty, intended and unintended, to laugh at. The children should have a grand time, which suggests that its best spot on your bookings is Saturday afternoon.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, David Lewis. Director, Otto Brower. Original story and continuity by Harold Shumate. Additional dialogue by Tom McNamara. Photographer, Nick Musuraca. Art director, Carrol Clark. Recordist, Hugh McDowell. Editor, Frederic Knudtsen. Release date, June 30, 1933. Running time, 55 minutes.

CAST

Tom Allen ..... Tom Keene
Patricia Plummer ..... Betty Furness
Ed Wimpy ..... Edgar Kennedy
Bert King ..... Eddie Phillips
(Th' Ol' Timers)
Dan'l Plummer ..... Lafe McKee
Jonathan Wheeler ..... Charles French
Doc. Stiles ..... Nick Cogley
Judge Wilson ..... Jules Cowles
Charles Rudolph ..... Tom Brower
Sheriff Wells ..... Murdock McQuarrie
Kreuger ..... Stanley Blystone

Girl Missing

(Warner)

Drama

Injection of good touches of humor from time to time has much to do with imparting some degree of entertainment to this rather ordinary yarn of blackmail, extortion plots, and two stranded chorus girls turned detective for what might be in it. For the one there develops a rich financial reward; for the other a fortune by marriage.

Chief credit for the pace maintained, for the comic moments, must go to Glenda Farrell, as the very hard-boiled member of the stranded pair. In addition to Miss Farrell, the most acceptable cast names are those of Ben Lyon, Mary Brian, Peggy Shannon, Lyle Talbot and Guy Kibbee. Kibbee, incidentally, plays only a minor role.

Miss Farrell and Miss Brian, left with a Palm Beach hotel bill and little hope by the disappointed Kibbee, are astounded to learn of the marriage of Miss Shannon, an ex-chorus pal, to Lyon, wealthy and handsome. When Miss Shannon snubs them, Miss Farrell's desire for revenge waxes strong. A chance meeting with Talbot, whom they remembered as once friendly with Miss Shannon, takes on new significance, when on the honeymoon of the couple in a lonely hotel, Miss Shannon is "kidnapped" and a racketter is found murdered.

Attempting to collect the large reward offered by Lyon, the two girls, following the dictates of the ready wits of Miss Farrell, try to tip off Lyon to their suspicions, but instead become involved with the law. Eventually they prove their case, and receive their rewards.

The angle of the chorus girls turned detectives, solving a murder, a supposed kidnapping and an extortion plot, offers opportunity for bright selling lines. Indicate that the picture is amusing, entertaining and fairly lively, use the better cast names for what they are worth to the individual exhibitor, and do not be afraid to attack the selling of the picture to a certain extent from the laugh angle. Many of the lines in the dialogue would be beyond juvenile appreciation, and in any case there is little in the picture for them to enjoy.—Aaronson, New York.

Produced and distributed by Warner. Directed by Robert Florey. Story and adaptation by Carl Erickson and Don Mullaly. Photographed by Arthur Todd. Film editor, Ralph Dawson. Release date, March 4, 1933. Running time, 69 minutes.

CAST

Henry Gibson ..... Ben Lyon
Kay Curtis ..... Glenda Farrell
June Dale ..... Mary Brian
Daisy ..... Peggy Shannon
Raymond Fox ..... Lyle Talbot
Kenneth Van Dusen ..... Guy Kibbee
Jim Hendricks ..... Harold Huber
Inspector ..... Edward Ellis
Alvin Bradford ..... Ferdinand Gottschalk
Mrs. Bradford ..... Helen Ware
Crawford ..... George Pat Collins
Julie ..... Louise Beavers

Gabriel Over the White House

(MGM)

Drama

Challenging and timely is MGM'S motion picture from the anonymous novel of the same title, which recently stirred some little controversy in the highways and byways as well as on Washington's Capitol Hill.

The producers have taken full advantage of the opportunity to present a telling picture of a conception of governmental activity, of executive authority, at a time when the theme itself still is a matter of high interest, and therefore a self-evident campaign indicator. There has been fashioned a production of dynamic power and rushing pace with unmistakable entertainment value, while the controversial character is no less definite. These controversial features may in themselves be made a definite part of the selling motif, fostering press comment as well as the intra-community discussions which make for attendance.

The story treats of long-hallowed material, the government of the United States, its politics, and, most particularly, the office of the presidency. To the president's chair is elected Walter Huston, politician in every sense of the word, whose cabinet is like himself, to whom anything is "Okay" if it is "all right with the boys." He emerges from a motor crash an apostle of action. In swift succession he fires his cabinet, demands dictatorial authority nullifying Congress, meets the ominous throng of unemployed and offers it a civilian army of conservation employment opportunity, wars on a gangster leader who bombs the White House, causes his last stronghold to be blown up by armored tanks and the gang to be mowed down by a firing squad in the shadow of the Statue of Liberty. As a last grand gesture he calls together representatives of all the powers, overawes them with a tremendous display of naval air strength and thus forces them to sign a worldwide peace insurance treaty. As his signature, the last, is scrawled upon the document, he dies of heart disease.

Besides the livesome theme, the exhibitor has for sale several marquee names. There is Huston, and patrons will find his convincing portrayal ranking among his best. And there are Karen Morley, Franchot Tone, C. Henry Gordon, David Landau, and Dickie Moore, all contributing well. As in casting, so, too, in plot and construction there is no false step, although the sad ending raises a problem for each exhibitor to handle according to his community.

Selling the picture demands the same sharp, incisive treatment as is reflected in the production itself. Whatever parallels are drawn between the central character and the incumbent of the White House should widen drawing power, though it would be well to remember the danger of too many liberties in that direction. The picture is definitely of sensational caliber and must be sold as that.—Aaronson, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Gregory LaCava. Based on the anonymous novel "Gabriel Over the White House." Screen play by Carey Wilson. Additional dialogue by Bertram Bloch. Photographer, Bert Glennon. Film editor, Basil Wrangell. Release date, March 31, 1933. Running time, 87 minutes.

CAST

Hon. Judson Hammond ..... Walter Huston
Pendola Molloy ..... Karen Morley
Hartley Beekman ..... Franchot Tone
Jasper Brooks ..... Arthur Byron
Jimmy Vetter ..... Dickie Moore
Nick Diamond ..... C. Henry Gordon
John Bronson ..... David Landau
Dr. Eastman ..... Samuel Hinds
Borell ..... William Pawley
Alice Bronson ..... Jean Parker
Nurse ..... Claire Dubrey

The Adopted Father

(Warner Bros.)

Comedy

It's grand entertainment, vibrant, emotion-stirring, with Arliss at his sparkling best, and a real and inspiring story, splendidly acted, expertly directed, well put together, with tempo increasing as the plot develops. And it's clean, wholesome, smart, novel yet familiar in theme. It received the most spontaneous and enthusiastic applause this writer ever heard in a motion picture theatre. That audience reaction should be your tip-off.

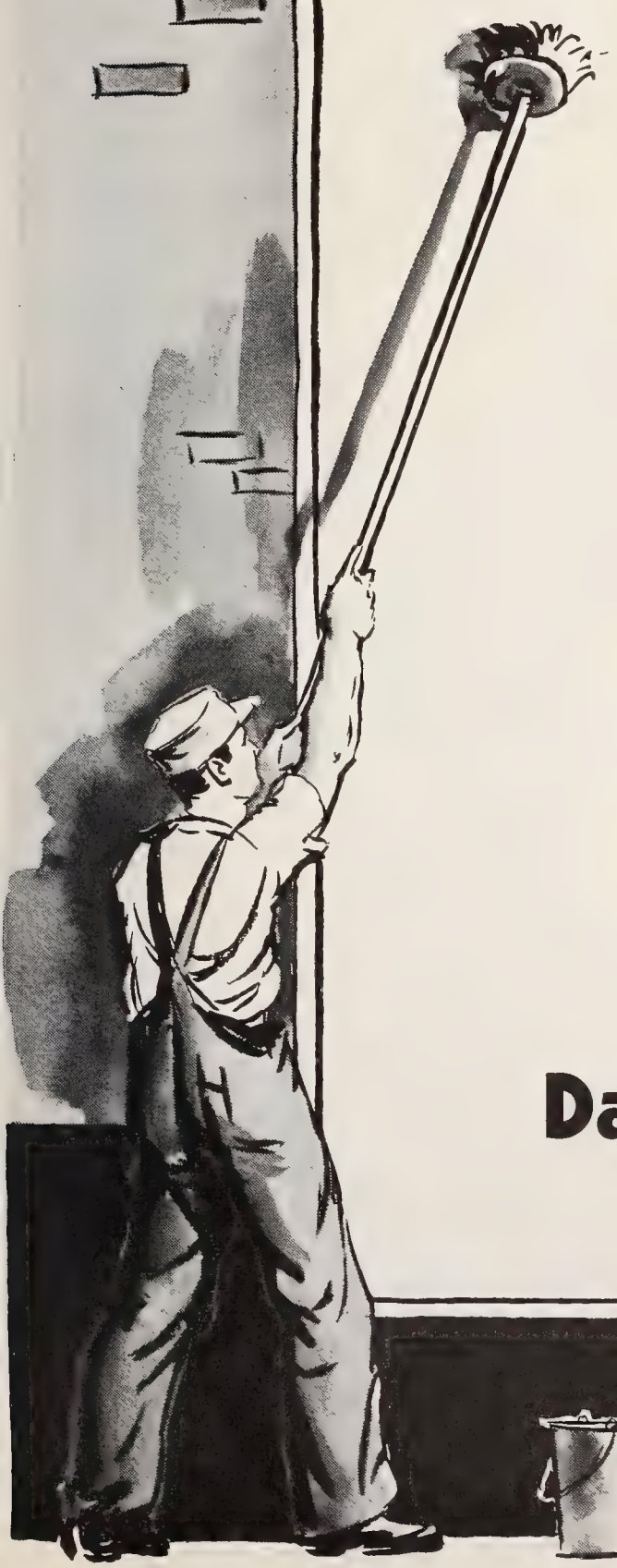
Tired of the egotistical bombasts of his conceited nephew, Reeves, a great shoe manufacturer, takes himself off on a fishing trip. In a quiet Maine harbor, he gets mixed up with a yacht load of young wastrels. Two of them, Jenny and Tommy, turn out to be the lively children of Lawton, his late business rival.

Without learning his identity the youngsters take a liking to this simple old man. He loves them because they are the children of his old sweetheart, whom Lawton married. Back in New York, he has himself appointed the children's guardian. They think they are responsible for the trustees' action. Life for them will be great with only this old codger to consider.

Then the worm turns. There's great glee for the audience as the old man turns into an ironhanded autocrat. Jenny and Tommy realize they had better toe the scratch as their adopted father explains the condition of the Lawton business to them. Tommy goes to work in the Lawton factory. Jenny gets a job in the Reeves plant. Pettison, the manager, is fired, and with the old man at his elbow, Tommy takes the driver's seat. Business zooms. It collapses for Benjamin and the Reeves product. Great satisfaction for Arliss. Benny is learning a lesson, too. Jenny and Benny fall in love. But the Lawton outfit are so effectively developing the Reeves' business principles that Benny thinks there's a spy in his organization. When the fired Pettison shows up in the Reeves plant looking for a job, he sees Jenny. Of course, he reveals her identity to Benny, but she has gone. Benny goes to the Lawton plant looking for Jenny. He meets Tommy and together they go to the Lawton home, where all is revealed. Reeves has done his work for the three youngsters. There is nothing left but a merger of the two firms and marriage for Jenny and Benny.

It is ideal entertainment for every type of patron and for every theatre. It will still have the power to do turn-'em-away business even down to the third and fourth run theatres. Audiences should be ready made because of Arliss. Talk about it as great entertainment. The trite-sounding title will make it necessary to sell the show. Talk about Arliss, Bette Davis, Hardie Albright (he's great) in the most enthusiastic manner you can conceive. Get ex-

REPEAT SHOWING BEATS FIRST RUN AVERAGE!



It happened at the Century Theatre, Minneapolis . . . and in these times! You can do it, too. The bigger your first run, the better the build-up for your repeat trade. For you just can't squeeze this one dry.

STATE FAIR

Date it in again for extra profits

One of the **FOX** CAVALCADE OF HITS

cited about it yourself.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Based on a story by Edgar Franklin. Screen play by Charles Kenyon and Maude T. Howell. Directed by John Adolfi. Photography by Sol Polito. Film editor, Owen Marks. Art director, Jack Okey. Gowns by Orry-Kelly. Release date, May 20, 1933. Running time, 73 minutes.

CAST

Reeves.....George Arliss
Jenny.....Bette Davis
Benjamin Burnett.....Hardie Albright
Tommy.....Theodore Newton
Pettison.....Gordon Westcott
Henry Davidson.....J. Farrell MacDonald
Haslitt.....Charles Evans
Judge Larson.....Frederick Burton
The Secretary.....Pat Wing
Briggs.....Edward Van Sloan
The Stenographer.....Claire McDowell
Tommy's bridge partner.....Harold Minjir
Mrs. Price.....Ruthelma Stevens
The Maid.....Gertrude Sutton
The Butler.....Edward Cooper
Hammersmith.....Douglas Dumbrille

Phantom Broadcast

(Monogram)

Melodrama

This is an intensely interesting melodrama. Novel and modern in conception, convincingly acted and directed so that it takes full advantage of all its emotion-stirring power, it is continuously full of human interest, and uses the personality of a nationally famous radio star as background.

The picture moves along with guarded tempo, pausing to permit its developments to register, with understandable action instead of over-dialogue, with logical plot unfoldment in simple, powerful fashion. Yet there is an element of unfathomable suspense.

Murdock, to all intents and purposes in the preliminary build-up, is the handsome crooner about whom the feminine world is all a-flutter. Wilder is his hunchbacked manager. Maestro's gangsters set out to chisel in on the lucrative Wilder-Murdock contract. Elsa, the feminine lure, fails to trick Murdock. Rather she falls in love with him. An attempt is made to machine-gun Wilder. Sandy's ruse saves him.

With Murdock becoming more and more conceited, it develops that he only goes through the motions, that Wilder really is the singer. Wilder discovers Laura. Murdock wants her, and assaults Wilder when he objects. Elsa kills Murdock. Wilder, bent on the same mission, notes Laura's vanity case in the dead man's hand. He takes it, calls the police and confesses the killing, to shield Laura. She enters, convinces Wilder that she did not kill the man, and both flee.

The scene shifts to the broadcasting studio, where Wilder is sitting at his piano and starts to sing on schedule time. The listening world does not know what to make of this strange situation—a dead man singing. Maestro thinks Elsa has double crossed him. She and Lefty rush to the studio. So do Laura and Brooks, her sweetheart. They arrive as Wilder sings his last notes and dies.

"Phantom Broadcast" is a show that any theatre, big or little, can proudly offer its patrons. There is so much vivid, appealing, new and different entertainment in it that creating a patron-drawing campaign should be easy. It's both a man's and woman's picture.

Get behind this picture with all the convincing showmanship at your command to have a big opening day audience and the news should spread.—McCarthy, Hollywood.

Produced and distributed by Monogram. Supervised by Trem Carr. Produced by W. T. Lackey. Directed by Phil Rosen. Screen play, adaptation and continuity by Tristram Tupper. Photographed by Gill Warrington. Recorded by John A. Stransky, Jr. Release date, March 15, 1933. Running time, 68 minutes.

CAST

Norman Wilder.....Ralph Forbes
Elsa Evans.....Vivienne Osborne
Grant Murdock.....Arnold Gray
Laura Hamilton.....Gail Patrick
Sandy Higgins.....Big Boy Williams
Dr. Robt. Brooks.....Paul Page
Nancy.....Pauline Garon
Broadcast Mgr.....Harland Tucker
Joe Maestro.....Rockliffe Fellowes
Artist.....George Nash
Beth.....Mary McLaren
Lefty.....Carl Miller
Model.....Althea Henley
Police Lieut.....George Hayes

Kadetten
The Cadet

(Film Exchange, Inc.)

Comedy-Drama

A charm almost indefinable yet probably due to the freshness of youth in cast and locale, and the "something about a uniform" that is glamorous, supported by the engaging music traditional in German productions, make likable this picture of cadet school life despite halting action and over-dialogue. The conversations have been made universally understood by superimposed translations, though there appears again the shortcoming of too literal Anglicizing. Nevertheless the train of events is easily followed as a result.

Franz prefers composing music to studying "squads east," but his colonel-father insists that he become an army man. At a military ball gossip concerning his young and beloved stepmother and the equitation instructor is fed to him by the captain's valet and inadvertently by another student. In the middle of the night he goes a.w.o.l. to the captain's home to settle the matter. The captain is killed. Franz is accused of murder. Then the trial. Franz refuses to answer questions, keeps his stepmother's secret. The valet, by the judge advocate's questioning, finally is cornered and confesses. And the stepmother explains that the relations with the captain were merely a flirtation which the captain tried to continue after her marriage. The trial scene took on strength through the handling of the questionings.

While the names will have no significance except to the patrons quite familiar with German productions, the picture on its own through its story development and background should have its appeal.—Rovelstad, New York.

Produced by Heros Film, Germany. U. S. distributors, The Film Exchange, Inc. American owners, Manheimer and Hertzig. Directed by George Jacoby. Music arrangements by Peter Kreuder. Cameraman, Edward Hoesch. From the book by Peter Murr. Release date to be determined. Running time, 80 minutes.

CAST

The Cadet.....Frans Fiedler
His Father.....Albert Basserman
His Stepmother.....Trude von Molo

M

(Foremco Pictures)

Drama

Highly unusual, brilliantly executed, "M" strikes a new high note in German production. It is doubly unfortunate, therefore, that there are several inherent factors which may be handicaps for the American exhibitor.

There is initially, of course, the fact that the picture is German, employing German dialogue throughout. It is true that the sequence of the story is understandable, by reason of the expertness of its dramatic action, and that superimposed subtitles translate certain important bits of dialogue. Yet, from the standpoint of the American patron having no working knowledge of the German language, at least 50 per cent more such subtitles would be desirable.

Furthermore, the picture deals with a sordid theme, a pathological case of extreme distastefulness which is not in any measure disguised. It will be, for that reason, in a sense difficult to sell, because it will be necessary to indicate something of the theme, while at the same time pointing to the fact that the picture is most definitely worth attention. Women, especially mothers, are apt to be somewhat horrified by the subject. Again, it is rather to be expected that the picture is of the type more readily appreciated by the class, rather than the mass audience, since it contains little of that element of humor, even by contrast, or occasional lightness, which often seems necessary to entertain the larger body of patronage.

The story concerns the activity of a young man afflicted with an uncontrollable tendency toward murdering small girls. Brilliantly, by suggestion and the use of that technique which suggests mass psychology, in which the German producers have long indicated proficiency, is implied the terror of a city, the ceaseless, burning activity of the entire police force. With sharp intensity has effective use been made of his habit of whistling the opening bars of a "Peer Gynt" air while engaged in his terrifying criminal activity. Finally the underworld rallies to uncover the man who is making their haunts too hot to hold them. Through the eyes of the city's beggars, they track him, corner him in an office building, drag him into a kangaroo court, there try him. The police break in, the law takes its course, and a mother's cry concludes the picture: "But that will not bring back our children . . . ."

Interest never lags, a consistently rapid pace being characteristic, but it is stark, tragic stuff, and must be handled accordingly. Surely Peter Lorre, in the role of the murderer, will be remembered for the brilliance of his performance, the realistic portrayal of a man beset by a terrible affliction. That performance must become a strong selling point. The cast is uniformly good, Gerhard Bienert, as the underworld chief, being especially fine. The names are unknown, of course, but the concentration belongs on the theme, the production as a whole. The fact that the picture enjoyed a long European success is a point worth attention. By no means should this be shown to children.—Aaronson, New York.

Produced by Nero Film. Distributed by Foremco Pictures Corporation. Directed by Fritz Lang. Story by Thea von Harbou. English titles by Wolfe Kaufmann. New York release date, March 31, 1933. Running time, 96 minutes.

CAST

The Murderer.....Peter Lorre
The Mother.....Ellen Widmann
The Child.....Inge Landgut
The Safe-Breaker.....Gustaf Grundgens
The Burglar.....Fritz Gnass
The Card Sharper.....Fritz Odemar
The Pickpocket.....Paul Kemp
The Confidence Trickster.....Theo Lincoln
The President of Police.....Ernst Stahl-Nachbaur
The Minister.....Franz Stein
Supt. Lohman.....Otto Wernicke
Supt. Groeber.....Theodor Loos
The Blind Beggar.....Georg John
Counsel for the Defense.....Rudolf Blumner
The Watchman.....Karl Platen
The Criminal Chief.....Gerhard Bienert
The Landlady.....Rosa Valetti
A Lady of the Town.....Hertha von Walther

Pooch the Lumber Champ

(Universal)

Good Cartoon

Pooch the Pup, as a lumberjack, fells trees with the buzz of his snores until the wolf foreman, snapping his big whip, chases him out of sight. Mr. Wolf captures Pup's sweetheart, and with the aid of the trees of the forest, he rescues her. Dancing trees, in caricatures of noted players, add to the amusement, especially for the youngsters.—Running time, 7 minutes.

Berlin:
The Rhythm of a Metropolis

(Mary Warner)

Interesting

Smartly kaleidoscopic in technique, achieveing a rapid pace, this German-made subject presents an interesting impressionistic impression of the modern Berlin, a teeming, hurrying metropolis. Superimposed subtitles in English replace the customary accompanying dialogue explanation, and thereby the subject loses in effectiveness. The musical background, however, in keeping with the tempo, compensates to a certain extent. The current interest in the political activity of Germany, centering in Berlin, should enhance interest.—Running time, 8 minutes.

Microscopic Mysteries

(MGM)

Interesting

Interesting and somewhat unusual is the picturization, in this number of the "Oddities" series, of the activities and battles of insect life, caught under the penetrating eye of the magnifying lens. The subject should have a definite interest for anyone.—Running time, 10 minutes.

GIANT FOOTPRINTS THUNDERING A REBORN SHOWMANSHIP!



Pittsburgh . . .
Chicago . . . Philadelphia . .
Cincinnati . . St. Louis . . .
Minneapolis . . St. Paul . .
Toronto and more than
100 EASTER WEEK DATES
that will make Variety's
Box-office reports sizzle
with good news!

BUFFALO
"King Kong shows possibility of getting $10,000, Big!" *Variety* Mch. 28th

DETROIT
"King Kong at Downtown started to big week . . . maybe $9,000, Oke!" *Variety* Mch. 28th

NEW HAVEN
"Off to nice start . . . looks set for $7,300 . . . last week $5,500." *Variety* Mch. 28th

BOSTON
"Filled Keith's to overflowing . . . whooping it up for what may be banner week . . . should gross $22,500 which is Jim Dandy Plus." *Variety* Mch. 28th

NEWARK
"King Kong, Newark, $17,000, very Hey Hey! is king here without question . . . should run Proctor's gross up to real heights." *Variety* Mch. 28th

NEW YORK
"Though held three weeks at RKO Roxy (Radio City) is dragging more than usual currency here (Palace on Broadway) $12,000 or better." *Variety* Mch. 28th

WASHINGTON
"Everything's King Kong this week . . . the ape man is aiming at house record . . . a beautiful $16,000." *Variety* Mch. 28th

BALTIMORE
"King Kong of Balto at WOW 17 G . . . it's socko from the 1st bell . . . will give Hippodrome highest mark . . . a terrific $17,000 . . . hottest thing that has hit this town." *Variety* Mch. 21st



WITH FAY WRAY..
ROBERT ARMSTRONG
BRUCE CABOT . . . .

FROM AN IDEA CONCEIVED AND EXECUTED BY
MERIAN C. COOPER

COOPER-SCHOEDSACK PRODUCTION

RKO Radio PICTURES

DAVID O. SELZNICK, Executive Producer

THEATRE RECEIPTS

A continued gain in theatre receipts was recorded for the calendar week ended April 1, 1933, when 107 houses in 19 key cities aggregated a gross of $1,164,355, an increase of $46,853 over the previous calendar week, ended March 25, when 107 theatres in 19 cities reported a total of $1,117,502. No new high individual theatre records were established during the more recent period, while three new "lows" were noted.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Fenway	1,800	30c-50c	"A Lady's Profession" (Para.).. and "Humanity" (Fox)	9,500	"Mystery of the Wax Museum".. (W. B.) and "Sailor's Luck" (Fox)	9,500	.....	
Keith's	3,500	30c-50c	"King Kong" (Radio)	19,500	"Parole Girl" (Col.)	18,500	High 12-5 "Frankenstein".....	27,000
Keith-Boston ..	2,900	25c-50c	"The Constant Woman" ..... (World Wide)	15,500	"Sailor Be Good" (Radio).....	15,000	Low 3-9-33 "When Strangers Marry"..	12,000
Loew's Orpheum	2,200	25c-50c	"Rasputin and the Empress"..... (MGM) (2nd week)	14,500	"Rasputin and the Empress".... (MGM) (1st week)	16,000	High 4-9-32 "Steady Company".....	26,000
Loew's State ...	3,700	25c-50c	"The White Sister" (MGM).....	17,000	"Rasputin and the Empress" .... (MGM)	17,500	Low 3-9-33 "Topaze"	11,000
Metropolitan ...	4,350	35c-65c	"Pick Up" (Para.).....	30,000	"State Fair" (Fox).....	33,000	High 1-24 "Hell's Angels".....	32,500
Paramount	1,800	30c-50c	"A Lady's Profession" (Par.).... and "Humanity" (Fox)	10,000	"Mystery of the Wax Museum".. (W. B.) and "Sailor's Luck" (Fox)	11,000	Low 3-9-33 "Men Must Fight".....	9,500
							High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight".....	11,000
							High 1-31 "No Limit"	44,500
							Low 3-9-33 "King of the Jungle".....	26,500
							.....	
Buffalo								
Buffalo	3,500	30c-55c	"Pick Up" (Para.).....	12,200	"Our Betters" (Radio).....	9,800	High 3-28 "My Past".....	39,500
Century	3,000	25c	"Hard to Handle" (W. B.) and.. "Afraid to Talk" (U.)	7,600	"Hello, Everybody" (Para.) and "Parachute Jumper" (W. B.)	4,700	Low 3-24-33 "Our Betters".....	9,800
Great Lakes ...	3,000	25c-40c	"King Kong" (Radio).....	14,100	"42nd Street (W. B.)..... (2nd week)	11,800	High 2-14 "Cimarron"	25,600
Hippodrome	2,100	25c	"From Hell to Heaven" (Para.).. and "No Other Woman" (Radio)	7,000	"Ladies They Talk About" (W.B.)	7,500	Low 3-24-33 "Hello, Everybody" and "Parachute Jumper"	4,700
Hollywood	300	25c	"Jungle Killer" (Century)..... (2nd week-9 days)	800	"Jungle Killer" (Century)..... (1st week)	1,100	High 8-8 "Politics"	35,100
							Low 2-10-33 "Hot Pepper".....	5,800
							High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old".....	4,200
							.....	
Lafayette	3,300	25c	"When Strangers Marry" (Col.).. and "Smoke Lightning" (Fox)	7,200	"As the Devil Commands" (Col.) and "State Trooper" (Col.)	8,600	High 4-11 "Ten Cents a Dance".....	24,100
							Low 2-10-33 "Hypnotized" and "Trailing the Killer"	5,100
Chicago								
Chicago	4,000	35c-68c	"Pick Up" (Para.).....	37,000	"The Keyhole" (W. B.).....	42,000	High 1-23-32 "Two Kinds of Women"..	67,000
McVickers	2,284	25c-50c	"Clear All Wires" (MGM).....	9,000	"Crime of the Century" (Para.)	9,500	Low 12-22-32 "The Match King".....	20,000
Oriental	3,940	35c-68c	"The White Sister" (MGM).....	22,750	"The Big Cage" (U.).....	12,000	High 2-7 "Doorway to Hell".....	38,170
							Low 2-10-33 "Hello, Everybody".....	5,500
							High 3-7 "My Past"	46,750
							Low 3-24-33 "The Big Cage".....	12,000
Palace	2,509	35c-75c	"Rome Express" (U.).....	20,000	"The Great Jasper" (Radio).....	19,500	High 4-2-32 "Cheaters at Play".....	33,000
Roosevelt	1,591	25c-50c	"Blondie Johnson" (F. N.).....	8,850	"Girl Missing" (W. B.).....	8,000	Low 12-15-32 "False Faces".....	14,000
							High 4-11 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner".....	6,200
Denver								
Aladdin	1,500	25c-40c	"State Fair" (Fox).....	4,500	"Ladies They Talk About" (W.B.)	3,500	.....	
Broadway	1,800	25c-50c	"The Big Cage" (U.).....	3,500	.....		.....	
Denham	1,700	15c-25c	"They Just Had to Get Married" (U.)	4,250	"The Ferguson Case" (F.N.).....	3,200	.....	
Denver	2,500	25c-50c	"Rasputin and the Empress"..... (MGM) (8 days)	14,000	"Clear All Wires" (MGM)..... (6 days)	6,000	High 8-8 "Politics"	25,000
							Low 3-23-33 "Clear All Wires".....	6,000
Orpheum	2,600	25c-40c	"Sailor's Luck" (Fox).....	6,500	"Child of Manhattan" (Col.).....	8,000	.....	
Paramount	2,000	25c-40c	"The Kid from Spain" (U.A.)....	7,000	"Grand Slam" (F. N.)..... (4 days)	1,400	High 1-10 "Hell's Angels".....	22,000
					"Whistling in the Dark" (MGM) (3 days)	1,600	Low 3-23-33 "Grand Slam" and "Whistling in the Dark"	3,000
Detroit								
Downtown	2,750	25c-40c	"King Kong" (Radio).....	8,500	"Our Betters" (Radio).....	5,500	.....	
Fisher	2,700	15c-40c	"A Lady's Profession" (Para.)....	5,400	"The King's Vacation" (W. B.)..	4,200	.....	
Fox	5,100	15c-40c	"Sailor's Luck" (Fox).....	6,300	"Rome Express" (U.).....	6,500	.....	
Michigan	4,000	25c-50c	"Pick Up" (Para.).....	15,400	"What! No Beer?" (MGM).....	10,400	.....	
United Artists..	2,000	25c-50c	"Sign of the Cross" (Para.)..... (2nd week)	3,800	"Sign of the Cross" (Para.)..... (1st week)	4,100	.....	
Hollywood								
Grauman's Chinese	2,500	55c-$1.10	"King Kong" (Radio) ..... (6 days) ($3.30 premiere)	14,600	.....		High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
W. B. Hollywood	3,000	25c-50c	"42nd Street" (W. B.)..... (2nd week)	17,000	"42nd Street" (W. B.)..... (1st week) ($2.00 premiere)	26,000	High 2-7 "Little Caesar".....	30,000
							Low 11-7 "Honor of the Family".....	7,000
Indianapolis								
Apollo	1,100	25c-40c	"The Great Jasper" (Radio).....	3,000	"Our Betters" (Radio).....	3,000	High 6-13 "Daddy Long Legs".....	10,000
							Low 3-10-33 "Topaze"	2,500
Circle	2,800	25c-40c	"A Lady's Profession" (Para.)..	5,000	"The Woman Accused" (Para.)...	5,000	High 2-14 "Cimarron"	13,000
							Low 3-3-33 "Sign of the Cross"..... (Second run)	2,500
Indiana	3,300	25c-40c	"So This Is Africa" (Col.).....	8,000	"Parachute Jumper" (W. B.).... (40c) (5 days)	15,000	High 1-17 "Her Man"	25,000
							Low 3-3-33 "20,000 Years in Sing Sing"	5,000
Palace	2,800	25c-40c	"Rasputin and the Empress"..... (MGM)	6,500	"Fast Workers" (MGM)..... (2nd week)	4,500	High 5-2 "Trader Horn"	22,000
							Low 3-3-33 "Clear All Wires".....	3,500

"LAUGHTER INTENSE... BREAKS ALL BOUNDS" says- MOTION PICTURE HERALD



Here they are again...the gay love birds...Slim and Zasu, trying to find a little peace on their honeymoon . . . and mother-in-law tagging along to see that everything goes all right!

SLIM **ZASU**

SUMMERVILLE-PITTS

With Laura Hope Crews, Shirley Grey, Alexander Carr, Mae Busch. Story by Tim Whelan. Screenplay by William Anthony McGuire. Produced by Carl Laemmle, Jr. Directed by Sam Taylor. Presented by Carl Laemmle.



OUT ALL NIGHT



[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
Kansas City							
Mainstreet	3,049	25c-40c	"The Big Cage" (U.)	5,000	"So This Is Africa" (Col.)	5,500	High 1-9-32 "Peach o' Reno" 25,500 Low 3-7-33 "The Great Jasper" 4,000 (Second week of straight film policy.)
Midland	4,000	25c	"Hallelujah, I'm a Bum" (U.A.) (7 days and Sat. midnite show)	8,000	"Red Dust" (MGM) (7 days and Sat. midnite show)	6,700	High 1-5-33 "Strange Interlude" 30,000 Low 12-8-32 "Man Against Woman" 6,000
Newman	2,000	25c-50c	"Hard to Handle" (W.B.) (8 days and Sat. midnite show)	6,000	"The Woman Accused" (Para.) (8 days and Sat. midnite show)	5,200	High 2-27-32 "Shanghai Express" 25,000 Low 3-14-33 "King of the Jungle" 5,000
Uptown	2,000	25c-40c	"The King's Vacation" (W.B.)	4,000	"Sailor's Luck" (Fox)	3,000	High 1-10 "Girl of the Golden West" 8,000 Low 5-21-32 "Lena Rivers" 2,000
Los Angeles							
Loew's State	2,416	25c-40c	"The Big Drive" (First Div.)	11,800	"Sailor's Luck" (Fox)	15,000	High 10-25 "Susan Lenox" 39,000 Low 3-5-32 "The Silent Witness" 6,963
Paramount	3,596	25c-40c	"From Hell to Heaven" (Para.)	13,000	"A Lady's Profession" (Para.)	11,500	High 10-31 "Beloved Bachelor" 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-55c	"Goona Goona" (First Div.) and "Past of Mary Holmes" (Radio) (2nd week)	5,600	"Goona Goona" (First Div.) and "Past of Mary Holmes" (Radio) (1st week)	9,000	
W. B. Downtown	2,400	25c-50c	"42nd Street" (W. B.) (2nd week)	15,750	"42nd Street" (W. B.) (1st week)	19,000	High 2-7 "Little Caesar" 27,000 Low 4-23-32 "Destry Rides Again" 6,200
W. B. Western	2,400	25c-45c	"Girl Missing" (W. B.)	6,300	"Parachute Jumper" (W. B.)	5,300	
Minneapolis							
Century	1,640	25c-40c	"Sailor's Luck" (Fox)	4,000	"Men Must Fight" (MGM)	4,000	
Lyric	1,238	25c-40c	"20,000 Years in Sing Sing" (F.N.)	3,000	"Mystery of the Wax Museum" (W. B.)	2,500	High 5-30 "Kiki" 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-50c	"Our Betters" (Radio)	6,000	"Hallelujah, I'm a Bum" (U.A.)	7,000	
State	2,300	25c-55c	"42nd Street" (W. B.)	7,000	"Employees' Entrance" (F.N.)	6,500	High 1-2-32 "Sooky" 10,000 Low 3-10-33 "King of the Jungle" 3,500
Montreal							
Capitol	2,547	25c-60c	"Topaze" (Radio) and "Lucky Devils" (Radio)	11,000	"What! No Beer?" (MGM) and "The Woman Accused" (Para.)	9,500	High 1-10 "Just Imagine" 18,000 Low 12-23 "The Guardsman" and "The Tip Off" 8,000
Imperial	1,914	15c-50c	"Violette Imperiales" (French)	1,800	"L'Ane de Buridan" (French)	1,800	High 1-17 "Office Wife" 10,000 Low 3-31-33 "Violette Imperiales" 1,800
Loew's	3,115	25c-75c	"Hot Pepper" (Fox)	13,000	"Crime of the Century" (Para.)	11,000	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	25c-75c	"42nd Street" (W. B.)	12,500	"Secret of Madame Blanche" (MGM)	10,500	High 4-2-32 "One Hour With You" 19,500 Low 12-23-32 "Life Begins" 8,500
Princess	2,272	25c-60c	"Flag Lieutenant" (British) and "It's a King" (British)	8,000	"Perfect Understanding" (U.A.) and "Nagana" (U.)	7,500	High 4-1 "City Lights" 22,500 Low 12-23-32 "The Crusader" and "Hearts of Humanity" 6,000
New York							
Astor	1,120	55c-$2.20	"The White Sister" (MGM) (2nd week)	14,257	"The White Sister" (MGM) (1st week)	14,559	High 1-2-32 "Hell Divers" 24,216 Low 3-26-33 "The White Sister" 14,559
Cameo	549	25c-75c	"Voodoo" (Principal) and "Song of Life" (Tobis)	2,300	"Shame" (Amkino) (2nd week)	3,250	
Capitol	4,700	35c-$1.65	"Rasputin and the Empress" (MGM)	41,301	"Fast Workers" (MGM)	25,641	High 1-9-32 "Mata Hari" 110,466 Low 2-2-33 "Whistling in the Dark" 23,600
Gaiety	807	55c-$1.65	"Cavalcade" (Fox) (12th weeks-11 days)	13,500	"Cavalcade" (Fox) (11th week)	8,900	
Mayfair	2,300	35c-85c	"State Trooper" (Col.)	8,800	"Love in Morocco" (Gaumont-British)	7,800	High 12-12 "Frankenstein" 53,800 Low 3-10-33 "Racetrack" 7,100
Palace	2,500	25c-75c	"King Kong" (Radio)	13,500	"Mussolini Speaks" (Col.) (2nd week)	7,250	
Paramount	3,700	35c-99c	"Pick Up" (Para.)	34,600	"Strictly Personal" (Para.)	43,600	High 2-7 "Finn and Hattie" 85,900 Low 2-2-33 "Hello, Everybody" 15,600
Rialto	2,200	40c-65c	"A Lady's Profession" (Para.)	13,500	"From Hell to Heaven" (Para.)	11,000	High 2-27-32 "Shanghai Express" 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-85c	"Secrets" (U. A.) (2nd week)	21,200	"Secrets" (U. A.) (1st week)	27,440	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Music Hall	5,945	35c-$1.65	"Sweepings" (Radio)	88,811	"Sailor's Luck" (Fox)	54,385	
RKO Roxy	3,700	35c-$1.65	"Private Jones" (U.)	27,697	"King Kong" (Radio) (3rd week)	27,956	
Roxy	6,200	25c-55c	"Daring Daughters" (Tower)	16,200	"After the Ball" (Fox)	15,300	High 1-1-32 "Delicious" 133,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	25c-85c	"42nd Street" (W. B.) (3rd week)	24,589	"42nd Street" (W. B.) (2nd week)	35,321	High 1-17 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,912
Oklahoma City							
Capitol	1,200	10c-40c	"The Great Jasper" (Radio)	3,100	"Our Betters" (Radio)	3,200	High 2-7 "Illicit" 11,000 Low 3-11-33 "From Hell to Heaven" 1,350
Criterion	1,700	10c-55c	"Rasputin and the Empress" (MGM)	5,600	"The King's Vacation" (W. B.) (6 days)	4,000	High 2-21 "Cimarron" 15,500 Low 3-11-33 "Clear All Wires" 1,800
Liberty	1,500	10c-35c	"Grand Slam" (F. N.) (3 days)	1,000	"Broadway Bad" (Fox) (4 days)	1,200	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
			"Infernal Machine" (Fox) (4 days)	1,000	"When Strangers Marry" (Col.) (3 days)	1,100	
Mid-West	1,500	10c-55c	"Private Jones" (U.)	3,200	"Sailor's Luck" (Fox)	2,000	High 9-19 "Young As You Feel" 11,000 Low 3-11-33 "Employees' Entrance" 1,400

THANK YOU MR. ARTHUR BRISBANE

(EDITOR HEARST NEWSPAPERS)

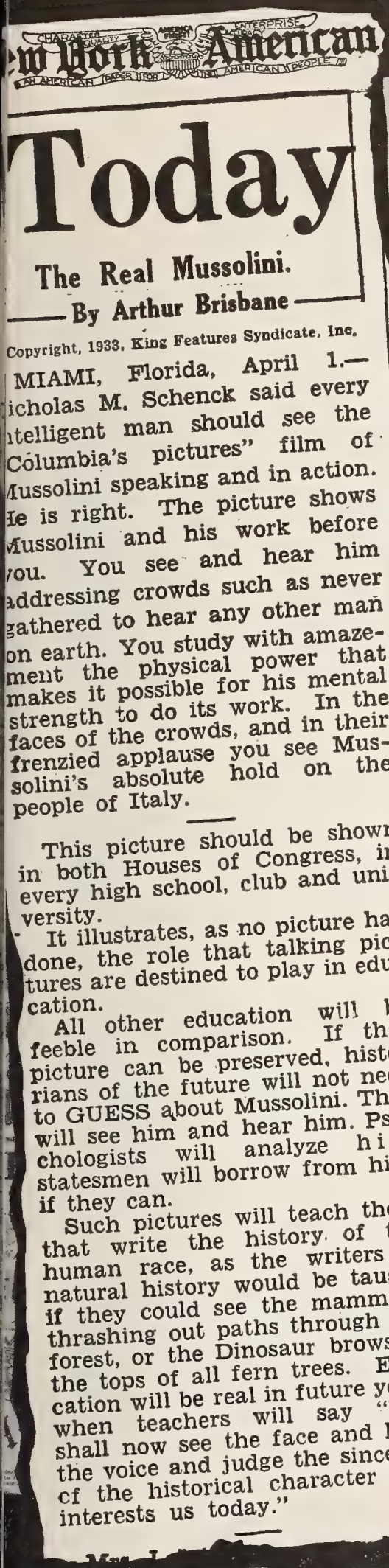
FOR TELLING 14,000,000 READERS IN HUNDREDS OF NEWSPAPERS WHAT WE HAVE BEEN TRYING TO GET ACROSS TO THOUSANDS OF EXHIBITORS!

* * *

THANK YOU MR. NICHOLAS SCHENCK

(Pres. Loew's, Inc., and M. G. M.)

FOR RECOMMENDING A WORTHY PICTURE EVEN THOUGH IT IS A COMPETITOR'S PRODUCT!



New York American

Today

The Real Mussolini.

By Arthur Brisbane

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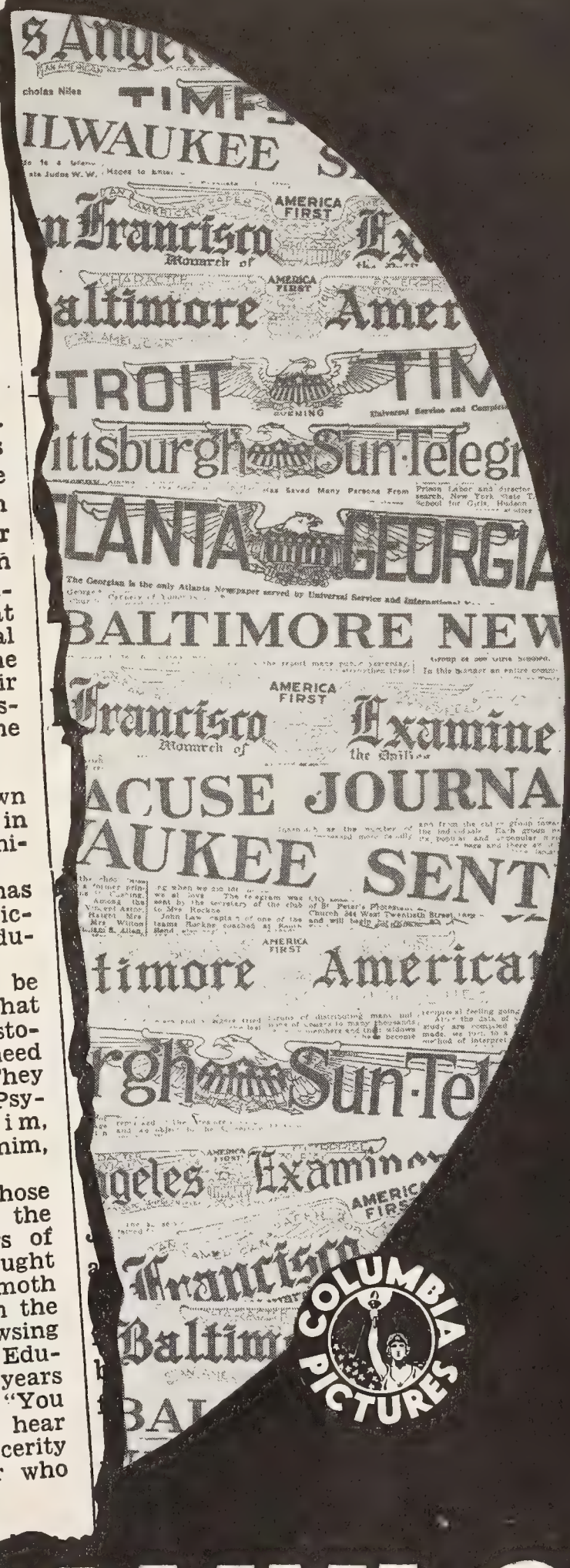
MIAMI, Florida, April 1.—Nicholas M. Schenck said every intelligent man should see the Columbia's pictures" film of Mussolini speaking and in action. He is right. The picture shows Mussolini and his work before you. You see and hear him addressing crowds such as never gathered to hear any other man on earth. You study with amazement the physical power that makes it possible for his mental strength to do its work. In the faces of the crowds, and in their frenzied applause you see Mussolini's absolute hold on the people of Italy.

This picture should be shown in both Houses of Congress, in every high school, club and university.

It illustrates, as no picture has done, the role that talking pictures are destined to play in education.

All other education will be feeble in comparison. If that picture can be preserved, historians of the future will not need to GUESS about Mussolini. They will see him and hear him. Psychologists will analyze him, statesmen will borrow from him, if they can.

Such pictures will teach those that write the history of the human race, as the writers of natural history would be taught if they could see the mammoth thrashing out paths through the forest, or the Dinosaur browsing the tops of all fern trees. Education will be real in future years when teachers will say "You shall now see the face and hear the voice and judge the sincerity of the historical character who interests us today."



MUSSOLINI SPEAKS!

Dramatically Described by LOWELL THOMAS

A COLUMBIA *Special* PRODUCTION

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Omaha								
Orpheum	3,000	25c-40c	"The Big Cage" (U.) and "Past of Mary Holmes" (Radio) (20c-40c)	7,250	"Cohens and Kellys in Trouble" (U.) and "Parole Girl" (Col.)	7,000	High 2-14 "Cimarron" Low 3-24-33 "Cohens and Kellys in Trouble" and "Parole Girl"	25,550 7,000
Paramount	2,900	25c-50c	"The Woman Accused" (Para.)	7,000	"42nd Street" (W. B.)	9,500	High 4-23-32 "Tarzan, the Ape Man" Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	13,750 4,000
State	1,200	15c-25c	"Secret of Madame Blanche" (MGM) (3 days) "Blondie Johnson" (F. N.) (3 days)	500 600	"42nd Street" (W. B.) (3 days) (25c-50c) "From Heaven to Hell" (Para.) (5 days)	3,000 900	High 3-14 "Trader Horn" Low 2-10-33 "The Devil Is Driving" and "The Intruder"	10,000 1,000
World	2,500	25c-40c	"Hello, Everybody" (Para.) and "Hard to Handle" (W. B.)	5,500	"Lawyer Man" (W. B.) and "Face in the Sky" (Fox)	6,500	High 4-11 "Men Call It Love" Low 11-28 "The Cisco Kid"	16,000 4,500
Philadelphia								
Arcadia	600	25c-50c	"Son-Daughter" (MGM) (6 days)	2,100	"Madame Butterfly" (Para.) (6 days)	2,200	High 12-17 "The Guardsman" Low 10-1-32 "Make Me a Star"	6,500 1,500
Boyd	2,400	40c-55c	"The Keyhole" (W. B.) (6 days)	11,500	"She Done Him Wrong" (Para.) (6 days)	15,000	.....	
Earle	2,000	40c-65c	"What! No Beer!" (MGM) (6 days)	15,000	"The Great Jasper" (Radio) (6 days)	13,000	High 1-5-33 "Breach of Promise" Low 7-23-32 "Miss Pinkerton"	29,000 12,500
Fox	3,000	35c-75c	"Sailor's Luck" (Fox) (6 days)	17,000	"After the Ball" (Fox) (6 days)	16,500	High 2-7 "Man Who Came Back" Low 6-18-32 "Mystery Ranch"	40,000 15,000
Karlton	1,000	30c-50c	"Clear All Wires" (MGM) (6 days)	4,200	"Air Hostess" (Col.) (5 days)	2,500	High 5-2 "City Lights" Low 3-23-33 "Air Hostess"	8,000 2,500
Keith's	2,000	15c-35c	"Manhattan Tower" (Remington) (6 days)	7,500	"Jungle Bride" (Monogram) (6 days)	6,000	High 1-30-32 "Arrowsmith" Low 3-23-33 "Jungle Bride"	27,000 6,000
Stanley	3,700	40c-55c	"42nd Street" (W. B.) (4th week-6 days)	14,000	"42nd Street" (W. B.) (3rd week-6 days)	21,500	High 12-19 "Frankenstein" Low 7-25 "Rebound"	31,000 8,000
Stanton	1,700	30c-55c	"Men Must Fight" (MGM) (6 days)	6,000	"Cohens and Kellys in Trouble" (U.) (6 days)	5,500	High 3-21 "Last Parade" Low 3-23-33 "Cohens and Kellys in Trouble"	16,500 5,500
Portland, Ore.								
Broadway	1,912	25c-40c	"The Woman Accused" (Para.)	6,700	"Clear All Wires" (MGM)	7,000	High 1-10 "Min and Bill" Low 10-1-32 "The Crash"	21,000 2,800
Liberty	1,800	15c-25c	"Luxury Liner" (Para.)	2,000	"Robbers' Roost" (Fox)	2,000	.....	
Oriental	2,040	25c-35c	"The Big Drive" (First Div.)	2,500	"Nagana" (U.)	2,400	.....	
RKO Orpheum	1,700	25c-55c	"Cohens and Kellys in Trouble" (U.)	4,600	"Our Betters" (Radio)	4,500	High 2-14 "Cimarron" Low 3-17-33 "Great Jasper"	20,000 4,000
United Artists	945	25c-40c	"Rasputin and the Empress" (MGM)	7,500	"Blondie Johnson" (F. N.)	5,000	High 1-10 "Hell's Angels" Low 3-10-33 "Madame Butterfly"	12,500 1,600
San Francisco								
Embassy	1,380	25c-50c	"Nagana" (U.) (9 days)	3,500	"As the Devil Commands" (Col.)	4,000	.....	
Filmarte	1,400	25c-50c	"Man Without a Name" (Foreign)	1,600	"Russia at Work" (Foreign)	1,750	.....	
Golden Gate	2,800	25c-65c	"So This Is Africa" (Col.)	14,500	"Our Betters" (Radio)	13,500	High 2-9-33 "The Mummy" Low 6-11-32 "Lena Rivers"	25,500 7,000
Paramount	2,670	25c-75c	"The King's Vacation" (W.B.)	9,500	"Strange Interlude" (MGM)	18,000	High 1-9-32 "The Champ" Low 3-31-33 "The King's Vacation"	35,600 9,50
St. Francis	1,435	25c-50c	"Hello, Everybody" (Para.) and "Humanity" (Fox)	6,000	"What! No Beer?" (MGM) and "Broadway Bad" (Fox)	13,500	.....	
United Artists	1,200	25c-50c	"Secrets" (U.A.)	10,500	"Maedchen in Uniform" (Krimsky & Cochran)	5,000	.....	
Warfield	2,700	35c-90c	"Clear All Wires" (MGM)	14,000	"Sailor's Luck" (Fox)	15,000	High 3-14 "Parlor, Bedroom and Bath" Low 3-9-33 "Woman Accused"	28,000 12,000
Seattle								
Blue Mouse	950	25c-50c	"The Big Drive" (First Div.)	5,000	"Maedchen in Uniform" (Krimsky & Cochran)	3,000	.....	
Fifth Avenue	2,750	25c-55c	"Men Must Fight" (MGM) and "A Lady's Profession" (Para.)	6,000	"Face in the Sky" (Fox) and "The Woman Accused" (Para.)	5,500	High 7-30-32 "Million Dollar Legs" Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	18,500 5,000
Liberty	2,000	10c-25c	"Deception" (Col.) and "The Intruder" (Allied)	3,750	"No More Orchids" (Col.)	3,750	High 1-10 "The Lash" Low 11-11-32 "Amazon Head Hunters"	11,500 3,000
Music Box	950	25c-50c	"Perfect Understanding" (U.A.) (6 days)	3,250	"Private Jones" (U.)	4,250	High 2-28 "City Lights" Low 11-25-32 "The Crooked Circle"	14,000 3,000
Paramount	3,050	25c-55c	"Grand Slam" (F. N.)	5,000	"She Done Him Wrong" (Para.) (return engagement)	6,500	High 1-10 "Paid" Low 4-1-33 "Grand Slam"	18,000 5,000
Rex	1,500	15c-25c	"Lucky Devils" (Radio)	2,750	"Sailor Be Good" (Radio)	4,000	.....	
Washington								
Columbia	1,232	25c-40c	"Smoke Lightning" (Fox)	3,200	"The Jungle Killer" (Century)	2,750	.....	
Earle	2,323	25c-66c	"The Keyhole" (W. B.)	18,500	"King of the Jungle" (Para.)	18,000	.....	
Fox	3,434	25c-66c	"A Lady's Profession" (Para.)	22,000	"Broadway Bad" (Fox)	23,250	.....	
Loew's Palace	2,363	35c-55c	"Pick Up" (Para.)	12,500	"Rasputin and the Empress" (MGM)	15,500	.....	
Metropolitan	1,600	25c-55c	"Sign of the Cross" (Para.)	8,000	"42nd Street" (W. B.) (2nd week)	5,200	.....	
Rialto	1,900	25c-55c	"Cohens and Kellys in Trouble" (U.) (8 days)	5,200	"The Big Cage" (U.) (2nd week)	3,000	.....	
RKO Keith's	1,832	25c-55c	"King Kong" (Radio)	16,500	"Our Betters" (Radio)	8,750	.....	

The CRITICS SAY:-

IT'S A MONEY MAKER
HAS EVERYTHING
FIRST-RATE
EXCELLENT
A WINNER

!

"A SHRIEK in the NIGHT"

Featuring

GINGER ROGERS—LYLE TALBOT

WITH

ARTHUR HOYT, PURNELL PRATT, HARVEY CLARK, LILLIAN HARMER, MAURICE BLACK, LOUISE BEAVER, CLARENCE WILSON

M. P. HERALD:	Put your personal endorsement on it—guaranteeing that anyone who is not satisfied with what you say about it will have his money cheerfully refunded. Worthy of a spot in the bookings of any Exhibitor. Has everything the fans want.
VARIETY:	"Shriek" can stand on its own feet as first-rate mystery with plenty of comedy. Will stack up with major studio product.
HOLLYWOOD HERALD:	Here is an excellent mystery melodrama. The whole thing clicks as entertainment. The M. H. Hoffman organization can take a bow on "A Shriek in the Night."
HOLLYWOOD SCREEN WORLD:	Excellent program picture. Interesting murder mystery. Lots of good comedy. A money maker!
THE LOWDOWN:	A-1 murder mystery. Good comedy and suspense that holds to the end of the picture.
HOLLYWOOD FILMOGRAPH:	It holds you all the way. M. H. Hoffman produced another winner. Cast is far above average. Can play any theatre and send cash customers home satisfied.

ALLIED PICTURES CORP. THE HOFFMANS

NOW BOOKING THRU

ALLIED EXCHANGES

EVERYWHERE

JENKINS' COLYUM

Neligh, Neb.

DEAR HERALD:

It's a common fault of ours that when we throw a bouquet it quite frequently has a brick in it. That's why we are not given to this exercise. Recently we throw a bouquet that we supposed were American Beauty roses only to have the lady write and ask us where we got the dog-fennel.

Right now we are in the mood to throw another bouquet. We have just read Mr. Terry Ramsaye's editorial in the March 18 issue of the HERALD under the caption, "Little Old Hometown Becomes Biggest Place in America," and if this bouquet turn out to be a bunch of Russian thistles it will be because our botanical and floral education was acquired in Bill Smith's sheep pasture.

Mr. Ramsaye's editorial should be thoroughly digested by everyone in the motion picture business, from the boys at the mahogany desks down in New York clear down the line to include the gatekeepers and powder monkeys in the studios in Hollywood.

All during the campaign we heard a lot of windjamming about the "Forgotten Man," and Mr. Ramsaye's editorial brings this guy to the fore in such a way that he can't very well be forgotten much longer if this . . . business is to succeed as it is entitled to.

If the producers would care to know the real reason for the growing indifference of the public for picture entertainment, let them go out of the larger cities and into the smaller communities and get the public's reaction to such pictures as "Tonight Is Ours" and they will get a slant on this business that they can get in no other way.

Maybe we are radical. So was Patrick Henry. Maybe we are a quack doctor. We have known of a lot of others. Maybe we don't know a queen full from a bobtail flush, and maybe our eight years' experience traveling in thousands of communities and meeting thousands of exhibitors hasn't taught us anything about this business, maybe it hasn't; if not, then there is something wrong with our head and we should have a guardian. At least we have our opinions.

▽

How would you like to get out and buck 33 inches of snow that has covered eastern Nebraska and western Iowa for the past week? We wouldn't like it, that's the reason why we haven't done it. It has been the worst blockade of snow we have known in years, and we've seen alotta snow. If this keeps up much longer we are going to put wings on April Shower.

▽

Now comes a statement that the Marwari Association has asked the chief secretary of the government of Bengal, India, to have all pictures examined before showing, for fear of the bad effect their display of lawlessness, passion and criminal cunning might have on their youth. Gee whiz, those Indians over there ought to stand for 'em if we do.

▽

While we have been snowed in we got out our trout rod and put it together and whipped it around to see if it was still pliable, and it worked so nicely that we broke forth:

Wait till the sun shines, baby,
And the clouds go drifting by,
Then we'll go down to the trout stream, maybe,
You and I.
We'll try a Royal Coachman
On those trout so shy,
Wait till the sun shines, baby,
By and by.

▽

And just then the weather man broadcast more snow for tonight. OHMYGOSH.

▽

Speaking of New York. We have never seen New York, for two very good reasons. One reason is because of the lack of sufficient finances and the other reason doesn't matter. We have before us pictures of several of New York's buildings. The Woolworth Building. The Chrysler Building. The Empire State Building. The Waldorf-Astoria, not to mention Radio City, and we understand that a large proportion of the office windows in these buildings are decorated with the sign, "For Rent."

Hollywood has had a number of Neros in her orchestra and they have been pretty good fiddlers, too. They have this fact to console 'em, that when the debris is cleared away there will be erected a better structure on a surer foundation, because Experience teaches a lesson that even a mullethead could understand and some wise people couldn't get out of books.

Producers have been shooting at the moon ever since sound came in and their ammunition is about exhausted. Hollywood has a lot of very excellent people producing pictures, but a few rotten apples will in time rot the whole barrel. It's better to sort them out. The broadcasting of scandal and divorce cases is not whetting the public appetite for picture entertainment a particle. Let's have less of it.

We realize that this is pretty plain talk, but we are not a "yes man" and we never stutter adambit, and when we see a black cat we know it isn't a white bulldog. To get at what we have been trying to tell you, go back and read Mr. Ramsaye's editorial on commonsense in the business and it will do you good. It was built for that purpose.

P. S.—The weatherman was right. It has been snowing all day and our wife won't let us use some of our choice expressions in the house, so what's the use? No runs. No hits, but plenty of errors.

(COLONEL) J. C. JENKINS
The HERALD's Vagabond Colyumnist

MGM Writ Halts New Mexico Law

MGM has won a temporary injunction in U. S. district court at Santa Fe restraining the state of New Mexico from proceeding under its newly enacted law making compulsory simultaneous offering of pictures to all competetive exhibitors. Judge Neblett signed the temporary injunction, which MGM will seek to have made permanent.

Zeidman to Make Italian Picture Featuring Mussolini

Rights to "The March of Two Worlds" have been purchased by B. F. Zeidman for picturization, and, it is said, will feature Benito Mussolini as a dramatic character.

"The March of Two Worlds" will portray historical events for the sake of their bearing on the history of the country itself rather than on the life of Mussolini, it is announced. The story was written by Amelio Colantoni, Italian author and newspaper man, and Edward Patterson, formerly with West Coast Theatres. The authors will leave shortly for Italy to complete the details and make arrangements for the company to follow. Fox may release it.

Ryan Is Fox Casting Director

James Ryan has been named casting director for Fox. Duncan Kramer is art director.

SIGNED . . .

Columbia

Hal Skelly signed for series of pictures. . . . Frank Capra to direct "Madame La Guimp." . . . Sally Blane, Tully Marshall, and Wallace Ford added to "He Lived to Kill," Ben Stoloff to direct. . . . Ferdinand Munier, Lee Phelps and Edwin Maxwell join "Tampico." . . . Mary Carr and Viola Dana sign for "The Strange Case of Poison Ivy." . . . Barbara Weeks, Dorothy Burgess and Rockliffe Fellows assigned to "Rusty Rides Alone." . . . Arthur Wanzer, Henry Wadsworth and Dewey Robinson engaged for "Soldiers of the Storm." . . . Erick Hecking signed for "The Octopus." . . . George Rosner in "The Circus Queen Murder." . . . Gene Raymond and Fay Wray assigned to "Rules for Wives." . . . Lambert Hillyer to direct "Grass Valley." . . .

▽

Fox

Emile Chautard, Paul McAllister and Sarah Padden join "Pilgrimage." . . . Raoul Roulien to star in English pictures. . . . Sally Eilers renews contract. . . . "Husbands Cost Money" title changed to "Hold Me Tight." . . . Rita Kaufman made head of costume department. . . . Sterling Holloway added to "Adorable."

▽

MGM

Johnny Weissmuller and Muriel Evans given new contracts. . . . Lee Tracy in "The Chasers," Jack Conway to direct. . . . Clark Gable and Jean Harlow to co-star in "Nora," Sam Wood to direct. . . .

▽

Paramount

Willard Robertson signed for "Supernatural." . . . Baby Rose and James Wang added to "International House." . . . Kenneth Howell, Crauford Kent and Paul Cremonesi join "The Eagle and the Hawk." . . . Buster Crabbe given new contract. . . . James Dunn succeeds Ricardo Cortez in "Dead on Arrival." . . . Ralph Rainger and Rolfe Sedan engaged for "The Song of Songs." . . . George Raft in "The Trumpet Blows." . . .

▽

RKO Radio

Russell Birdwell to direct "Flying Circus." . . . Bill Boyd in "Emergency Call." . . . Helen Mack, Greta Nissen and Phil Harris assigned to "Maiden Cruise." . . . Archie Marshek appointed technical assistant and Shirley Burden appointed story assistant to Merian C. Cooper. . . . Lowell Sherman to direct "Morning Glory. . . . Anita Louise added to "Double Heart Finesse." . . . Francis Lederer assigned to "Troubadour." . . . Richard Dix in "Birds of Prey" and "Ad Man." . . . Helen Mack signed for "Jamboree." . . . Norman Foster engaged for "Careless." . . .

▽

Universal

Ken Maynard in "King of the Arena." . . . Robert Wyler signed to direct "The Forgotten Boy" and "Bagdad on the Hudson." . . . Slim Summerville and Zasu Pitts assigned to "Alaska Bound." . . . June Knight in "Women, Inc."

▽

Warner-First National

Margaret Lindsay and Philip Faversham added to "Fellow Prisoners." . . . Bette Davis in "Easy to Love." . . . Glenda Farrell, Lyle Talbot and Kay Francis join "Mary Stevens, M. D.". . .

Goetz on Consolidated Board

Addition of Harry M. Goetz as a director of Consolidated Film Industries, Inc., completed the personnel of the board last week, with the re-election of R. C. Dearstyne, J. D. Eagan, M. Taylor and M. H. Lavenstein. Herbert J. Yates, president, reported the company's earnings as "running at a satisfactory rate."

NEWS PICTURES

FOX MOVIETONE NEWS—No. 55—Ramsay MacDonald speaks at Geneva—Manchuria celebrates separation from China—Shaw visits United States—Hoover returns to California—Pictures of convention of beauty culturists—Japan coast swept by quake and tidal wave—John D. enjoys children's fair at Ormond Beach, Fla.

FOX MOVIETONE NEWS—No. 56—MacDonald and Mussolini meet in Rome—Germany army hails leaders—Roosevelt names farm loan boss—Liner capsizes at pier at Seattle—"Dorigen" wins British classic—Circus elephants practice at Peru, Ind.—Ice-breakers open navigation on St. Lawrence River—Girl, 25, admitted to high court.

HEARST METROTONE NEWS—No. 254—Coast Guard patrol clears ice in North Atlantic—Mussolini greets MacDonald in Rome—Circus giants in a rehearsal at Peru, Ind.—German playmates hail Roosevelt—25,000 chicks hatched daily at Peoria.

HEARST METROTONE NEWS—No. 255—New York woman's entry wins British Grand National—1933 for northern points—Roosevelt made member of summer girl takes to lace—Circus leaves Florida National Press Club—Pictures of strange pets.

PARAMOUNT NEWS—No. 69—Veterans gather in Geneva for an end to war—New Yorker wins $102,000 in Grand National sweepstakes—MacDonald and Mussolini meet in Rome for peace conference.

PARAMOUNT NEWS—No. 70—Children hold fashion parade in Florida—President accepts National Press Club membership—75-year-old men play ball at St. Petersburg, Fla.—Six die in plane crash.

PATHE NEWS—No. 70—Beer plants rush work—Girl at Reading, Pa., is champion pretzel bender—Labor secretary pleads for labor army—Shaw arrives in San Francisco—Liner capsizes at Seattle—Babe Ruth signs contract at St. Petersburg, Fla.

PATHE NEWS—No. 71—MacDonald and Mussolini work for world peace at Rome—Coast Guard patrol breaks giant icebergs in Atlantic—Chicago World Fair nears opening—Darkies stage free-for-all at Miami—Hitler becomes dictator of Germany—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 132—Mussolini launches peace plan with MacDonald in Rome—Japanese tots seen as animated dolls in pageant at Wilmington, Cal.—Chicago World Fair nears completion—Blind man builds two-story home.

UNIVERSAL NEWSPAPER NEWSREEL—No. 133—Tornado rages at Little Rock, Ark.—Cincinnati opens new Union Terminal Station—New water sport at Long Beach, Cal.—Train wreck at Wyoming, Del., kills two—Trojans start football.

Warner, RCA in London Deal

Warner Brothers First National Productions, Ltd., has concluded a recording contract with RCA Photophone, Ltd., London, giving to the Warner subsidiary use of a complete RCA Photophone sound truck for mobile sound recording work.

ON BROADWAY

Week of April 1

MAYFAIR

Scrappy's Party.....Columbia

PARAMOUNT

Betty Boop's Birthday Party. Paramount
The Plumber and the Lady.. Paramount

RIALTO

Aloha Oe.....Paramount
Easy on the Eyes.....Paramount
Screen Souvenirs.....Paramount

RIVOLI

Benny Davis.....Master Art Products
Mickey's Mellerdrammer...United Artists
New England Sunset.....Paramount

RKO MUSIC HALL

Hot and Cold Thrills.....Paramount

RKO ROXY

Hip, Zip, Hooray!.....RKO Radio
The Beer Parade.....Columbia

ROXY

Matto Grosso.....Principal
Mickey Steps Out.....Columbia

WABASH AVENUE

CHICAGO

Al Steffes will join the local ranks of exhibitors around Easter time if negotiations which he has started are completed. The former Allied president is dickering for the Playhouse theatre on Michigan avenue which, according to current reports, he will open under the name of the World theatre. The dope has it that Al plans to show foreign pictures exclusively.

▽

Joe Goldberg, wellknown in Chicago and for many years in charge of projection for Publix, has opened his own theatre supply store and projector and sound equipment repairing service at 823 South Wabash.

▽

Si Greiver has acquired distribution in this territory for "Sucker Money."

▽

Local playhouses, like other institutions, are starting to brush up for World's Fair visitors. Charles Stern has redecorated and made a number of improvements at the Cinema and Austin theatres while Aaron Courshon has made the Drake resplendent with new carpets and draperies from Decorative Arts Company.

▽

J. J. Clarke has opened offices at 1018 South Wabash avenue, from where he is handling "The Big Drive" for Illinois and Indiana.

▽

Henry Bambara will open the Lil theatre Easter Day in Forest Park. RCA High Fidelity sound equipment has been installed.

▽

Steve Montgomery is a new addition to the sales staff at United Artists.

HOLQUIST



WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

HELLO TROUBLE: Buck Jones—A good western. —Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THAT'S MY BOY: Richard Cromwell—Very good football picture. Everyone liked it 100 per cent. Drew fair. Running time, 71 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

WASHINGTON MERRY GO ROUND: Lee Tracy —This is one of the finest pictures we have run in a long time. With a plot centering about Washington, it seems almost prophetic in present day politics. It is timely, has an absorbing romance, rises to historical greatness in spots. Excellent shots of the Capitol, the first I ever saw of the actual setting of the Declaration of Independence. Tracy and Constance Cummings and also the supporting cast do excellent work. Advertise this one widely, as it will please everyone, and it is a real special in every sense.—G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess—A good, clean picture packed with entertainment. Played Nov. 26-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CABIN IN THE COTTON: Richard Barthelmess—Certainly a fine picture. If this fails to please just as well fill the show shop up with hay and quit.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

EMPLOYEES ENTRANCE: Warren William, Loretta Young—A very nice little program picture. Will please the younger people very much and there will be no kicks from the older ones. Drew average business for us. Played Mar. 22-23. Running time, 75 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

FRISCO JENNY: Ruth Chatterton—The picture is O. K. of the kind. Acting was good. My folks do not care for Ruth.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

FRISCO JENNY: Ruth Chatterton—At last we have Chatterton in a picture that gives her a chance to do something, and she turns in a finished performance, but it came too late for us. Chatterton is dead here as far as the patrons are concerned. I think "The Crash" finished this fine star. This one drew very poor for us on our two best days of the week. Put a little extra advertising behind the picture and you may get them in. Played Mar. 19-20. Running time, 76 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

LIFE BEGINS: Loretta Young, Eric Linden—A picture that got them out, which is a miracle in these times. Came in for a lot of criticism but was generally liked. Young and Linden fine, but Glenda Farrell almost steals the show. Played Dec. 17-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THE MATCH KING: Warren William, Lili Damita—Good picture but did not mean a thing to our patrons. Very poor business.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SCARLET DAWN: Douglas Fairbanks, Jr.—Fine Russian revolt picture. Fairbanks, Jr., is well liked by our patrons. Good business. Played Feb. 19-20. Running time, 58 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SILVER DOLLAR: Edward G. Robinson—This picture did not draw for me but most of the patrons liked it. The ladies did not care so much for it.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SIT TIGHT: Joe E. Brown—Went big. Pleased all. Good sound. Played Sunday to a good business. Can't go wrong on this one.—William Thatcher, Royal Theatre, Salina, Kan. General patronage.

THREE ON A MATCH: Joan Blondell, Ann Dvorak—Excellent. Dvorak fine. I consider it one of the best shows of the year. Played Jan. 7-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Fox

CONGORILLA: Taken by Mr. and Mrs. Martin Johnson—The best of the Johnson pictures. Great entertainment for the kiddies and enjoyed by adult patronage as well. Particularly interesting here, as the Johnsons were here in person soon after his return from the cruise on the Snark.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DOWN TO EARTH: Will Rogers—Rogers a favorite here and many thought this his best picture. The kind of show you do not have to apologize for.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DOWN TO EARTH: Will Rogers—This picture is certainly in keeping with the times. A very fine picture, but it didn't draw them in. Running time, 73 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

THE FIRST YEAR: Janet Gaynor, Charles Farrell —Fox chose a poor play for these popular players. They do good work with nothing to work on. When Fox has all California in its background, why use stage settings instead of real ones? Have noticed this in several Fox pictures lately, and it gives an aspect of cheapness and inferiority to their product. The picture drew the first day, but it is not up to standard Gaynor pictures; not the special a Gaynor usually is.—G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

THE GOLDEN WEST: George O'Brien, Janet Chandler—This picture is good and it went over great. —W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

THE GOLDEN WEST: George O'Brien—A truly wonderful picture that should please anywhere. Really much better than the "Covered Wagon." Historical, comedy drama and action. A picture for the masses. Fine direction and produced on a big scale. A picture for the children as well as the adults. Tell them you have a real show and watch them smile when they come out.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

THE GOLDEN WEST: George O'Brien—A Zane Grey story, almost epic in form, of the early West, excellent and above ordinary westerns. Worth advertising more than a western, as it contains those excellent shots of buffalo herds and wagon trains and the building of the first railroad. The Indian dance is authentic. It drew well, as Zane Greys always do.—G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory—Here is the ideal Saturday picture. Made to order for family trade, and the kids eat it up. Wish they would make more like this one so we could mix them up with westerns for Saturday programs. Go after business on this picture. It's clean and it's good. Played Mar. 11. Running time, 77 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

HOT PEPPER: Lupe Velez, Victor McLaglen, Edmund Lowe—Made a little money. Nothing big but will please.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett—A good Saturday show. Pleased.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

REBECCA OF SUNNYBROOK FARM: Marion Nixon, Ralph Bellamy—We set this one in for a benefit sponsored by the Business and Professional Women's Club. This boosted the crowd a bit and the picture was praised right and left. Played Mar. 14-15.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

ROBBERS' ROOST: George O'Brien, Maureen O'Sullivan—The best western we have had in a long time and more generally liked. Played Mar. 17-18. —Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—Plenty of action in "Sailor's Luck" and everyone seemed to get a great kick out of it. A little off color in spots, but seemed to go by unnoticed. Sally is cute. Played Mar. 15-16. Running time, 81 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

SECOND HAND WIFE: Sally Eilers, Ralph Bellamy—Had very small crowd. The women liked the picture very well. Stressed the Kathleen Norris authorship but somehow it didn't quite click.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Played Mar. 12-13. Small town patronage.

STATE FAIR: Will Rogers, Janet Gaynor—A great picture for the small towns. Bad roads made me lose money but the picture is O. K.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

STATE FAIR: Janet Gaynor, Will Rogers—A great picture from any angle. It has everything that makes for entertainment but so far this year with just one or two exceptions Fox is not maintaining the standard of box office pictures. Contrary to what has been said that pictures were to be much better this season, we have not found it so. Too many of mediocre quality and too few that are outstanding.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Gaynor always gets the money and this is an excellent picture. Get behind it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—This picture pleased. The whole family liked it. The monkey stole the show.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

TOO BUSY TO WORK: Will Rogers—An excellent Rogers picture. Especially pleased his following.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Freuler

GAMBLING SEX: Ruth Hall, Grant Withers—This is the type of production that makes it hard to sell independents. Stay clear of this one. Played Mar. 5. Running time, 65 minutes.—T. Johnson, Van der Vaart Theatre, Sheboygan, Wis. General patronage.

Mayfair

BEHIND JURY DOORS: William Collier, Jr., Helen Chandler—Poor picture. No drawing power. Use it on double bill. Played Feb. 21-22. Running time, 67 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HER MAD NIGHT: Irene Rich, Conway Tearle—A good crime and trial. No draw at box office. Pleased the ladies. Can play it up with the ladies. Sound good. Running time, 70 minutes.—William Thatcher, Royal Theatre, Salina, Kan. General patronage.

TRAPPED IN TIA JUANA: Edwina Booth—Very clean little picture. Pleased all. Not bad for Sunday show. Put a good two reel comedy with it and news and you'll have a very good show. The recording on this no so good. Running time, 60 minutes.—William Thatcher, Royal Theatre, Salina, Kan. General patronage.

MGM

FAST LIFE: William Haines—Although this is a Haines picture, Cliff Edwards steals the picture, and it's a wow. Just the kind people want—a good laugh and plenty of thrills. Give us pictures like this and we won't have to lock our theatres for lack of patronage.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

FAST LIFE: William Haines, Madge Evans—A dandy, fast action picture. The young folks liked it fine. Did a fair business.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

FLESH: Wallace Beery, Karen Morley—Picture well acted. An awful flop at the box office.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

FLESH: Wallace Beery—One of Beery's best performances, which I played during a two day snow and wind storm and did not make film rental and ex-

press. Those who came liked it.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GRAND HOTEL: Greta Garbo, John Barrymore—Wonderful acting but did not go over. Very few liked it and the second night not many came. It is not a small town picture. Played Feb. 4-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PAYMENT DEFERRED: Charles Laughton, Maureen O'Sullivan—Gross receipts were $9.75 in one night. That was too much for that picture. Patrons did not all stay to see the finish.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

RED DUST: Clark Gable, Jean Harlow—Just a fair picture. Photography very poor, too much fog and dark scenes. This boy Gable talks entirely too fast. Needs someone to slow him down. I never would have guessed it to be a special. And they will try to make you feel you are not even in picture show business unless you play it. So go on and play it and have it over with.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

THE SECRET OF MADAME BLANCHE: Irene Dunne—Excellent if you like sob stuff. Miss Dunne is a wonderful actress and lives up to her reputation in this. The picture has class and Miss Dunne sings several songs. She has a splendid voice. Played Mar. 23-24.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE SECRET OF MADAME BLANCHE: Irene Dunne—A mother-love type story and very good. Irene Dunne gives a wonderful performance. Good for Sunday. Played Mar. 5-6.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—Here is a wonderful picture, superbly acted by a brilliant cast. Everyone was enthusiastic in his praise. Played Feb. 12, 1933. Running time, 100 minutes.—T. Johnson, Van der Vaart Theatre, Sheboygan, Wis. General patronage.

SMILIN' THROUGH: Norma Shearer, Leslie Howard, Fredric March—The ninth wonder of the world. A picture that no one took the trouble to hunt me up and tell me they did not like it. Think it one of the best features I ever exhibited. A number came twice. Norma Shearer in her best performance. March and Howard good. Played Jan. 28-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Monogram

THE DIAMOND TRAIL: Rex Bell—Terrible. The acting was so artificial it was a pity even to show to children. No drawing power. Running time, 62 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FROM BROADWAY TO CHEYENNE: Rex Bell—The best Rex Bell to date. He has many fans in our town.—George W. Luce, Riviera Theatre, Gering, Neb. General patronage.

KLONDIKE: Thelma Todd—This picture went over very well on Friday and Saturday.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

LUCKY LARRIGAN: Rex Bell—Very good western. Seemed to please. Not very much action. Put a good comedy and news with it and you will have a good show. Played Mar. 11-12. Running time, 60 minutes.—William Thatcher, Royal Theatre, Salina, Kan. General patronage.

OLIVER TWIST: Dickie Moore, Irving Pichel, William Boyd—This is a very excellent picture in every way. It follows the story very closely, and it is very well acted by Dickie Moore, Irving Pichel and William Boyd. You simply can't go wrong on this immortal Dickens classic. Played Mar. 19. Running time, 80 minutes.—George W. Luce, Riviera Theatre, Gering, Neb. General patronage.

Paramount

THE BIG BROADCAST: All star—The best picture for a long time. It pleased all and they still talk about it. Any radio fan will certainly enjoy this picture. Only objection was the song by Kate Smith should have been the Moon song. Stuart Erwin plays his part fine and his attempt to take Bing Crosby's place in the last song made a good ending, which sent them out laughing. A 100 per cent picture, I would say. Played Mar. 11-12. Running time, 90 minutes.—W. T. Bigges, Adair Theatre, Adair, Iowa. General patronage.

BILLION DOLLAR SCANDAL: Carole Lombard, Robert Armstrong—An excellent Saturday show. Plenty of action and well done.—Charles Niles, Niles Theatre, Anamosa, Ia. General patronage.

BLONDE VENUS: Marlene Dietrich—Much better picture than we expected. People liked it. Business just fair.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

CRIME OF THE CENTURY: Stuart Erwin—Made a big mistake by only playing this picture one night. Best mystery picture for a long time, and held interest all the way. Played Mar. 8.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

THE DEVIL IS DRIVING: Edmund Lowe—An unusual picture based on hot cars. Pleased Saturday night crowd.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THE DEVIL IS DRIVING: Edmund Lowe, Wynne Gibson—This picture has plenty of action and is based on a new racket of hot cars. A good Friday-Saturday picture if your fans like action, and most of them do.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FROM HELL TO HEAVEN: Carole Lombard, David Manners, Jack Oakie—A very good program picture. Entertaining. Some comedy. Miss Lombard has very little to do. Title means nothing. Played Mar. 18.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HELLO EVERYBODY: Kate Smith—A nice picture that did not get any money. We do not know why. Just did not click. Those that saw it enjoyed it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HELLO EVERYBODY: Kate Smith—Here's one that was made to order for the reformers, only they went to a neighboring town see "She Done Him Wrong" when we were showing this, and as a result it was the biggest box office flop we've had, but the picture is good, and the recording and photography excellent.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

HOT SATURDAY: Nancy Carroll—Have read many adverse comments on this, but don't be fooled; it's plenty good, and Nancy Carroll had lost all her prestige here, but they liked her in this.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

HOT SATURDAY: Nancy Carroll, Cary Grant—Should pay them for their time. A mighty weak sister. Oh, why do they do it? Seven thousand feet of good film wasted. If you don't have to play it, don't do it. It would only encourage more worthless things like it. I'll bet they won't pass another "Hot Saturday" soon. This is the kind that makes the patrons want their coin back and they should get it.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

HUCKLEBERRY FINN: Mitzi Green, Junior Durkin—A very good picture for children worth repeating on. Did good business on it. Played Feb. 21-22. Running time, 80 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

NIGHT AFTER NIGHT: George Raft, Mae West, Alison Skipworth—Mae West, with her small bit, saved this from being a very mediocre picture. The title did not mean a thing, and it is a hard picture to advertise and get it to the public. No business at all on it. Make no mistake, this Mae West is going places in the cinema. She has a definite "It" that is not seen on the screen with any other actress.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NIGHT OF JUNE 13: Clive Brook, Frances Dee—Good picture. Was liked by most everyone. Played Feb. 10-11.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

THE PHANTOM PRESIDENT: George M. Cohan, Claudette Colbert, Jimmy Durante—To those exhibitors who are late in showing this one, desire to say you need not be afraid of the entertainment value because the election is over, as this is by far one of the best pictures made for the screen, and to Mr. Geo. M. Cohan, for goodness sake make more. What about "45 Minutes From Broadway," old—not modernized. Just make it as the original. What about Fay Templeton? Hope she is amongst the living. George, you sure put it over.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

THE PHANTOM PRESIDENT: Jimmy Durante, George M. Cohan, Claudette Colbert—A different type comedy which is good, but should have shown it last fall. Played Mar. 26-27. Running time, 75 minutes.—W. T. Bigges, Adair Theatre, Adair, Iowa. General patronage.

70,000 WITNESSES: Phillips Holmes—A good entertainment. It did extra business.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SIGN OF THE CROSS: Fredric March, Elissa Landi, Claudette Colbert—An excellent production that every one should see. Your church people should patronize this. We could not get them.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SIGN OF THE CROSS: Fredric March, Elissa Landi—A very remarkable picture from the standpoint of direction, acting, and spectacular scenes, but patrons, especially the church going, said it was too gruesome, and none of the ministers came to see it. Expected it would draw extra business but only the regulars came. Played Mar. 12-13-14.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

SIGN OF THE CROSS: Fredric March, Elissa Landi, Claudette Colbert—From a production viewpoint this is the biggest picture released for several years. My opinion is, it will not do the business, nor please as well as former DeMille productions. However, I would advise all exhibitors to run it simply because it will show that some producers are still spending some extra money on production. Played Mar. 17-18. Running time, 135 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

THE WOMAN ACCUSED: Nancy Carroll, Cary Grant—Paramount is coming along with one good picture after another. Would class this one as exceptionally good. Good acting. Good story, but very little business. Since the banks all died, nothing will pull them in. Mar. 20-21. Running time, 72 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

RKO

ANIMAL KINGDOM: Ann Harding, Leslie Howard—Excellent high class picture. Pleased.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ANIMAL KINGDOM: Ann Harding, Leslie Howard—A sophisticated picture that is all dialogue and one that is cleverly put together, but one that has been done in the same theme in eight or ten pictures that we have run this year. Just a change in cast, and that is all. The same old cycle. Ann Harding does nice work in it, but it is the type that does not hit, outside of just a number of people in the small towns. The promised big improvement in pictures has not materialized with us so far this year. There have been very few that were outstanding pictures in the contracts that we have. Played Mar. 19-20.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ANIMAL KINGDOM: Leslie Howard, Ann Harding—The fellow that gave this a star of merit must have been dreaming. I haven't seen a one who saw the picture that can figure it out yet. Just a lot of conversation about a fellow who lived with one girl and married another and then went back to the one he first lived with. If you call this entertainment, then I am nuts. Lay off this lemon.—Guy W. Johnson, Johnson Theatre, Marmarth, N. D. General patronage.

THE CONQUERORS: Richard Dix, Ann Harding—A wonderful production. Only one drawback: there was no call for showing them have a baby. The producer could have gotten around this nicely without going into detail. They want to remember they are making pictures for children as well as adults.—Guy W. Johnson, Johnson Theatre, Marmarth, N. D. General patronage.

HELL'S HIGHWAY: Richard Dix—It didn't get over. Dix should watch his step and refuse to monkey his time away in little two-by-twice vehicles like this. Not in a class with "I Am a Fugitive." Nay, nay, Pauline, it hasn't the kick to it.—Ned Pedigo, De Luxe Theatre, Garber, Okla. General patronage.

HOLD 'EM JAIL: Wheeler and Woolsey—A mighty fine comedy; I believe the best these two boys ever appeared in, but for some unknown reason I failed to take in film rental.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

LITTLE ORPHAN ANNIE: Mitzi Green, Buster Phelps—People liked it here. Brought out a gob of kids. Didn't know there were so many. Did better than average business. Mitzi Green has plenty of talent. Some day watch out.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

LUCKY DEVILS: Bill Boyd— Very thrilling of Hollywood's stunt men, but why must they repeatedly talk about having babies? We still have a few parents who do not like to have their small children hear this.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

OUR BETTERS: Constance Bennett—Our glamorous Connie in a swell cigarette advertising picture although they forget to mention the brand. Nebraska now has a bill preventing pictures to be shown where women smoke, and if we have to look at many like this, only hope it passes. What's the matter with some of our best actresses, don't they know what to do with their hands? Why not knit, and be different. And such a story! Anyway, Connie is through here and she probably will be wherever this is shown.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

PENGUIN POOL MURDER: Edna May Oliver—A comedy murder picture with Edna May Oliver and James Gleason a riot.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PENGUIN POOL MURDER: Edna May Oliver, James Gleason—Just fair, some comedy. It will get by but they won't rave about it. The regular run of the mill and it takes more than that to get them out these days.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ROCKABYE: Constance Bennett—A very pleasing show for midweek.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROCKABYE: Constance Bennett—Another lemon from RKO. When they quit making pictures for Hollywood and cater to the general public and give us entertainment, then we will all prosper. They may like this smut in Hollywood, but not here and I have been in business 19 years. Not fit for children or clear-minded adults. Boys, lay off this one. This is what leaves a bad taste and they stay home in future and listen to the radio. We need good comedy, musical shows and action pictures. Leave out the smut and sex stuff.—Guy W. Johnson, Johnson Theatre, Marmarth, N. D. General patronage.

ROCKABYE: Constance Bennett—This picture proved very popular and drew an above the average crowd. Several people remarked that they had never liked Constance Bennett until this picture came along. Played Mar. 19-20.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

SECRETS OF THE FRENCH POLICE: Gwili Andre, Frank Morgan—Well made. No drawing power. May get by.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THE SPORT PARADE: Joel McCrea, Marion Marsh—A rough Saturday night picture.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

A WOMAN COMMANDS: Pola Negri—My audience didn't like this one and I didn't blame them. They don't want this foreign stuff.—William Thatcher, Royal Theatre, Salina, Kan. General patronage.

Tiffany

HOTEL CONTINENTAL: Peggy Shannon, Theodore Von Eltz—This pleased all. Some said it was as good as the "Grand Hotel." Running time, 70 minutes.—William Thatcher, Royal Theatre, Salina, Kan. General patronage.

STRANGERS OF THE EVENING: Zasu Pitts, Eugene Pallette—This is a very good little picture. Pleased about 100%. But oh, why do they do this, featured Zasu Pitts as headliner on all of the advertisements, and she don't show up in the picture till the fourth reel. She's not much in the picture. Why do they do this? The sound is fine.—William Thatcher, Royal Theatre, Salina, Kan. General patronage.

Tower

EXPOSURE: Walter Byron, Lila Lee—This independent production compares favorably with most of the big ones. Good business on Sunday. Pleased the ladies especially. Played Mar. 19. Running time, 70 minutes.—T. Johnson, Van der Vaart Theatre, Sheboygan, Wis. General patronage.

RED HAIRED ALIBI: Merna Kennedy—We did good business with this one on Sunday. Pleased everybody. Played Feb. 26. Running time, 68 minutes.—T. Johnson, Van der Vaart Theatre, Sheboygan, Wis. General patronage.

United Artists

THE KID FROM SPAIN: Eddie Cantor—A knockout. Pleased everyone and if you can not get them with this, better lock up. Just double your advertising and go after it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MR. ROBINSON CRUSOE: Douglas Fairbanks—Did fair business. Not much of a story to it. Children liked the action in it. Running time, 72 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Universal

BE MINE TONIGHT: Jan Klepura, Magda Schnelder—Screened this after our regular show. If you can figure some way of selling this to your public, buy it. Beautiful scenery in Switzerland mountains, wonderful orchestra, musical background, masterful direction, and this fellow has the most wonderful voice I have ever heard. Light story. Some comedy. You will be doing a good deed by showing even though you make nothing. Universal, I'm sure, will meet you half way on the price. I bought it after screening and intend working through the various clubs to put it over. Clean as a hound's tooth and different from anything we have ever had. It's a marvelous production. Played Mar. 22.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

IGLOO: Native cast—Here is a picture that has to be advertised through the schools. It is completely educational in appeal as it shows the struggle of the life of the far-northern natives to live. A slight romantic interest is interwoven through the customs and scenic wonders; hunting walrus, polar bears especially, appeals to children. Establish contact with school superintendent, send press books directly to teachers to pass around, give passes to teachers for the show. It got every school child and many adults in a town where there is little money. Without the school help, this picture would flop; with it, it goes over.—G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

THE MUMMY: Boris Karloff, Zita Johann—The worst box office flop for some time. It is well produced but these pictures will not do any business for us.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

OKAY AMERICA: Lew Ayres—Here is an excellent picture, a credit to the industry. While there is a gangster angle to it, it so nearly parallels our own history that it sends patrons out interested and talking about it for days, and gives them something to think about besides. There is a patriotic appeal to the picture that is remarkable. Scenes with the president well and artistically directed. We were proud of the picture. Ayres does splendid work. If given good roles, this actor can do them, but he has suffered from having poor plays. He is popular here. This picture is worth extra advertising.—G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

ONCE IN A LIFETIME: Jack Oakie—The name is appropriate, for never again will these stars ever make another picture with as small an amount of entertainment in it. Pity Carl Laemmle allows his company to sell such.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

PRIVATE JONES: Lee Tracy, Gloria Stuart—A mighty fine offering for week-end showing in small towns. It is good entertainment and there is no doubt of it, Lee Tracy is out in front.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ROME EXPRESS: Esther Ralston, Conrad Veidt—Poor recording with foreign accents made this my worst picture in six months. Ralston was good and well liked—too bad she cannot get a break in American-made pictures. Twenty per cent of my patrons walked out so I gave them passes to my next attraction. Played Mar. 26-27.—D. B. White, Ritz Theatre, Fernandina, Fla. Small town patronage.

THEY JUST HAD TO GET MARRIED: Zasu Pitts, Slim Summerville—I hope that Universal keeps this team of Pitts and Summerville together and gives us a few more as good as this one. These two get together like ducks and water. This is as fine a feature length comedy as you have ever run. Step on it and get some business. It's sure to please if you can get them to turn out. Played Mar. 24-25-26. Running time, 75 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

Warner

BLESSED EVENT: Lee Tracy—Step on the advertising, for this is one that will make them forget the depression. A laugh a minute for 84 minutes. Some came twice.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GIRL MISSING: Ben Lyon, Mary Brian—One of the best program pictures I have shown this season. Will stand for a two-a-day showing nicely. Well acted and well directed. Will hold interest throughout. Played Mar. 11. Running time, 68 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

HARD TO HANDLE: James Cagney—Jimmy seemed miscast in this. His chatter too fast to record good. Not a bad picture. Pleased.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—A good performance and it went over nicely for me.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—Play this one on account of the publicity this case received. Muni is great. Personally I did not like the picture, but it is a good picture. More popular with men than with women. Some said it was as good as a sermon. Played Mar. 25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THE KING'S VACATION: George Arliss—George Arliss runs true to form by giving us the cleanest picture you ever looked at. Ask all your "bellyachers" to come out and see this one and maybe they will be satisfied for once in their lives. Good for any audience. Played Mar. 9-10. Running time, 72 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

LADIES THEY TALK ABOUT: Barbara Stanwyck—Title means nothing. Is a good penitentiary story, holds interest, and if they don't watch out Lillian Roth will steal the picture sometime.—D. E. Ditton, Lyric Theatre, Harrison, Ark. Small town patronage.

LAWYER MAN: William Powell, Joan Blondell—Picture is good but did not draw at all. Powell not liked here.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

ONE WAY PASSAGE: William Powell, Kay Francis—This was a very pleasing picture. Nothing big but it kept the natives guessing. Comedy relief good. Better than just another picture thing.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr.—Plenty of action. Makes a great Saturday show. No kicks. Much comment.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

SCARLET DAWN: Douglas Fairbanks, Jr., Nancy Carroll—This is a dud. Not one person said they liked it, but oh, the number who told me they did not. Acting good but it takes more than acting to get them out in these times.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

World Wide

THE DEATH KISS: Adrienne Ames, David Manners—Another fine little program picture from World Wide. We ran it on our cheap admission night and it drew average business and pleased better than some of the big producers' pictures that we have been running on this night at same admission. Played Mar. 21. Running time, 75 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE LAST MILE: Preston Foster—You can play this one strong. Wonderful picture. Great acting. This one gets under the skin. We did a very good business. Don't be afraid to boost this picture. Nuff sed. Played Mar. 7-8. Running time, 69 minutes.—William Thatcher, Royal Theatre, Salina, Kan. General patronage.

Short Features

Columbia

CAMPING OUT: Scrappy—Can't get enough of these to suit the patrons. Very good. Running time, 6 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Educational

MATA HARI: Harry Gribbon—This not so good. Why do they make such comedies. Just a waste of film. My audience did not fall for this one. Running time, 20 minutes.—William Thatcher, Royal Theatre, Salina, Kan. General patronage.

HOLLYWOOD RUN-ROUND: An excellent slapstick comedy.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MGM

ALUM AND EVE: Zasu Pitts, Thelma Todd—Just fair.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

HOOK AND LADDER: Our Gang—Two reels of wasted film, not a laugh, not even a snicker. And the worst recording and worst photography.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

TOY PARADE: Oddity—not much.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

YOUNG IRONSIDES: Charley Chase — Good comedy.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

Paramount

BETTY BOOP BIZZY BEE: Not much. Poorest one we have run.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CATCH 'EM YOUNG: A sport reel that will please anywhere.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STOPPING THE SHOW: Betty Boop—Extra good. One reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

RKO

ART IN THE RAW: Edgar Kennedy—Not much. Might have been all right if they had left Kennedy out of it.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FARMERETTE: Fables—Snappy and some peppy songs, and great music in it. Better liked than the feature we had with it. Running time, 6 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Universal

RADIO THRILL SERIES: Morton Downey, Vincent Lopez—This was the third we have played and was better than the others, but not as good as we expected. Recording nothing to yell about.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

Warner Vitaphone

BIG HOUSE PARTY: Melody Masters—Very good. This type of short goes well. Running time, 8 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

QUEEN IN THE PARLOR: Merrie Melodies—Very entertaining. Running time, 6 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SMASH YOUR BAGGAGE: An excellent band act with Small's Paradise Band. Give it billing.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TEA FOR TWO: An excellent colored musical with plenty of comedy, girls and plenty of good music. Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TIP TAP TOE: Broadway Brevities, Hal Leroy and Mitzi Mayfair—Good short. Lots of entertainment. One very clever dancer. About the best ever. Running time, 19 minutes.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

Serials

Midwest

LAST OF THE MOHICANS: An excellent serial. Boosted by the women's clubs. Has plenty of action and is a drawing card.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

PROTECTING A PROFESSION

By EDWIN SEDGWICK CHITTENDEN COPPOCK

Managing Director, Staten Island Paramount

If the 20,000 or more theatre executives in this country could meet together and discuss their future, their ideas and the devices for the furtherance of this business, I believe that any layman fortunate enough to see these men in action would acknowledge that the operation and management of a motion picture theatre today is not a job but a profession. Like any honorable profession, this one carries with it the right to dignified cognizance by the business world. The great portion of the glamour and illusion of the theatre comes from the general lack of understanding of the complexities of its operations, which I will try herewith to explain.



It has occurred to me that possibly some of us belittled ourselves during the period when we were so dominated by the home offices of the theatre chains. Almost every move that we made in the operation of a theatre had been set down for us in some book of rules. Whenever policy decisions were to be made it was necessary to refer to a superior, who, of course, passed it on to his superior, with the result that a decision sometimes was given too late.

If the thouands of men operating theatres under the supervision of chain executives did not allow themselves to function as automatons but profited by the mistakes and likewise by the intelligent moves of their superiors, they are ready now in this period of greatest opportunity to exercise judicious initiative.

True enough, it is difficult to keep up a constant high-pressure supervision of your business when your salary has been cut to the bone as is true of practically every executive within the motion picture industry today. If you react to that cut and to the emergency situations that confront us today in an unthinking manner, berating those in authority, you are doing the very thing that takes from you any vestige of pride in our own ability or past performances, and you reduce your part in an honorable profession to an insignificant job, shabbily done.

Now as never before have you the opportunity to prove that you are a member of a thinking profession and not merely a job slave.

Protect your profession and your daily bread and butter by dismissing from your mind the idea that you are licked, that the business is "on the rocks," and that there is no future. You and I know that amusement has become a necessity and that to provide organized amusement for 20

(Continued on following page)

SHOWMEN WELCOME GUEST EDITORS

Wide response to last week's announcement that the editorial page of this department henceforth will be conducted under a policy of guest editorship fully reflects the enthusiastic reception of the idea by Club members. Last issue we listed more than twenty showmen who will contribute forthcoming editorials. The standing invitation to expression on this and all other pages of the Club section is hereby conveyed again. A dozen additional guest editors this week include:

H. M. Addison, Cleveland
E. C. Beatty, Detroit
Floyd Bell, Boston
Bert Henson, Troy
Fred Hinds, Whitewater, Wis.
H. E. Jameyson, Wichita
Sidney Larschan, Brooklyn
Lester Martin, Nevada, Ia.
George Skouras, New York City
Morris Rosenthal, Wilmington
Jack Hobby, Forest Hills, L. I.
Joseph M. Seider, New York City

KEEPING UP WITH THE TIMES!

By GUY JONES



An Appropriate Title, We Should Say!

PLATH HAS CORKING DEAL WITH PRINTER TO PUBLISH PAPER

Another instance of how the motion picture theatre may be used as a backbone for a publication and attendant revenue through selling of ads is evidenced in a recent issue of "Moviette", an eight-page tab-sized weekly promoted by Hugo Plath, manager of the Ritz-Weslaco, Capitol and Mercedes Theatres, Weslaco, Texas.

With the exception of a column headed "From Shop To Shop With Dot", a well known and accepted form of publicizing advertiser's shops and means of sopping up new ads, the remainder of the newsette is devoted to motion picture news and local advertisements. Plath made the deal with a local printing establishment and all it's cost him is time to gather up copy enough to fill the pages and expenses attached to distribution. And if any of you don't think he's getting SOME publicity for his theatres and attractions, you just ought to get an eyeful of the issue we have at hand, which is Number 38 of Volume 1.

Looks like a great gag, fellows, if you're so situated to make headway with a proposition of this sort. People are interested in news of the theatre, as has been demonstrated by similar publications many times before. And think over the possibilities attached to such a medium for expression of theatre policies, good will and publicity . . . it's practically without bounds, providing good judgment is used in make-up. At any rate, Club congratulations to Plath for a good job done.

WE SHOULD PROTECT OUR PROFESSION, SAYS E. S. COPPOCK

(*Continued from preceding page*)

million people requires executive manpower. If in the years past you have lamented the fact that your own ideas were never recognized and put into practice, now is your opportunity to prove your ability to meet emergencies in this profession.

Today when not even two-thirds of the theatres in America are in operation, there are hundreds of capable showmen out of work. If you are so fortunate as to be operating a theatre that is open and you are not putting your whole heart and soul and all your brain power in its operation, you are not only filling a place that should be occupied by one of those thousands out of work, but you are also preventing yourself from making progress in this profession, and in the eyes of the community you are losing "face" along with the profession that you represent.

No longer can this industry be tolerant of a man who indulges whims and fancies. No longer does the best spender occupy the best job.

Today we are faced with the opposition of radio, by the fact that people are not spending a great deal of money, and by the fact that we no longer have the "novelty" of the talking screen to offer. It is about time we took off our tuxedos and started to do some cool, calculating thinking. We have a profession, and this is when your professional skill is called upon. There is a tremendous investment in real estate and equipment that must be amortized. Not only must this investment in property be protected, but your own investment and the welfare of you and your family.

A few years ago a district manager told me that if the average theatre manager spent as much time protecting his profession and building toward a successful theatre, as he did in worrying about personalities, increases in salary and grudges, this industry could survive almost any business disaster and would provide higher salaries and more respected positions for us all. If we all could follow the course suggested by that man, it would mean the elimination of a lot of worthless manpower with consequently better jobs for conscientious, thinking executives who realized that they were members of a profession that could last and return their investment in time and effort only through the genuineness of their efforts.

LEWELLEN REVAMPED EASTER EGG GAG TO PARK TREASURE HUNT

Instead of waiting until Easter to hold the traditional Egg Hunt, W. C. Lewellen, manager of the Fox-Egyptian Theatre, revamped the idea into a Treasure Hunt and used the gag in connection with his campaign on "Central Park."

Instead of using the usual eggs he sacked-up a lot of candy, toy watches, balloons, noise-makers (left over from last New Year's celebration), passes, discount tickets, rings and, as Lewellen states, practically everything except his good-looking cashier. Did the kiddies go out and dig for them? You should ask!

"The Showman's Calendar"

APRIL

14th	Good Friday Assassination of Lincoln—1865 Lee Tracy's Birthday Webster's First Dictionary Published—1828
23rd to 30th	National Better Homes Week—Sponsored by Better Homes in America, 1653 Pennsylvania Avenue, Washington, D. C.
24th	First Newspaper Issued in America—1704 U. S.-Mexican War—1846
25th	War with Spain—1898
26th	Confederate Memorial Day Slavery Abolished in U. S.—1865 First Shot Fired in War Between U. S. and Germany—1917
27th	Ulysses S. Grant (18th Pres.) Born—1822 Samuel F. Morse (Inventor of Morse Code Telegraph) Born, Charlestown, Mass.—1791
28th	James Monroe (5th Pres.) Born—1758
30th to May 6th	National Boys' Week
30th	Daylight Saving Time Begins

NO COST STYLE SHOW WILL PEP UP SPRING GROSS; HERE'S HOW!

Act Now If You Plan To Hold a Fashion Show; We Believe the Following Has Everything for a Successful Campaign

In Springtime human fancy also turns to thoughts other than those rendered immortal by Tennyson . . . new clothing, for instance, new hats, shoes and a lot of other gadgets intensely interesting to women. The pocketbook, if any, has a decided tendency to loosen its clasp (and there's still quite a bit of coin around these United States) and people scan the ads and do a lot of window shopping. What better place than the theatre to present the latest fashions?

It Would Be Well To Contact Your Local Merchants Now on Their Plans To Splurge on New Styles in Women's Wear

SPRING is a favorable time to put on a style show at almost any theatre.

If it is to pay dividends at the box-office, two important points must be remembered:

1. It should cost the theatre little, if anything in cash outlay.
2. It should be planned well in advance and thoroughly executed.

This manual summarizes the most workable methods used by exhibitors to make their style shows pay handsomely. Because these methods have done the trick for others, there is no reason why the spring style show can't pep *your* grosses during some week in early April before Easter.

Setting the Date

It is of utmost importance to select the most advantageous dates for your style show. This depends upon:

1. The week when merchants in your particular town plan to make their introductory splurge on new spring styles. It will be easiest to get them to participate during that week.
2. The theatre's bookings. It is a waste of effort and money to stage a style show during the run of your biggest box-office hits, or percentage pictures, which would draw crowds without the special attraction.

Likewise, the booking must be considered as to type. A style show hardly goes with a western, murder mystery, horror film or gangster picture. The best kind of picture to run is good program film directed at the female trade and containing sequences showing well dressed women.

Incidentally, this offers co-operating merchants a chance to display and advertise feminine attire similar to that worn by players in the picture and also presents good opportunities to use stills, mats and catchlines from the picture in their co-op ads.

One Merchant or Several

Style shows can be tied in successfully with one merchant or a group of them.

When one merchant is sponsor, he is generally the owner of the town's biggest establishment, such as the department store or large dress shop.

Where a group of merchants are tied-in, it is usually best, but not necessary, that they be in non-competing lines. Such a group might include a gown shop, milliner, shoe store, jeweler, florist, etc.

The advantage of working with a group is that the show can be made more varied and the publicity greater.

Merchants to Approach

Where you wish to tie-in a group of merchants, at least the following types should be approached. The list names the more common possibilities and what they can contribute:

1. Department Store: Anything connected with styles.
2. Gown Shop: Various types of dresses, gowns and other feminine apparel.
3. Jeweler: Appropriate jewels to wear with different types of latest fashions.
4. Hairdresser: Latest styles of make-up and hairdressing to go with different types of latest fashions.
5. Florist: Stage decorations and flowers appropriate for various occasions.
6. Shoe Store: Shoes to be worn on different occasions.
7. Novelty Shop: Handbags, gloves, vanity cases, etc., for different occasions.
8. Sports Shop: Tennis rackets, golf clubs, bathing novelties, sleds, ice-skates, etc.
9. Luggage Shop: Different types of bags and luggage.
10. Furniture Store: Newest types of furniture for stage settings.
11. Dancing schools, Music Teachers, Dramatic Clubs: Amateur talent.
12. Newspaper Co-operative ads, publicity stories, etc.
13. Photographer: Pictures of participants.
14. Kiddie Shop: Kid Styles.

Selling Arguments

Before approaching merchants to ask them to participate, be prepared with arguments to convince them that they will benefit by the tie-up. Here are some good ones:

1. The theatre is supplying the auditorium and putting on the show in a professional manner, besides giving lobby and trailer mention.
2. The greater part of the audience is composed of women, whom the merchants are anxious to reach.
3. The women see the merchandise amid attractive surroundings: comfortable seats, lighting effects, showmanly background, glamour of the theatre.
4. The women are in a receptive mood when sales resistance is at its lowest. They are in a mood to be entertained and pay strict attention to what is happening on the stage.
5. Present in the theatre will be many women who have come to see only the picture and who would not visit the merchants' stores. They will see the merchandise under the most favorable conditions and will be attracted by it.

What Theatre Should Get

In return for putting on the style show, the theatre should get at no cost:

Co-operative newspaper ads, heralds, window displays, mailing pieces, art work and a trailer not only announcing the style show but plugging the theatre's current picture attractions.

At first glance this might seem one-sided, but actually it is fair. The theatre is giving use of its stage, the manager is building a special show and the merchants are cashing in on the attention-value and glamour of anything connected with the movies.

Newspaper as Co-Sponsor

It is a good idea to bring in the local newspaper as co-sponsor. Because the merchants' co-op ads mean extra linage for it, the paper will be glad to help make the fashion show a success.

A good slant to use for publicity stories, especially this year, is that the style show is helping to boom spring business in town.

That slant, however, should not be the only one. Other stories and photos can be made newsy around the glamour of the show, oddities in the fashions to be shown, local people participating on the stage, and other similar angles that will present themselves as plans develop.

If the paper has no photographer of its own, then tie-in the local commercial photographer. He will be glad to supply pictures without charge provided he is allowed lobby or trailer credit, and he can most likely sell prints to participants. Feed the paper all the pictures the traffic will bear.

Responsibility for Merchandise

Before signing any contract with merchants for a fashion show tie-up, make certain that neither you nor the theatre is responsible for the wearing apparel, jewelry or other merchandise brought to the theatre.

Assure each merchant that you will undertake to give his merchandise the best of care and will provide the best possible place for its safekeeping, but that you cannot be responsible for anything lost, destroyed or stolen.

Responsible parties should be the merchants or their representatives. This is very important. Otherwise the theatre may have to pay for lost or damaged merchandise or become involved in expensive lawsuits over it.

Recruiting Models

In most instances the participating stores will be unable to supply professional models. Amateurs will have to be substituted. They can be recruited from among college co-eds, local debs, high school girls or women's clubs.

The advantage in getting professional models is that they have better stage presence. However, the amateurs will attract extra business because their parents, relatives and friends will turn out to see them perform.

It is not necessary to pay the amateurs. They will be glad to participate for the fun of wearing latest styles and appearing on the stage.

Staging the Show

Experience of showmen with the fashion

(*Continued on following page*)

A NEVER-FAILING BOX OFFICE BET!

(*Continued from preceding page*)

show reveals several good rules to follow in staging it.

1. The show should be dignified. Horseplay of any kind will spoil the impression of beauty and grandeur which should be put across to the audience. This does not mean that humor is necessarily undesirable. It is the horseplay type of humor that should be barred.

2. Stage effects should be in season with styles displayed. The manager who once ran a spring style show on a set showing a snowstorm was almost laughed out of town. No girl wears a tennis frock in a blizzard.

3. Music is always helpful to get adequate atmosphere. If the theatre has no orchestra, then it should be promoted or supplied by the participating merchants. Look out for union regulations in this.

4. Merchandise should be shown in some logical order. For example, it would be inadvisable to start the show with evening gowns and conclude it with kitchen aprons.

5. Mere display of clothing by the models becomes boring and monotonous to the audience. The appearance of the mannikins should be interspersed with entertainment, or better still, woven into a little revue or playlet. Entertainment can be obtained without cost by tying up with a local dancing or dramatics school, which will be anxious to have its pupils appear on the stage in exchange for the publicity.

A good example of how a fashion show can be turned from a mere display of goods into excellent entertainment is furnished by a description of an "Easter Dream," kid Easter Fashion Show staged last year by Manager George Daransoll at the Feeley, Hazleton, Pa. Although this was a kid show, the principles are essentially the same.

The description, reproduced from "Publix Opinion," former Publix house organ, follows:

> **Introduction**—Oleo Drop. Full organ with "Who's Your Little Whoosis," fading out as Daransoll appears attired in new spring topcoat, hat and cane and takes his position center, immediately followed by two models similarly attired and bearing placards with names of the two participating stores. They come from right and left, stopping on either side of Daransoll, bowing and helping him off with topcoat, etc., bow again, and leave him to sell the show.
>
> After Daransoll's greeting, etc., he turns the show over to acting master of ceremonies, the stage is cleared and the curtain rises showing a little girl in a boudoir setting (blue lights and lavender spot) yawning and preparing to retire. She undresses behind a screen, emerges in pajamas, and kneels alongside her bed to pray. At conclusion of her prayers she says: "God bless all the rest and please bring me some new Easter Clothes." Then she crawls into bed, presumably going into a dream as the title implies.
>
> Models emerge alternately from right and left, making a complete turn center and exit slowly to opposite side. Spotlight colors vary with each color combination of dress. Outstanding outfits are explained as to type, materials and usages by the master of ceremonies who is stationed next to the proscenium arch. Organist supplies incidental music during promenading.
>
> **Scene 1** ends with the last model making her exit, lights slowly up fading from blue to amber, the little girl slowly rising from bed, stretching and humming a song while dressing. She makes a graceful exit, explaining she is going to attend her girl friend's lawn party.
>
> An intermission follows, during which a sister team does a song and dance number followed by an encore.
>
> **Part 2** opens with slowly rising curtain disclosing a lawn party (grass mats, wicker furniture, exterior scene drops, bridge tables and chairs, potted palms, etc.) with models entering singly displaying sports suits, frocks, beach pajamas, etc., and carrying sport accessories such as tennis racquets, golf clubs, etc. Every third model does either a song or dance to break up monotony. Modelling is also interspersed with specialty numbers, chorus steps, etc.
>
> When all models find seats informally, the little hostess steps forward and goes into a special arrangement of "Toodle Oo, So Long, Good-Bye" backed up by the entire ensemble, both hands extended over their heads, smiling and waving good-bye. Then curtain and chorus by entire ensemble.

**The middle-western manager who put on a men's fashion show had his audience in stitches. But he was careful that this burlesque ran a week after his dignified style revue, and not at the same time.*

SOUTTAR'S FEATURE!

When F. C. Souttar, manager of the Fox-Lincoln Theatre, Belleville, Ill., held his style show he created additional interest by featuring hairdressing styles on Tuesday night. Fifty attractive girls who acted as models in the regular show on this occasion displayed the latest styles in coiffure. Incidentally, this stunt was good for the promotion of a double truck of newspaper ads from beauty shops, hairdressers and drug stores.

Kid Angle

Some theatres, as shown by Daransoll's revue, have been successful in running kid fashion shows. Others have worked in a kid number. It is a good idea to work the kid number into the revue, if possible, because the youngsters look cute and will attract parents, relatives and friends. The drawback to the kid slant is that the youngsters cannot be kept up very late, especially during school periods.

Give-aways

Give-aways are not recommended in conjunction with fashion shows. However, there are exceptions to every rule. Some local condition may make them desirable.

If you find that a give-away would prove an important extra attraction, be sure it is handled with dignity.

A good way is to offer the awards to persons in the audience who write the best style letter on what they saw among the fashions. These would be valuable to the participating merchants because such letters would give them a good line on the wares proving most attractive. At the same time, the letters might make an interesting fashion story for the newspaper.

Variation

1. In some towns, theatres have run their style show somewhat differently by making it a cross between a fashion revue and a popularity contest.

A group of stores participate, each having one of the models as a representative. The models are called by the name of the store, for example, "Miss Jones Brothers," "Miss Parkview Gown Shop," "Miss Rollins Beauty Parlor," etc. The audience is asked to vote for its favorite model, the one getting the most votes being given an award. Sometimes merchants give out coupons good for a specified number of votes, according to the size of customers' purchases.

For several days before the show, every participating merchant runs ads in the local paper. These ads all plug the style show and the theatre's attraction as well as the store's products.

There have been instances where this stunt put the theatre in ads on every inside page of the paper. This is tremendous publicity. No one looking at the paper, even casually, could fail to have impressed upon him the name of the theatre and current film.

It is obvious, however, that this idea is not nearly as dignified or interesting to the audience as the regular style show.

2. A few big city theatres have offered style shows not as stage attractions but as special entertainment in their spacious lounges. The Metropolitan in Boston has been especially active along this line.

The tie-up in this instance will often extend over a period of weeks. On one afternoon of the week, say on Friday at three o'clock, the mannikins parade in the lounge. No attempt is made to plan this in the usual manner of weaving the fashion parade into a tableau, musical revue or playlet. The merchant, of course, gives the theatre co-op advertising in the metropolitan press.

The object of this arrangement is to draw afternoon women shoppers to the matinee and to get the no cost ads.

Underwear Revues

Some theatres have staged style shows of women's underthings. As a general policy, these are not recommended. While your average American sees no harm in a woman appearing in public clad only in a scanty bathing suit, he or she just naturally feels that a lady wearing unmentionables outside her boudoir isn't conducting herself with appropriate modesty and propriety at all, even if considered good box office bait. But use your own judgment!

Seasonal Revues

Style shows need not be limited to spring. Styles for women change emphatically at least four times a year with the seasons: fall, winter, spring and summer. This gives the theatre an opportunity for four fashion shows there.

In addition, it is possible to build fashion shows around some particular aspect of fashion, notably a sports wear revue for late spring, a bathing beauty revue for early summer, a fur revue for late spring and a winter sports revue for early winter.

The principles of running these other style revues are essentially the same.

It is well to keep in mind the good will angle. Many a manager has entrenched himself more strongly in his community by tying in his show with some urgent charity move.

personalities

CLIFF BOYD
recently in charge of the RKO Albee Theatre, Cincinnati, is again under the I. Libson flag and at the helm of the Bijou, local subsequent run house.

JOSEPH STICKLER
manager of Keith's Theatre, in Cincinnati, until that house was closed for remodeling, was recently appointed manager of Gift's, another Libson house in the downtown section of the city.

JOHN MANUEL
in charge of Warner's Majestic Theatre, Mansfield, Ohio, until that house recently closed, has been appointed manager of Warner's State, Lima.

MRS. CATHERINE LAWLER
who is said to have her own ideas on theatre operation, is in line to give a demonstration of same as the result of taking over the Regent Theatre in the residential district of San Francisco.

RICHARD V. KIRSH
former manager of the Astor Theatre, Reading, Pa., is now in charge of the Circle Theatre in Philadelphia, according to information from Albert Sindlinger, present manager of the Astor.

HARRY P. FRANKLIN
formerly in charge of Warner's Theatre, San Francisco, is now assistant at the California, same city. Joe Enos continues as skipper.

MRS. MORTON TURNER
has leased and completely redecorated the Rex Theatre, Terre Haute, Ind., a house formerly operated by Harry Bennett and closed several months ago after a series of labor troubles.

THOMAS DI LORENZO
formerly manager of the Cove Theatre, Glen Cove, L. I., N. Y., and recently in charge of the Skouras house in Forest Hills, N. Y., has taken a half interest with Jack Fink in the Glen Theatre, Glen Cove.

WILLIAM WAGNER
has succeeded L. M. Garman as manager of the Plaza Theatre, Kansas Theatre, Kansas City.

JOHN CREAMER
formerly in charge of the Fox Theatre at Salina, Kas., has been appointed to C. Wilson's post at the Waldo Theatre, Kansas City.

PHILLIP HILL
is the new manager of the Fox Theatre at Fredonia, Kansas, succeeding Arthur La Salle.

HORT ULRICH
has been transferred from the Fox-Midwest force in Kansas City to the Fox Theatre at Salina, Kas.

C. WILSON
has been assigned managership of the Fox Theatre, Springfield, Mo.

FLOYD FITZSIMMONS
former member of the Publix advertising department and recently engaged in special exploitation work, has been appointed manager of the Levoy Theatre in Millville, N. J.

LOUIS SOLOMON
is pinch-hitting for Sigurd Wexo at the RKO Dyker Theatre, Brooklyn, while the latter is ill.

MAURICE BAUM
has assumed management of the Clifton Theatre, Huntington, Pa. Baum formerly owned the Cathaum and Nittany theatres at State College, Pa.

R. H. OUELETTE
has been appointed manager of the Dixie Theatre, Brookville, Miss., operating it for A. H. Hawkins, owner.

R. D. PAGE
is skippering the new Paramount Theatre at Mt. Pleasant, Tenn., and owns the Franklin Theatre at Franklin, Tenn.

HENRY J. STALLINGS
has succeeded Scott Ferebee as manager of the Carolina Theatre at Waynesville, N. C.

FRANK X. MERKLEY
has installed new equipment in his Rialto Theatre, Campbellsville, Ky.

JOHNNY MALOY AND G. H. MALOY
are the new skippers of the Arlington Theatre, Arlington, Ga.

EVERETT DILLEY
has again taken over the management of the Grand, Northfield, Minn.

W. K. McNATT
has assumed management of the Burntex Theatre, Burnet, Tex.

J. S. FONNER
has reopened the Crystal Theatre at Wilmerding, Pa.

LOUIS CHARNINSKY
has succeeded Art Wareham as manager of the Wareham Theatre at Manhattan, Kan.

EDWARD AUGER
assistant sales manager of RCA, Camden, N. J., was a recent visitor in Kansas City, conferring with Don Davis, local district sales manager.

J. O. ALLEN
has leased his Plaza Theatre, Iola, Kan., to the Dickinson theatre circuit. Dickinson has now sixteen theatres in his circuit.

WILLIAM LEWIS
is back again at the helm of the Aztec Theatre, San Antonio, trading jobs with Roy Slentz, Old Mill, Dallas.

BERT HENSON
formerly publicity man for RKO in Cleveland, has succeeded Harry Block as manager of Proctor's Theatre, Troy, N. Y.

ADNA M. AVERY
recently associated with Publix in Omaha and Nebraska, has leased and reopened the Rivoli Theatre, Blackwell, Okla.

WANTED

BRANCH MANAGERS

In every state to represent a reliable theatre supply house. A knowledge of projection matters will be helpful but is not necessary.

Must be free to give proposition exclusive time and if your qualities meet our demands, terms will be made satisfactorily. State everything in first letter and if interested only in drawing account or straight salary do not answer.

Box 287
MOTION PICTURE HERALD
1790 BROADWAY NEW YORK

ED BURGAN
Kansas City, Kan., has leased the Gene Gauntier Theatre from Dick Liggett, owner of the theatre. Burgan has installed sound.

WILLIAM HIGHLEY
has taken over the management of the Wonderland Theatre with a policy of pictures and stage show.

ROBERT SMITH
in charge of the Pantages Theatre, L. A., until that house was closed a few weeks ago, has been assigned to Carl Narath's post at the Criterion, Santa Monica.

TERRY McDANIEL
has been appointed manager of the Fox-Colorado Theatre in Pasadena, Calif., succeeding Walter Kofeldt, who recently tendered his resignation.

HAROLD MARTZ
is the new assistant manager and treasurer of the RKO Royal Theatre, New York City, replacing Ben Schenker, resigned. Martz was formerly with the RKO Palace.

MARVIN PARK
formerly at the RKO Orpheum Theatre, Minneapolis, has been named manager of the RKO Albee, Brooklyn, N. Y.

JACK GROSS
until recently city manager for RKO at Fort Wayne, Ind., has taken Marvin Park's old post at the Orpheum, Minneapolis.

LARRY SHEAD
is the new manager of the Garden Theatre, Warner house in Paterson, N. J., with Harry Ellis assisting.

EDWARD L. REED
continues as manager of the Paramount Theatre, Providence, following reversion of the house from Publix to National Realty.

AL GILLIS
is in charge of John Hamrick's Rex Theatre, Seattle, which recently went over to five act vaude-film policy at 15 and 25 cents.

LEO JONES
has taken a 15-year lease on the Strand Theatre, Defiance, Ohio. The house was formerly operated by Frank Miller and E. F. Stanley.

DONALD W. ROSS
manager of Loew's Regent Theatre, Harrisburg, Pa., recently suffered a fracture of the skull in a fall. He is getting along all right, according to reports.

JOHN R. STEVENS
formerly in charge of the Court Street Theatre, Buffalo, has been made manager of the Riviera, Tonawanda, N. Y. Stanley Weber, who held the assistant's post at the Riviera, is working in a similar capacity at the Century, Buffalo.

JACK COVICH
formerly of Chicago, Los Angeles and other points west, is the new manager of the Capitol Theatre, Oklahoma City.

LEO LAU
has taken over operation of the New Lemay Theatre, Luxemburg, Mo.

MEYER YELK
is in charge of the reopened Newberry Theatre, Chicago.

MacLEVY CASHING IN ON "BUY AMERICAN" MOVEMENT IN QUEENS

Further proof that Monty MacLevy has in a short space of time become an important factor in civic activities of various communities served by the theatre circuit he manages from his headquarters at St. Albans, Long Island, N. Y., is evidenced in newspaper publicity following "Buy American" and "Shop at Home" movement.

At the start of his campaign one of the leading newspapers on the Island supported the move with a lead editorial headed "A Timely Project," which gave Monty credit for instituting an outlined merchandising scheme and urged citizens in the community to lend their support. This same paper and another one followed up with front page stories a few days later.

Briefly, the campaign is based upon a method of cooperative merchandising between theatre and merchants which should be familiar to all Club members by this time. Customers of the cooperating merchants receive tickets as a basis for selection of promoted articles representing a value of about $200, designated for giveaway at the theatre every Wednesday night.

The "Buy American" movement is being sponsored by one of the largest newspaper organizations in this country and MacLevy was quick to take full advantage of the possibilities it offered to ram home the same slogan in his community. Aside from the theory that consistent drumming of the slogan into people's heads will help sell local merchandise, there is provided the additional incentive of the psychology of getting something for nothing. O.K. Monty.

Special Exploitation

A. R. Boyd, manager of the Fox and Locust Theatres, Philadelphia, recently engaged the services of Ella F. Waters, prominent lecturer on theatrical subjects, in connection with his exploitation campaign on "Cavalcade." Mrs. Waters is widely known in the city and in contact with all the important women's organizations in Philly.

Clothing Matinee

Harry Sefton, manager of the Fox-Orpheum Theatre, Wichita, Kas., recently added to good will enjoyed by his theatre by tying up with the local Federation of Women's Clubs for a clothing matinee. Articles of clothing were donated in lieu of regular admission.

SPRING IS HERE!

1—Cleaning and relamping of marquee and upright signs.
2—Brighten up the backings of your frames and displays with cool colored cards, etc.
3—Summer uniforms for the staff should be looked over, cleaned and made ready for the change.
4—Wash down, or mop up with plenty of clean, fresh water the cement floors of your auditorium. Much dust and dirt accumulates during the winter which won't be cleaned through the usual hair brush sweeping.
5—Wipe off with a damp cloth all the bulbs under the marquee.
6—Clean up your changeable attraction letters. Dirt cuts down the visibility of these letters.
7—Inspect your lobby and front with a view of brightening it up for the summer months.
8—Arrange for greens of all kinds from your local florist for the lobby and foyers, as well as the mezzanine and lounge rooms. It leaves a decidedly cooling effect when the patrons come in contact with them.
9—Winter sometimes plays havoc with the outside frames and display boards. A little touching up or a coat of shellac will not only preserve, but will also freshen them up considerably.
10—Check up on your chairs and see that they are tightened and repaired where necessary.
11—Inspect your carpets carefully, and sew the spots or seams that are beginning to open up.
12—Give the frames of your outside billboards a coat of paint. A dirty, sloppy frame won't help attract attention to your one or three sheets.
13—Inspect the roofs. Kids make a practice of throwing bottles and other rubbish to the roofs to prove their prowess. Get such stuff off now or it will sink into the tar and roofing material when the weather turns warm.

Egan Goes Jig-Saw, Too!

Pete Egan, manager of the Palace Theatre, Calgary, Canada, has also succumbed to the lure of the jig-saw puzzle according to a tear sheet we have at hand featuring a full page co-op on "Hello Everybody." Scattered among the several ads were pieces of a head mat of a player. Readers were invited to assemble same and present the completed puzzle to listed merchants for passes to the show.

O'Neill's Timely Herald

When A. J. O'Neill, manager of the Roth-Lyons Theatre, Madison, N. J., recently prepared issues of a program-herald he had no intention of reprinting the recommendation made Congress by the Chief Executive for immediate modification of the Volstead Act. However, "What No Beer" was due and the message so timely that the message went out on the back cover to theatre patrons in the community.

VARIETY OF STUNTS USED BY SOLOMON IN A RECENT CAMPAIGN

Special newspaper tie-ups, a stage wedding and various other exploitation featured the campaign made on "Strange Interlude" by S. S. Solomon, city manager for Publix in Youngstown, Ohio, when the picture played the Paramount Theatre in that city. The importance of the film as an outstanding attraction was emphasized in all phases of the campaign.

Columns of free space, cuts, etc., were obtained by a newspaper tie-up based on what comic strip published in the paper was most popular. Hundreds of answers were received by the editor assigned to the task and awards of money and guest tickets to the picture were given to best 200-word replies. Another tie-up made with the same newspaper called "Secret Thoughts," in which readers told what their thoughts would be in situations illustrated by stills from the picture, also netted the Paramount many inches of free space.

A number of local merchants clubbed together and made possible the donation of many useful gifts to the couple taking part in the stage wedding, which was handled in the usual fashion. Both bride and groom were local residents and the mayor and a justice of the peace officiated at the ceremony. To top it all off, the well known restaurant supplied a wedding supper for the bridal party. The newspaper supported the event with a number of good-sized stories.

Other activities included regular screen trailer and talking record, used respectively two weeks and one week in advance; use of shadow box in foyer; two 40 by 60's in art; four one-sheets; eight road-show litho cards; nine burgees; a six by four display in lobby, with two oil paintings, stills, etc.; two banner frames and still board, and four other oil paintings.

New Set-Up in Miami

Changes among the E. J. Sparks houses in Miami are as follows: Ernest Morrison is district manager with headquarters in Miami; Vernon D. Hunter is Miami city manager and also in charge of the Paramount; Al Weiss, who migrated northward several months ago again heads the corps at the Olympia, his old stamping ground; Bob Swanson is skipper of the Rex, which used to be known as the Hippodrome; Gus Grist is manager of the Sparks house at the Beach and also handles newspaper ad work for all houses; Walter Early is in charge of the Roxy; Manager Boon has been given the assignment at Coral Gables, and Manager Luter is at the helm of the Rosetta.

Club Index for Month of MARCH

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of March. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

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	25th	46

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15,'33	64	Mar. 18,'33
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marian Shilling	Oct. 1	77	Sept. 17

Coming Feature Attractions

Anna Karenina
Beyond the Law
Boots of Destiny — Hoot Gibson
Cheaters
Davy Jones' Locker
Dude Bandit, The — Hoot Gibson-Gloria Shea
Midnight Alarm
Nesters, The — Monte Blue
Pullman Car
Red Kisses
Shriek in the Night, A — Ginger Rogers-Lyle Talbot — 70 — Mar. 25,'33
Silk Trimmed
Slightly Used
Sphinx, The
Three Castles
Valley of Adventure, The — Monte Blue
Without Children

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
As the Devil Commands	Alan Dinehart-Nell Hamilton-Mae Clarke	Dec. 24		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Deception	Lee Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18	71	
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
Mussolini Speaks		Mar. 10,'33	76	Mar. 18,'33
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar. 4,'33	67	
Silent Men	Tim McCoy-Florence Britton	Mar. 3,'33		
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres	Feb. 24,'33	70	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4,'33		
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33	68	Apr. 1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30	69	
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Treason	Buck Jones-Shirley Grey	Feb. 10,'33	61½	
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
Washington Merry-Go-Round	Lee Tracy-C. Cummings	Oct. 15	76	Oct. 1
When Strangers Marry	Jack Holt-Lillian Bond	Mar. 20,'33		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Ann Carver's Profession — Fay Wray-Gene Raymond
Below the Sea — Ralph Bellamy-Fay Wray
Circus Queen Murder, The — Adolphe Menjou-Greta Nissen-Donald Cook
Cocktail Hour — Bebe Daniels-Sidney Blackmer
Cougar's Trail, The — Buck Jones-Dorothy Revier
Grass Valley — Buck Jones-Diane Sinclair
He Lived to Kill — Bela Lugosi-Sally Blane
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Rusty Rides Alone — Tim McCoy-Diane Sinclair
Thrill Hunter, The — Buck Jones-Dorothy Revier
Unknown Valley — Buck Jones-Cecelia Parker — May 5,'33
Whirlwind, The — Tim McCoy-Alice Dahl — Apr. 14,'33
Woman I Stole, The — Jack Holt-Raquel Torres-Fay Wray

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten	June Clyde-Lee Kohlmar	Feb. 15,'33	65	
King Murder, The	Conway Tearle	Sept. 15	64	
Love Is Like That	Rochelle Hudson-John Warburton	Mar. 15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec. 15	65	
Slightly Married	Evalyn Knapp-Walter Byron	Oct. 15	65	Dec. 3
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan. 15,'33	65	
Thrill of Youth	June Clyde-Allan Vincent	Aug. 15	62	Sept. 10
Women Won't Tell	Sarah Padden-Gloria Shea	Nov. 15	67	

EQUITABLE PICTURES
[Distributed through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Harolde	Apr. 1,'33		
Gold Diggers of Paris	Madge Bellamy-Gilbert Roland	Mar. 15,'33		
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Mar. 1,'33	60	Mar. 11,'33

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	91	Jan. 28,'33
Condemned to Death	Arthur Wontner	Oct. 10	78½	July 23
Geona Goona		Nov. 28	66	Aug. 27
Monte Carlo Madness	Sari Maritza	July 1	67	June 11
Ringer, The	Franklyn Dyall	Oct. 30	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Cabin in the Cotton	Richard Barthelmess	Oct. 15	76	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Mind Reader, The	Warren William	Apr. 1,'33	68	Feb. 25,'33
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29	64	Oct. 1
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Breadline — Richard Barthelmess-Loretta Young
Captured — Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas
Central Airport — Richard Barthelmess — Apr. 15,'33 — 75 — Apr. 1,'33
Elmer the Great — Joe E. Brown — April 29,'33 — 70 — Apr. 1,'33
Gold Diggers of 1933 — W. William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell
Goodbye Again — W. William-Joan Blondell
Lilly Turner — Ruth Chatterton-Geo. Brent — May 13,'33
Little Giant, The — Edward G. Robinson — May 27,'33
She Had to Say Yes — Loretta Young-Lyle Talbot

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17,'33	69	Mar. 25,'33
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31,'33		
Broadway Bad	Jean Blondell-Ginger Rogers-Ricardo Cortez	Feb. 24,'33	59	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15,'33	110	Jan. 14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb. 3,'33	73	Feb. 4,'33
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 22,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle with Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33	70	
Infernal Machine	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 10,'33		
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24,'33	72	Apr. 1,'33
Rackety Rax	Victor McLaglen-Greta Nissen-Neil O'Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 1,'33	64	Apr. 1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33	78	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 18	80	Oct. 29
Smoke Lightning	George O'Brien-Neil O'Day	Feb. 17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	Feb. 10,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Adorable — Janet Gaynor-Henry Garat — May 12,'33
Five Cents a Glass — Marian Nixon-"Buddy" Rogers — May 19,'33
Giant Swing, The — Ricardo Cortez-Norman Foster
Hold Me Tight — James Dunn-Sally Eilers — June 2,'33
Hello, Sister — James Dunn-Boots Mallory — Apr. 14,'33
I Loved You Wednesday — Warner Baxter-Elissa Landi — May 26,'33
It's Great to Be Alive — Edna May Oliver-Herbert Mundin
Man-Eater — Marion Burns-Kane Richmond
My Lips Betray — Lillian Harvey-John Boles
Pilgrimage — Marian Nixon-Norman Foster
Power and the Glory, The — Colleen Moore-Spencer Tracy
Trick for Trick — Ralph Morgan-Victor Jory — Apr. 21,'33
Warrior's Husband, The — Elissa Landi-Ernest Truex-David Manners — May 5,'33
Zoo in Budapest — Gene Raymond-Loretta Young — Apr. 28,'33

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Black Cat, The
Bulldog Edition

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler			
East of Sudan				
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy			
Green Paradise				
Kiss of Araby	Maria Alba-Walter Byron			
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sisters of the Follies				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Morene	Nov. 30	62	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Public Be Damned, The	Pat O'Brien-Evelyn Brent	Apr. 1,'33		
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marcelline Day	Feb. 6,'33	62	

Coming Feature Attractions

Curtain at Eight		May	1,'33	
Free Love		June	1,'33	
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15,'33	
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Apr.	15,'33	
Trouble Buster	Jack Hoxie-Lane Chandler	May	15,'33	
Woman in the Chair, The		May	15,'33	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1,'33	
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1 hr. 7	
Heart Punch	Marion Shilling-L. Hughes	Oct.	15 64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct.	1 hr. 7	Oct. 29
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33	
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1	
Midnight Warning	William Boyd-Claudia Dell	Nov.	15	
No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15 65	Sept. 17
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.	'33	
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33 75	Feb. 18,'33
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1	

Coming Feature Attractions

Her Resale Value	June Clyde-George Lewis	Apr.	15,'33	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33	Feb. 18,'33
Faithless	T. Bankhead-R. Montgomery	Oct.	15 74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec.	16 75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33 66	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9 75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33 87	
Kongo	Walter Huston-Lupe Velez	Oct.	1 86	Nov. 26
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	7,'33 80	Apr. 1,'33
	(Reviewed under the title "The New Deal")			
Mask of Fu Manchu, The	Boris Karloff	Nov.	5 67	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17,'33 72	Mar. 18,'33
Outsider, The	Harold Huth-Joan Barry	Jan.	28,'33 90	May 2,'33
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	8 78	Sept. 24
Prosperity	Dressler-Moran	Nov.	18 76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33 127	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33 78	Jan. 21,'33
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	25 79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clarke Gable	Dec.	30 112	Sept. 3
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33 78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33 78	Feb. 4,'33

Coming Feature Attractions

Accidents Wanted	Lee Tracy-Madge Evans			
Barbarian, The	Ramon Novarro-Myrna Loy			
Bombshell	Jean Harlow			
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd		90	
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-Jean Harlow-Madge Evans-Karen Morley-Franchot Tone-Lee Tracy-Jean Hersholt			
Eskimo				
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	May	5,'33	
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33 68	
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26,'33	
Reunion in Vienna	John Barrymore-Diana Wynyard-Otto Kruger	Apr.	28,'33	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33	
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery			
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33 101	Mar. 25,'33

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	Apr.	1,'33	
Breed of the Border	Bob Steele	Mar.	1,'33	
Crashin' Broadway	Rex Bell	Dec.	30	
Diamond Trail, The	Rex Bell	Dec.	30	
Fighting Champ	Bob Steele	Dec.	15	
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15 7 reels	
Hidden Valley	Bob Steele	Oct.	10 6 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33 63	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1	
Man from Arizona, The	Rex Bell	Oct.	1 6 reels	
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb.	28,'33 80	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33 68	
Self-Defense	Pauline Frederick	Dec.	15 68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov.	20 7 reels	
West of Singapore	Betty Compson	Jan.	31,'33 68	
Young Blood	Bob Steele	Nov.	5	

Coming Feature Attractions

Casey Jones	All Star	Apr.	30,'33	
Fighting Texans, The	Rex Bell	Apr.	30,'33	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	78	Dec. 31
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb. 24,'33	75	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6,'33	78	Dec. 19
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24,'33	70	Feb. 18,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4	
Hello, Everybody	Kate Smith	Feb. 17,'33	70	Jan. 14,'33
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft - Richard Bennett-May Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70	Dec. 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33 74	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33 72	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33 70	Jan. 28,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30 88	Dec. 31
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	7 74	Oct. 8
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33 55	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33	
Night After Night	Geo. Raft-C. Cummings	Oct.	14 70	Oct. 8
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct.	7 78	Sept. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33 75	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33 66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33 123	Dec. 10
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33 70	Mar. 4,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13,'33 76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21 73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2 74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33	
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona Andre	Feb.	17,'33 73	Feb. 4,'33

Coming Feature Attractions

A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33	
College Humor	Bing Crosby-Jack Oakie			
Cracked Ice	Four Marx Bros.			
Dead on Arrival	James Dunn-Gloria Stuart			
Disgraced	Claudette Colbert-Wm. Harrigan			
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie			
I Love That Man	Nancy Carroll-Edmund Lowe	May	'33	
International House	Peggy Hopkins Joyce			
Jennie Gerhardt	Sylvia Sidney-Donald Cook			
Song of Songs	Marlene Dietrich-Brian Aherne			
Song of the Eagle	Chas. Bickford-Mary Brian-Richard Arlen	Apr.	28,'33	
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	Apr.	28,'33	
Sunset Pass	Randolph Scott-Tom Keene			
Supernatural	C. Lombard-Randolph Scott-V. Osborne			
Suspended Sentence	Wynne Gibson-Edmund Lowe			
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr.	14,'33	

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	Mar. 4,'33
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Cheyenne Kid	Tom Keene	Jan. 20,'33	54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar. 31,'33	72	Mar. 18,'33
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33	68	
Great Jasper, The	Richard Dix	Mar. 3,'33	76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16	77	Jan. 7,'33
King Kong	Fay Wray-Bruce Cabot	Apr. 7,'33	100	Feb. 25,'33
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb. 3,'33	60	Dec. 31
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar. 24,'33	68	Feb. 4,'33
	(Reviewed under the title "A Successful Blunder")			
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18	66	
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan. 13,'33	52	Oct. 1
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6,'33	58	Jan. 21,'33
Our Betters	Constance Bennett	Mar. 17,'33	72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Erle Linden	Jan. 20,'33	62	
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec. 30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25	55	
Rockabye	Constance Bennett-Joel McCrae	Nov. 25	75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10,'33	68	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar. 10,'33	57	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Son of the Border	Tom Keene-Julie Hayden		55	
Sport Parade, The	Joel McCrae-Marian Marsh	Nov. 11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German Version)	Oct. 21	82	Apr. 9
Topaze	John Barrymore-Myrna Loy	Feb. 24,'33	78	Feb. 11,'33

Coming Feature Attractions

Black Ace, The	Chester Morris-Vivienne Osborne			
Cross Fire	Tom Keene-Betty Furness	June 30,'33	55	
In the Red	Bert Wheeler-Robt. Woolsey			
Maiden Cruise	Phil Harris-Helen Mack			
Power Man	Bill Boyd			
Rafter Romance	Joel McCrea-Dorothy Jordan			
Silver Cord, The	Irene Dunne-Joel McCrea			
Sweepings	Lionel Barrymore	Apr.	14,'33 80	Mar. 18,'33

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Mins.	Reviewed
Armored Cruiser Potemkin		Kinematrade			

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. '5,'33	71	Jan. 21,'33
Bal, Le	Andre Lefaur	Protex		80	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Charlotte Lowenskeld	Birgit Sergellius-Erle Barclay	Scandinavian			
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1,'33		
Daring Daughters	Marian Marsh - Joan Marsh	Capital	Feb. '33	60	
Devil's Playground, The		Principal	Jan. 1"33	54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten Men		Jewel Productions	Feb. '33		
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
Hotel Variety	Hal Skelly-Olive Borden	Screencraft		68	
House of Death	N. P. Chmelloff	Amkino	Aug. 12	76	Aug. 27
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigolo		Principal	Feb. 15,'33	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Pics.	Mar. 9,'33		
Love and Passion		Yugoslavian Pics.			
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	Feb. 25,'33
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Piri Knows All	Margit Dayka	Arkay Film			
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Reform Girl	Dorothy Peterson-Skeets Gallagher	Capital	Mar. '33	70	
Shadow Laughs, The	Hal Skelly-Rose Hobart	Invincible		67	
Shame	Vladimir Gardin	Amkino	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Soeko		Hoffberg		30	
Soviets on Parade		Kinematrade			
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains	Owen Nares (Reviewed under title "The Impassive Footman"— Assoc. Radio British)	Invincible		69	Aug. 13

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	Feb. 18,'33
Kid from Spain, The	Eddie Canter	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Rain	Joan Crawford	Oct. 22	85	Sept. 17
Perfect Understanding	Gloria Swanson	Mar. 11,33	84	Mar. 4,'33

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Terrence			
Joe Palooka	Jimmy Durante			
Masquerader, The	Ronald Colman-Elissa Landi		75	Feb. 25,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90	Feb. 18,'33
Yes, Mr. Brown	Jack Buchanan			Mar. 18,'33

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Reviewed under title "Merry Go Round")	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 13	78	Sept. 24
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23,'33	78	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23,'33	69	
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16,'33	67	Jan. 28,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Hidden Gold	Tim Mix	Nov. 3	56	
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33	89	Apr. 1,'33
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16,'33		
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Pearl	Tala Birell			
King of the Arena	Ken Maynard			
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	Apr. 20,'33	67	Mar. 11,'33
Lucky Dog	Charles "Chic" Sale			
Out All Night	Summerville-Pitts	Apr. 13,'33	72	Mar. 11,'33
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
S. O. S. Iceberg				
When the Time Comes	Spencer Tracy			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Stampede, The	John Wayne	Oct. 8	54	Feb. 11,'33
Ex-Lady	Bette Davis	Apr. 8,'33	62	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11,'33	89	Mar. 18,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33	69	
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17	58	
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33	69	
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	72	Dec. 31
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Telegraph Trail, The	John Wayne	Mar. 18,'33	55	
Untamed Africa		Apr. 8,'33		
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adopted Father, The	George Arliss-Bette Davis	May 20,'33	73	
Baby Face	Barbara Stanwyck	Apr. 22,'33	74	Apr. 1,'33
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young		70	
Man from Monterey, The	John Wayne-Ruth Hall			
Mary Stevens, M.D.	Kay Francis-George Brent			
Mayor of Hell, The	James Cagney			
Narrow Corner, The	Douglas Fairbanks, Jr.			
Picture Snatcher	James Cagney	May 6,'33	75	Apr. 1,'33
Private Detective 62	William Powell			
Silk Express	Neil Hamilton-Sheila Terry			
Somewhere in Sonora	John Wayne			
Voltaire	George Arliss-Dorothy Kenyon			

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Constant Woman, The (Reviewed under the title "Auction in Souls")	Conrad Nagel-Leila Hyams	Mar. 18,'33	75	Mar. 3,'33
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Lone Avenger, The	Ken Maynard	Apr. 9,'33		
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	62	
Racetrack	Leo Carrillo	Feb. 25,'33	78	Mar. 11,'33
Study in Scarlet, A	Reginald Owen-June Clyde	Apr. 2,'33		
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov. 20	80	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tarnished Youth	Jetta Goudal-Gilbert Roland			

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodlen-Curt Lucas	Protex	Feb. 4,'33	70	
A Night In Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	83	Feb. 18,'33
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustave Froelich	Interworld	Feb. 15,'33	91	Feb. 25,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb. 25,'33	80	Mar. 18,'33
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10,'33	82	Mar. 25,'33
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kaethe von Nagy	Ufa			June 11
M	Peter Lorre	Foremco	Mar. 31,'33	96	
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
1914		Capital	Sept. 3	73	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24,'33	66	
Spell of Tatra, The		Protex	Feb. 17,'33	65	Feb. 25,'33
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films, Kinematrade	Mar. 28,'33	78	
Victoria and Her Hussar					
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71	
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Jesser on the River	Ernest Lotinga	British Int'l		71	Sept. 17
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love In Morocco (Reviewed under the title "Baroud")	Rex Ingram	Gaumont-British	Mar. 18,'33	67	Oct. 15
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar. 11,'33	70	Mar. 25,'33
Marry Me	Renate Mueller-Geo. Robey	Gaumont-British		85	
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Private Wives	Claude Allister-Betty Astell	British Lion			
Sally Bishop	Harold Huth-Joan Barry	British Lion		82	Dec. 10
Thark	Tom Walls - Ralph Lynn	British and Dominions		77	Aug. 27
There Goes the Bride	Jessie Matthews-Owen Nares	Gaumont-British		79	Mar. 11,'33
Wedding Rehearsal	Reland Young	London Film			
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 238	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7	1 reel	
Lighthouse Keeping	Aug. 15	1 reel	
Medicine Show	Feb. 7,'33	1 reel	
Minstrel Show, The	Nov. 21	1 reel	
Prosperity Blues	Oct. 8		
Seeing Stars	Sept. 12	8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells	Jan. 10,'33		
Wooden Shoes	Feb. 25,'33	1 reel	
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept. 8	2 reels	
Lambs All-Star Gambol	Dec. 20	21½	
Mutual Man, The			
Poor Fish, The (Tent.)			
Shave It with Music	Sept. 30	19	
MEDBURY SERIES			
Laughing with Medbury In Wildwest	Aug. 11	1 reel	
Laughing with Medbury In India		1 reel	
Laughing with Medbury In Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury In Wonders of the World	Dec. 13	1 reel	
MICKEY MOUSE			
Mickey in Arabia	July 20	7	Dec. 10
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Beer Parade, The			
Camping Out	Aug. 10		
Fair Play	July 2		
Flop House	Nov. 9		
Great Bird Mystery	Oct. 20		
Sassy Cats	Jan. 25,'33		
Scrappy's Party	Feb. 13,'33		
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
Campus Codes	Jan. 19,'33	21	
College Gigolos	Jan. 3,'33	18½	
His Vacation	Sept. 8		
I'm a Fugitive from a Chain Store	Feb. 11,'33		
Mind Doesn't Matter	Nov. 21	19½	
Partners Two	Jan. 19,'33	22	
The Curse of a Broken Heart	Feb. 4,'33	18	
The Strange Case of Poison Ivy			
WORLD OF SPORT			
Horse Sense	Aug. 5		
Rough Sport	Dec. 29		
Throwing the Bull	Jan. 14,'33	11	

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddles	Jan. 29,'33	20	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33	21	
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Loose Relations	Apr. 9'33		
She Dunked Him Wrong			
Sunkissed Sweeties	Oct. 30	22	
What a Life			
BABY BURLESKS			
Glad Rags to Riches	Feb. 5,'33	11	Dec. 31
Kid' In' Hollywood		11	
Kid's Last Fight, The	Mar. 26,'33	11	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
Polly Tix in Washington			
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	
The Sea	Dec. 25	9	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Giants of the North	Mar. 26,'33		
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Pirates of the Deep	Feb. 26,'33		
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Woodland Pals	Jan. 28,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
No. 3	Feb. 5,'33	11	
No. 4	Mar. 5,'33	11	
No. 5	Apr. 30,'33		
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,'33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
Two Hundred Fathoms Deep	Mar. 19,'33	8	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Highlights of the Past	Apr. 9,'33		
Old New York	Sept. 11	10	Jan. 14,'33
Puffs and Bustles	Mar. 12,'33	7	
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	11	
Animal Fair, The	Jan. 15,'33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Skipping About the Universe	Feb. 12,'33	10	
Traffic	Nov. 6	10	
Women of Many Lands	Apr. 9,'33		
Women's Work	Sept. 25	9	Mar. 11,'33
Wonder City, The	Nov. 20	9	Feb. 25,'33
MACK SENNETT COMEDIES			
Alaska Love Andy Clyde	July 17	20	
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MERMAID COMEDIES			
All Aboard Harry Langdon			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Knight Duty Harry Langdon	Mar. 26,'33	22	
Tired Feet Harry Langdon	Jan. 1,'33	22	
Vest with a Tale, The Tom Howard	Dec. 4	22	
MORAN AND MACK COMEDIES			
A Pair of Socks			
As the Crows Fly	Feb. 5,'33	19	
Hot Hoofs	Apr. 16,'33		
Two Black Crows In Africa	Mar. 5,'33	20	
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Canteen Girl, The			
Idol of Seville	Aug. 28	21	July 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS (Reinald Werrenrath)			
California	Mar. 5,'33	10	
Cornell	Dec. 18	9	Dec. 17
Georgia Tech	Apr. 2,'33	9	
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Down on the Levee	Mar. 5,'33	8	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Oh! Susanna	Apr. 2,'33	6	
Pirate Ship	Apr. 30,'33		
Robin Hood	Jan. 22,'33	6	
Romeo and Juliet	Apr. 16,'33		
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Tale of a Shirt, The	Feb. 19,'33	6	
Toyland	Nov. 27	6	Dec. 17
Who Killed Cock Robin?	Mar. 19,'33	6	
THREE-REEL SPECIAL			
Krakatoa	Apr. 2,'33	26	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Big Lead (Tent.)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	21	
Torchy's Loud Spooker	Apr. 23,'33		
Torchy Rolls His Own	Nov. 20	21	
Torchy Turns Turtle	Mar. 19,'33	21	
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	Mar. 25,'33
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Ship A-Hooey Glenn Tryon	Aug. 7	22	
Techno-crazy Monty Collins-Billy Bevan	Mar. 12,'33	19	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
1 Alpine Echoes	Aug. 14		
2 Incredible India	Aug. 21	9	
3 Big Game of the Sea	Aug. 28	8	
4 The Tom-Tom Trail	Sept. 4	9	
5 By-Ways of France	Sept. 11	9	Dec. 17
6 Manhattan Medley	Sept. 18	10	
7 Rhineland Memories	Sept. 25	8	
8 Fisherman's Fortune	Oct. 2	9	
9 Zanzibar	Oct. 9	9	
10 Belles of Bali	Oct. 16	8	Jan. 7,'33
11 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
12 Venetian Holiday	Oct. 30	10	Nov. 12
13 Havana Ho!	Nov. 6	9	
14 Paths in Palestine	Nov. 13	8	
15 Ricksha Rhythm	Nov. 20		
16 Pirate Isles	Nov. 27	9	
17 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
18 Silver Springs	Dec. 11		
19 Desert Tripoli	Dec. 18		
20 In the Guianas	Dec. 25	9	
21 Mediterranean Memories	Jan. 1,'33		
22 The Lure of the Orient	Jan. 8,'33	9	
23 Here Comes the Circus	Jan. 15,'33		
24 Sicilian Sunshine	Jan. 22,'33	10	Mar. 25,'33
25 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
26 When in Rome	Feb. 5,'33		
27 Berlin Medley	Feb. 12,'33	9	Nov. 26
28 Rhapsody of the Rails	Feb. 19,'33		
29 Taking the Cure	Feb. 26,'33		
30 Down From Vesuvius	Mar. 5,'33		
31 Paris on Parade	Mar. 12,'33		
32 Broadway by Day	Mar. 19,'33		
33 The Iceberg Patrol			
34 Mississippi Showboats			
35 Sampans and Shadows			
36 Boardwalks of New York			
37 A Gondola Journey			
38 Isles of the East Indies			
39 Pagodas of Peiping			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Fallen Arches	Feb. 4,'33	19	
Girl Grief	Oct. 8	20	
Mr. Bride	Dec. 24	19	
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong		20	
Young Ironsides	Sept. 3	20	
COLORTONE MUSICAL REVUES			
Hollywood Premiere	Jan. 7,'33	18	
Over the Counter		18	Feb. 25,'33
Wild People	Feb. 4,'33	18	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Cuba, Land of the Rhumba	Feb. 25,'33		
Iceland	Jan. 14,'33	10	Feb. 11,'33
Leningrad	Dec. 17	9	Mar. 11,'33
Norway	Feb. 4,'33	9	
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Circus	Aug. 27		
Cuckoo the Magician	Jan. 21,'33		
Funny Face	Dec. 24	8	
Music Lesson, The	Oct. 29	8	
Nursemaid, The	Nov. 26	7	
Office Boy, The	July 16		
Room Runners	Aug. 13		
LAUREL & HARDY			
County Hospital	June 25	20	Apr. 23
Scram	Sept. 10	21	Oct. 15
Their First Mistake		21	
Towed in a Hole	Dec. 31	21	
Twice Two	Feb. 25,'33	21	
ODDITIES			
Chill and Chills	Sept. 10	9	
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Microscopic Mysteries	Oct. 18	10	
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The	Dec. 3	7	Dec. 17
Whispering Bill	Dec. 31	10	
OUR GANG			
A Lad An' A Lamp	Dec. 17	17	
Birthday Blues	Nov. 12	20	
Fish Hooky	Jan. 28,'33	19	
Forgotten Babies	Mar. 11,'33	17	
Free Wheeling	Oct. 1	20	
Hook and Ladder	Aug. 27	18	
Kid from Borneo, The	Apr. 15,'33	19	
Mush and Milk	May 27,'33		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet	Jan. 21,'33	19	
Old Bull	June 4	20	May 7
Show Business	Aug. 20	20	
Sneak Easily	Dec. 10	17	
Soilers, The	Oct. 29	19	
SPORT CHAMPIONS			
Allez Oop	Mar. 11,'33		
Auto Racing	Apr. 1,'33		
Blocks and Tackles	Nov. 5	12	Mar. 11,'33
Bone Crushers	Feb. 8,'33	8	
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork		12	
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	Mar. 11,'33
Pigskin	Oct. 22	12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Dec. 10	10	Dec. 17
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33	20	
Call Her Sausage			
Farewell to Legs			
Hot Spot	Oct. 22	18	Oct. 1
Strange Innertube	Sept. 22		
Taxi Barons			
Taxi For Two	Dec. 3	18	
Thundering Taxis	June 24,'33	16	
What Price Taxi	Aug. 13		
Wreckety Wrecks	Feb. 18,'33	19	Mar. 25,'33

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 4	Nov.	18	1 reel
No. 5	Dec.	16	1 reel
No. 6	Jan.	13,'33	1 reel
No. 7	Feb.	10,'33	1 reel
No. 8	Mar.	10,'33	1 reel
No. 9	Apr.	7,'33	1 reel
No. 10	May	5,'33	1 reel
ONE REEL ACTS			
Be Like Me (Ethel Merman)	Feb.	18,'33	1 reel
Breaking Even (Tom Howard)	Sept.	30	
Hawaiian Fantasy (Vincent Lopez)	Jan.	20,'33	1 reel
Hollywood Beauty Hints	July	15	
Ireno (Ethel Merman)	July	1	
Let's Dance (Burns and Allen)	Mar.	17,'33	1 reel
Moonlight Fantasy (Vincent Lopez)	Apr.	14,'33	1 reel
Musical Doctor (Rudy Vallee)	Oct.	28	10 Oct. 1
Patents Pending (Burns and Allen)	Aug.	5	
Pro and Con (Tom Howard-Alan Brooks)	July	8	
Rhapsody in Black & Blue (Louis Armstrong)	Sept.	2	
Rookie, The (Tom Howard)	Dec.	25	1 reel
Ten Dollars or Ten Days (Eddie Younger and His Mountaineers)	July	22	
Walking the Baby (Burns & Allen)	May	12,'33	1 reel
Your Hat (Burns & Allen)	Nov.	25	
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug.	12	1 reel
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept.	9	1 reel
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct.	7	1 reel
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov.	4	1 reel
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec.	4	1 reel
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec.	30	1 reel
No. 7—This Is Ducky — Music From the Ancients —Bringing You the News	Jan.	27,'33	1 reel
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb.	24,'33	1 reel
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar.	17,'33	1 reel
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr.	21,'33	1 reel
SCREEN SONGS			
Ain't She Sweet (Lillian Roth)	Feb.	3,'33	
Aloha Oe (Royal Samoans)	Mar.	17,'33	1 reel
Dinah (Mills Bros.)	Jan.	13,'33	1 reel
Down Among the Sugar Cane (Lillian Roth)	Aug.	26	
Just a Gigolo (Irene Bordoni)	Sept.	9	
Peanut Vendor, The (Armida)	Apr.	28,'33	
Popular Melodies (Arthur Jarrett)	Apr.	7,'33	1 reel
Reaching for the Moon	Feb.	24,'33	1 reel
Romantic Melodies (The Street Singer)	Oct.	21	1 reel
Rudy Vallee Melodies (Rudy Vallee)	Aug.	5	1 reel
School Days (Gus Edwards)	Sept.	30	
Sing a Song (James Melton)	Dec.	2	
Time on My Hands (Ethel Merman)	Dec.	23	7 Jan. 7,'33
When It's Sleepy Time Down South (Boswell Sisters)	Nov.	11	1 reel
You Try Somebody Else (Ethel Merman)	July	29	10 June 25
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug.	5	1 reel
No. 2	Sept.	2	1 reel
No. 3	Sept.	30	10 Oct. 15
No. 4	Oct.	28	1 reel
No. 5	Nov.	25	1 reel
No. 6	Dec.	23	1 reel
No. 7	Jan.	20,'33	1 reel
No. 8	Feb.	17,'33	1 reel
No. 9	Mar.	17,'33	1 reel
No. 10	Apr.	14,'33	1 reel
No. 11	May	12,'33	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Aggravatin' Bear, The	Apr.	28,'33	1 reel
Building Winners	Aug.	19	1 reel
Canine Thrills	Feb.	3,'33	1 reel
Catch 'Em Young	Dec.	9	1 reel
Fighting Fins	Oct.	14	10 Oct. 15
Hot and Cold Thrills	Mar.	31,'33	1 reel
Jabs and Jolts	May	26,'33	1 reel
Over the Jumps	Jan.	6,'33	1 reel
Stuff on the Ball	Nov.	11	1 reel
Water Jamboree	Sept.	16	1 reel
Wonder Girl, The (Babe Didrickson)	Mar.	3,'33	1 reel
TALKARTOONS			
Betty Boop's Bamboo Isle	Sept.	23	
Betty Boop's Birthday Party	Apr.	21,'33	1 reel
Betty Boop's Bizzy Bee	Aug.	19	1 reel
Betty Boop's Crazy Inventions	Jan.	27,'33	1 reel
Betty Boop for President	Nov.	4	7 Oct. 1
Betty Boop's Ker-Choo	Jan.	6,'33	7 Dec. 16
Betty Boop Limited	July	1	1 reel
Betty Boop, M.D.	Sept.	2	7 Dec. 16
Betty Boop's May Party	May	12,'33	1 reel
Betty Boop's Museum	Dec.	16	1 reel
Betty Boop's Ups & Downs	Oct.	14	1 reel
Betty Boop's Penthouse	Mar.	10,'33	6 Feb. 25,'33
Is My Palm Read	Feb.	17,'33	1 reel
Kidnapping	July	1	1 reel
Minding the Baby	Sept.	26	1 reel
Snow-White	Mar.	31,'33	1 reel
Stopping the Show	Aug.	12	
TWO REEL COMEDIES			
Blue of the Night (Bing Crosby)	Jan.	6,'33	20 Sept. 16
Bring 'Em Back Sober (Sennett Star)	Nov.	18	2 reels
Caliente Love (Sennett Star)	Mar.	10,'33	2 reels
Cook's Day Off, The (Sennett Star)			
Courting Trouble (Charles Murray)	Oct.	28	19 Dec. 17
Dentist, The (Sennett Star)	Dec.	9	20 Dec. 8
Don't Play Bridge With Your Wife (Sennett Star)	Jan.	13,'33	2 reels
Druggist, The (Sennett Star)	Apr.	21,'33	
Doubling in the Quickies (Sennett Star)	Dec.	16	2 reels
Easy On the Eyes (Sennett Star)	Feb.	17,'33	2 reels
False Impressions (Sennett Star)	Nov.	4	2 reels
Fatal Glass of Beer (W. C. Fields)	Mar.	3,'33	2 reels
Harem, Scarem (Al St. John)	June	10	2 reels
Hawkins and Watkins, Inc.	July	8	22 Sept. 9
His Perfect Day (Sennett Star)			
Hollywood Double, A (Sennett Star)	Nov.	25	2 reels
Honeymoon Bridge (Sennett Star)			
Hubby's Vacation (Sennett Star)			
Human Fish (Sennett Star)	Dec.	30	2 reels
In the Bag (Sennett Star)			
Lion and the House, The (Sennett Star)	Dec.	23	18
Ma's Pride and Joy (Donald Novis)	Oct.	14	18 Aug. 27
Morning After, The (Sennett Star)			
Pharmacist, The (Sennett Star)	Apr.	21,'33	2 reels
Plumber and the Lady, The (Sennett Star)	Mar.	31,'33	2 reels
Prosperity Pays (Tom Howard)	Nov.	4	
Sing, Bing, Sing (Bing Crosby)	Mar.	24,'33	2 reels
Singing Boxer, The	Jan.	27,'33	
Singing Plumber (Donald Novis)	Sept.	23	
Sweet Cookie (Sennett Star)	Apr.	14,'33	2 reels
Temporary Butler (Sennett Star)			
Too Many Highballs (Sennett Star)	Feb.	10,'33	2 reels
Uncle Joke (Sennett Star)	May	5,'33	2 reels
Up Popped the Ghost	July	22	
Wrestlers, The (Sennett Star)	Jan.	20,'33	

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept.	15	9
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept.	1	12
It All Depends on You	Nov.	1	8
Land of My Fathers			9
Land of the Shamrocks			10 Apr. 2
Light of Love	Oct.	15	9
Me and the Boy Friend	Oct.	1	8
Mystery of Marriage, The			18 Apr. 2
Special Messengers			9 Mar. 20

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug.	19	20
Easy Street	Sept.	30	19½ Dec. 17
The Floorwalker	Dec.	23	20½
The Pawnshop	Mar.	17,'33	
The Rink	Nov.	11	20
The Vagabond	Feb.	3,'33	21
CLARK AND McCULLOUGH SERIES			
Druggist's Dilemma, The	May	5,'33	17
Hocus Focus	Mar.	3,'33	20
Ice Man's Ball	Aug.	12	20 Aug. 13
Jitters, The Butler	Dec.	30	20½ Aug. 20
Millionaire Cat, The	Oct.	21	21
The Gay Nighties	June	23	18 Dec. 31
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct.	28	18 Jan. 14,'33
Heave Two	Mar.	10,'33	20½
Just a Pain in a Parlor	Aug.	26	20
Loops, My Dear	Jan.	6,'33	17
Shakespeare With Tin Ears	June	30	18½
Thrown Out of Joint	May	12,'33	21
HEADLINER SERIES			
No. 1—Shampoo, the Magician (Roscoe Ates-Hugh Herbert)	Nov.	25	17
No. 2—Private Wives (Skeets Gallagher W. Catlett)	Jan.	27,'33	21
No. 3—Hip, Zip, Hooray (Nat Carr)	Mar.	31,'33	18½
MASQUERS COMEDIES			
Abroad In Old Kentucky			
Bride's Bereavement, The	Nov.	18	19
Lost In the Limehouse	Apr.	7,'33	20½
Through Thin and Thicket	Jan.	20,'33	17½
Two Lips and Julips	Sept.	9	20
MICKEY McGUIRE SERIES			
Mickey's Ape Man	Feb.	10,'33	18
Mickey's Big Broadcast			
Mickey's Busy Day	Sept.	2	18 Aug. 6
Mickey's Charity	Dec.	2	18
Mickey's Disguise			
Mickey's Race	Apr.	14,'33	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Art in the Raw	Feb.	24,'33	19
Fish Feathers	Dec.	16	18
Golf Chump, The	Aug.	5	20 Aug. 13
Inferior Decorations			
Merchant of Menace, The	Apr.	21,'33	19½
Parlor, Bedroom and Wrath	Oct.	14	20½
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
SPECIALS			
So This Is Harris		28	Mar. 11,'33
TOM AND JERRY SERIES			
Barnyard Bunk	Sept.	16	6
Happy Hoboes	Mar.	31,'33	
Jolly Fish	Aug.	19	6
Magic Mummy	Feb.	7,'33	7
Panicky Pup	Feb.	24,'33	7
Pencil Mania	Dec.	9	7
Piano Tooners	Nov.	11	7½
Redskin Blues	July	23	7
Spanish Twist, A	Oct.	14	6
Tight Rope Tricks	Jan.	6,'33	7

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAESAR FILMS			
Veneziana		1 reel	
CAPITAL			
Isle of Isolation		10	July 30
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 9
Boston Common—and Proper		10	Jan. 7,'33
Hula		3 reels	
In Old New Orleans			May 28
Syria			May 21
F. M. S. CORP.			
Newslaughs		7	Jan. 28,'33
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 9
INDUSTRIAL			
The Silent Enemy		30	
MARY WARNER			
Berlin: Its Sports and Recreation		8	
Berlin: Rhythm of a Metropolis		8	
Glimpses of Germany		8	
Green Heart of Germany, The		20	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Vintagers' Festival in the Palatinate		10	Mar. 11,'33
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Ski-ing		1 reel	
MASCOT			
Technocracy		10	Jan. 7,'33
MASTER ART PRODUCTS			
Melody Makers Series:			
Sammy Fain		10	Dec. 24
Benny Davis		9	
Cliff Friend		9	
Night of Romance		7	
PRINCIPAL			
Cock-Eyed Animal World		35	July 29
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Matto Grosso		24	
Mexico		43	June 11
New Western Front		25	
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31
Voodoo		36	
UFA			
Cod Liver Oil Preferred		22	June 11
Last Pelicans in Europe		10	May 7
Steel		10	May 21
WARD PRODUCTIONS			
Your Technocracy and Mine		9½	Feb. 11,'33

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug.	8	7½ Oct. 8
2. Trader Mickey	Aug.	26	7
3. The Whoopee Party	Sept.	16	7 Nov. 12
4. Touchdown Mickey	Oct.	7	6½
5. The Wayward Canary	Oct.	28	7¼
6. The Klondike Kid	Nov.	18	
7. Mickey's Good Deed	Dec.	9	8
8. Building a Building	Dec.	20	7
9. The Mad Doctor	Jan.	20,'33	8
10. Mickey's Pal Pluto	Feb.	10,'33	7
11. The Mellerdrammer	Mar.	3,'33	
SILLY SYMPHONIES			
1. Bears and Bees	July	15	6½
2. Just Dogs	Aug.	12	7
3. Flowers and Trees	Sept.	9	8 Oct. 15
4. Bugs In Love	Sept.	21	7
5. King Neptune	Oct.	7	7 Oct. 29
6. Babes In the Wood	Dec.	2	8 Apr. 1,'33
7. Santa's Workshop	Dec.	30	7 Dec. 24
8. Birds In the Spring			

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time	Reviewed
OSWALD CARTOONS			
Beau Best	May 8,'33	1 reel	
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Day Nurse	Aug. 1	1 reel	
Going to Blazes	Apr. 10,'33	1 reel	
Jungle Jumble, A	July 4	1 reel	
Oswald, the Plumber	Jan. 30,'33	7	
Shriek, The	Feb. 27,'33	7	Mar. 25,'33
Teacher's Pest	Dec. 19	7	
Wild and Wooly	Nov. 21	1 reel	
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Lumber Champ, The	Mar. 13,'33	7	
Merry Dog, The	Jan. 2,'33	1 reel	
S. O. S. Icicle	Apr. 24,'33		
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21	Feb. 11,'33
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	2 reels	
SPECIAL			
The Voice of the Vatican	Mar. 13,'33	10	Mar. 11,'33
STRANGE AS IT SEEMS SERIES			
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Mar. 20,'33	1 reel	
No. 28—Novelty	Apr. 17,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	10	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Hollywood Kids	July 13	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
(1932-33 SEASON)			
A Quient Night Bert Roach	21		
Alias the Professor James Gleason	Mar. 8,'33	2 reels	
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	21	
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	20	Mar. 11,'33
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
Mister Mugg James Gleason	May 10,'33	21	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Sumerville	Nov. 2	2 reels	
Pick Me Up Marie Prevost	Apr. 5,'33	19	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Room Mates Frank Albertson	Apr. 19,'33	20	
Should Crooners Marry?	Feb. 22,'33	2 reels	
Frank Albertson			
Trial of Vince Barnett Vince Barnett	Mar. 22,'33		
Union Wages Louise Fazenda	Aug. 30	20	Sept. 17
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10—Wrongorilla Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES (NEW SERIES)			
No. 1—C'est Paris Technicolor Musical	Sept. 3	17	
No. 2—Passing the Buck Alexander Gray	Sept. 24	18	
No. 3—Tee for Two Technicolor Musical	Oct. 8	17	Nov. 12
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi-Mayfair	Oct. 22	19	
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18	
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16	Nov. 19
No. 7—The Red Shadow Al. Gray-Bernice Claire	Dec. 3	18	
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33		
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18	
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17	Oct. 15
No. 11—That Goes Double Russ Columbo	June 17,'33		
No. 12—Bygones Ruth Etting	Jan. 14,'33	18	
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18	
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19	
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18	
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16	
No. 17—Nothing Ever Happens Musical	Mar. 25,'33		
No. 18—World's Champ Jack Dempsey	July 11,'33		
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33		
No. 20—Along Came Ruth Ruth Etting	May 6,'33		
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33		
HOW TO BREAK 90 BOBBY JONES			
No. 1—Hands and Grip	May 27,'33		
No. 2—Position and Back Swing			
No. 3—Hip Action			
No. 4—Down Swing			
No. 5—Impact			
No. 6—Fine Points			
LOONEY TUNES SERIES			
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			
No. 7—Bosko the Speed King			
No. 8—Bosko's Knight Mare			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band		10	Apr. 1,'33
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			
No. 8—The Organ Grinder			
No. 9—Wake Up the Gypsy in Me			
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		18	June 4
Movie Dumb		1 reel	
Four Wheels—No Brakes		18	July 30
NOVELTIES			
Bigger They Are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
ONE-REEL COMEDIES			
Washington, The Man and the Capital Clarence Whitehill		18	
Baby Face Victor Moore			
Military Post, The Robert Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			
SPORT THRILLS SERIES TED HUSING			
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			
No. 5			
No. 6—			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 19
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When In Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		10	Apr. 1,'33
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	
No. 9—Workers of the World		1 reel	
No. 10—Wonder Spots of the World		1 reel	
No. 11—Costumes of the World		1 reel	
No. 12—Peculiar Ceremonies		1 reel	
No. 13—Top of the World		1 reel	

SERIALS

UNIVERSAL

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Title	Rel. Date	Running Time	Reviewed
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)	Feb. 4,'33
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	
Phantom of the Air Tom Tyler-Gloria Shea	May 22,'33		

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 167.—(A) Explain, in full detail, just what constitutes proper rewinding of film. Watch your step! (B) What amount of tension should be applied to the reel upon which the film is being rewound. I don't mean tension in ounces or pounds, but what the effect should be. (C) Explain, in full detail, how the rewinder elements should be mounted.

Answer to Question No. 160

Bluebook School Question No. 160, *which was: (A) Set forth your views as to in what condition the projectionist has the right to expect to receive films from an exchange. (B) Name those various things which may happen in case the film sprocket holes be improperly matched in the process of film splicing. (C) By what faulty adjustment will deposit of emulsion on the tension shoes be increased? (D) Tell us just what test you have made of your aperture film tension, and what you have done or would do if it be found too heavy.*

The following made acceptable answers: S. Evans and C. Rau, G. E. Doe, T. Van Vaulkenburg, Dale Danielson, Kenneth Dowling, J. Wentworth, W. Ostrum, E. E. Parkinson, W. Broadbent, H. Edwards, W. R. Lemke, L. N. Trazler, Nic Granby, H. D. Schofield, H. D. and L. B. Palmer, J. Williams and O. Allbright, M. D. Oleson and J. B. Nalley, P. R. Fox, G. H. Spencer, D. L. Monehan and L. B. Bryant, A. L. Dodson, K. Griener, M. H. Lonberger, D. R. Peters and D. Holler, M. U. Sampson, K. L. Knight and M. Henderson, B. Olmsby and C. L. Cyrus, H. Grant, A. Wythe and W. T. Granger, D. U. Granger, T. Turk, H. D. Tyler, F. Ferguson and D. Lalley, L. M. Richards, D. Singleton and J. B. Buckley, T. McGruder, B. L. Banning and L. Jones, F. Harlor and G. Harrison, J. H. Rathburn and D. Little, D. Kurts and D. Howard, H. Pilson and D. L. Danielson, F. L. Granby, T. M. Vinson, L. G. Gregeson and J. Hendershot, M. R. Rathburn, H. Rogers, D. Emmerson, R. Schuler and M. R. Davidson, B. L. Blinkendorfer, J. Lansing and R. D. Oberleigh, D. D. Davis and L. Thomas, L. D. Rubin and M. Gregg, G. Patterson, H. R. Baldwin, R. Wheeler, R. Simms and O. L. Davis, D. and H. B. Coates, G. Tinlin, A. R. Roseley, R. L. Mitchel, R. O. Tanner, D. D. Davis and L. Thomas, D. Breaston and D. Haber, L. Hutch and D. Goldberg, D. K. Ormie and B. Jones, L. D. Simmons, E. L. Richardson, M. Henderson, F. F. Franks, M. Spencer and D. T. Arlen, F. L. Granby, D. L. Sinklow, N. McGuire, F. B. Klar and T. H. Morton, U. L. Tipton, A. Wells and R. Wells, L. Grant and R. Geddings, K. L. Hess, J. L., F. Hanson.

We will listen to two answers to this one. First, G. E. Doe says: "With the remark that what the projectionist has the right to expect and what he may receive are two very different propositions, he has the *right* to expect film free from oil and as clean as is possible considering the class of service—meaning the age of the film. Price of service has nothing to do with it.

"Strained sprocket holes cannot be remedied, but broken ones may be notched or removed. Poor splices can be remade. In disc sound films the cut-outs may be replaced with blank or replacement scene, the latter by preference, of course. In short, the projectionist has the right to expect to receive films well packed, with proper protecting band and in as good physical condition as it is possible for the exchange to put it by careful inspection, repair and cleaning."

H. Edwards says: "It seems to me this question may be answered very simply. The projectionist certainly has the right to expect film entirely free from any fault or weakness which will increase fire hazard in any degree. He has the right to expect film on substantial reels which are in good condition, the film tightly wound and protected by a proper, well secured protecting band, with suitable markings. He has the right to expect film, regardless of class of service, to be free from oil, and at least reasonably free from dirt. If the service is first-run he has the right to expect the film emulsion to be sufficiently hard or well treated (not waxed) to pass through his projectors without deposit on the tension shoes if his tensions be not excessive in amount. He certainly has the right to expect the sound track to be in approximately perfect condition and clean, since if it be either dirty or otherwise faulty it will be impossible to have perfect sound reproduction and projection."

(B) We will listen to T. VanVaulkenburg on this one. He says: "Mismatched sprocket holes set up one very serious situation immediately, the dimensions of the holes being diminished. Both holes may be affected equally, or one considerably and the other not much. Naturally this may cause (a) the hole or holes to grip the sprocket tooth or teeth. If both teeth, then the film may be carried around and wrap up on the sprocket, losing the loop and probably tearing the film in two. If only one hole grips, it may be that the film will be pulled sidewise, "climb" the sprocket and have sprocket tooth indentations imprinted in the picture area for a considerable distance. Under the condition named, a tendency to wrap around the sprocket is greater if the sprocket teeth be rather badly hooked or undercut. (b) Mismatched sprocket holes will, if the mismatching be unequal, tend to pull the film out of its natural straight line, whereupon when such a splice goes past the aperture there will be side movement of the picture upon the screen. Mismatched sprocket holes may, due to one of the aforenamed causes, be the underlying cause of a fire."

(C) Evans and Rau, Danielson, Van Vaulkenburg, Doe, Wentworth, Dowling, Ostrum, Edwards and many others replied correctly as follows: Tendency toward such deposit will be increased by excessive pressure on the tension shoes at the projector aperture.

(D) Many also answered this one correctly. Dowling says: "As my motors are of constant speed I was unable to make the gate-tension test described on page 637, Vol. 2, of the Bluebook. I loosened the gate tension (tension screw, as I am using Powers Projectors) until the picture started jumping. I then tightened the screw until the jumping stopped, plus a half-turn to eliminate unsteadiness that would be probably invisible from the booth. Incidentally field glasses were used during the adjustment. However, I have been unable to find or devise a test for sound-gate tension, but as emulsion forms on the picture gate before the sound gate on my projectors, and the sound is OK, the tension must be all right."

Dale Danielson answers thusly: "Gate tension should be kept as loose as possible and still prevent film overshooting at 10 feet over projection speed, i.e. with projectors running at 100 feet per minute the image should just begin to crawl upon the screen. If a speed in excess of 100 feet per minute is needed to produce this effect, then tension is too tight and should be loosened accordingly. In an old booklet issued by Eastman Kodak Co. (1924) it is stated that gate tension should not exceed 16 oz., 8 oz., on each half of the film. That is, with a scale attached to a section of the film and held in place at the aperture, the film should, when pulling on the scales, just start to move when your scale reads 16 oz. I believe, however, slightly heavier tension might be necessary for a modern high speed projector. In my case I am using Simplex heads with W.E. sound. By adjusting my motor controls carefully and with the aid of a watch with a second hand (if you have no speed indicator), set projectors to a speed of 100 feet per minute. Tension not being correct, it is necessary to painstakingly bend tension shoe springs, trying as best one can to hold tension the same on both sides."

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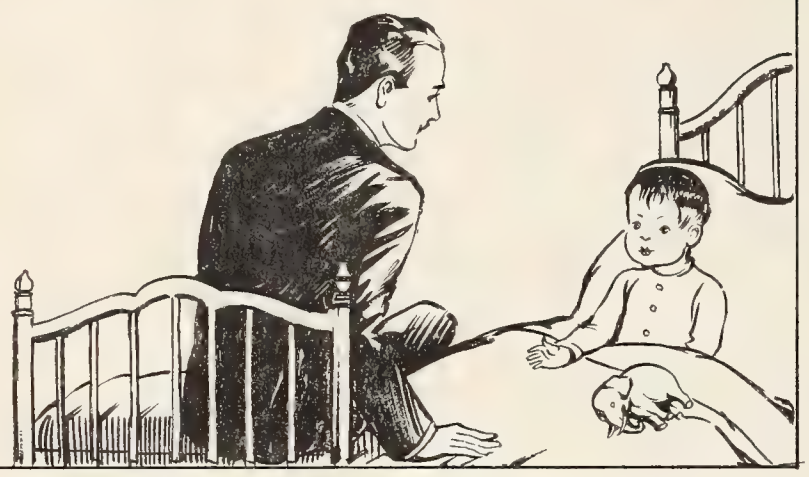
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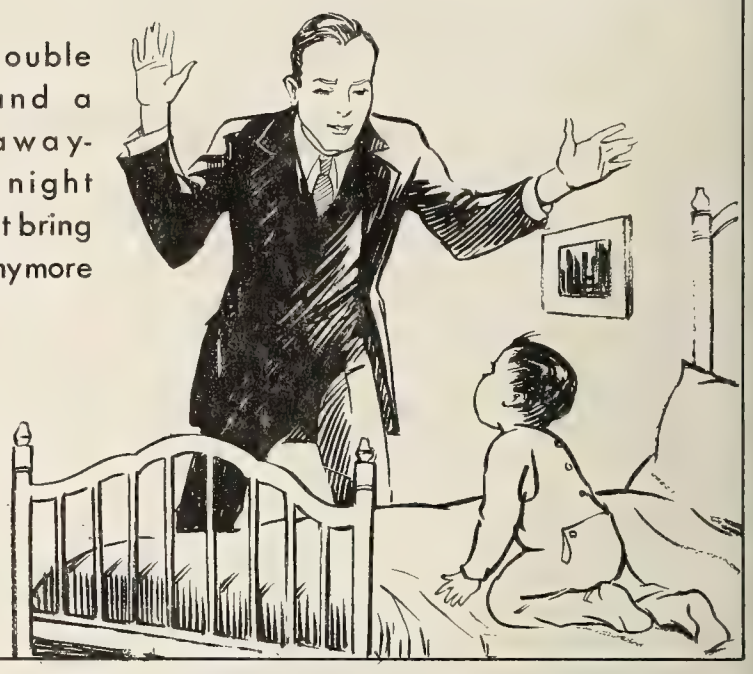
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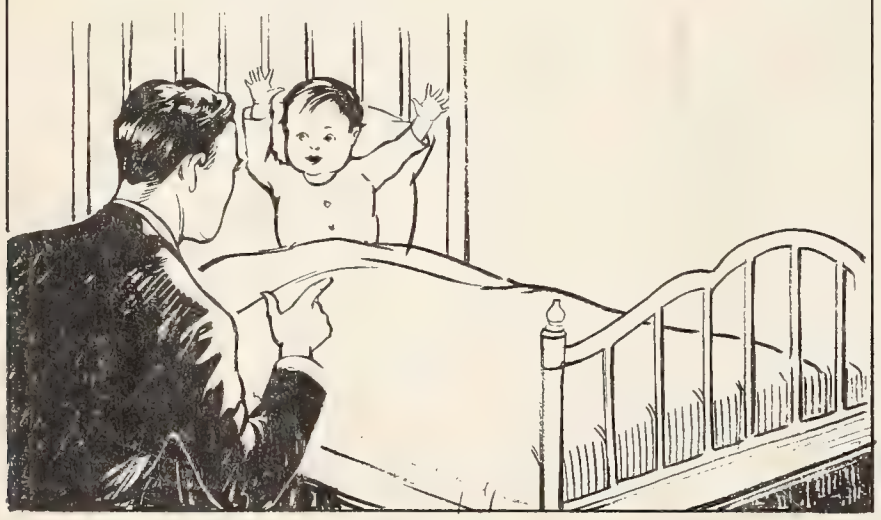
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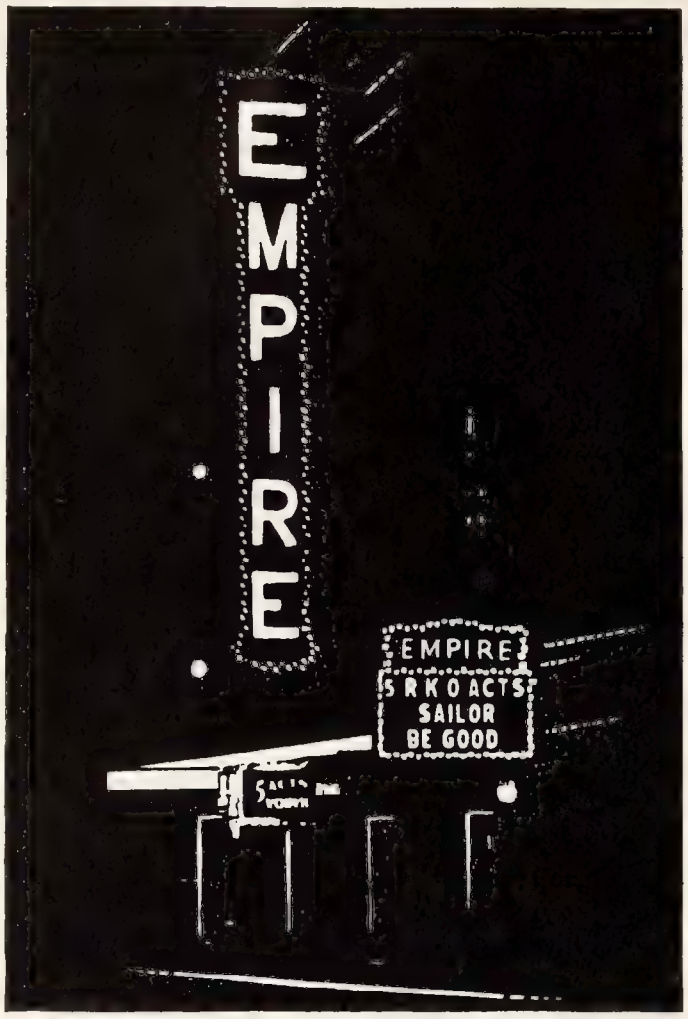
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APR -8 1933

Better Theatres

April 8, 1933
Vol. III, No. 2

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor

C. B. O'NEILL, Advertising Manager

RAY GALLO, Eastern Advertising Manager

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Better Theatres

April 8, 1933

Observations

¶ During the past half-year the whole field of sound reproduction equipment has undergone considerable readjustment to new conditions. Technically there have been radical improvements, while changes as important have taken place in the market for equipment and parts. In addition to these physical changes, there have been revaluations in maintenance methods, which include the time-honored question of the service charge. Mr. Aaron Nadell, writing for this issue the second of his three articles on these developments, has included, inescapably, this matter of the service charge in his discussion.

Too much emphasis cannot be placed on his observation that, regardless of the method, some adequate form of maintenance must be adopted, and to this extent some sort of "service charge" cannot be eliminated. Sound reproduction, with its allied acoustical problems, is too delicate technically, and too fundamental commercially to have anything less than the most expert supervision. If such supervision and the maintenance of the equipment in perfect condition can be purchased at no less than a high price, that price must be paid.

What has brought readjustments in these charges is not only the reduction in receipts due to economic conditions. They are as well, if not more, the result of the refinement of sound reproduction machinery and the extension of necessary technical knowledge among projectionists. The new conditions are thus not those of a passing economic emergency. They are permanent developments of our growing experience with sound, to be met and taken advantage of wherever readjustment to them means a better, more constructive way of doing things in the motion picture theatre business.

But readjustment cannot mean the elimination of whatever charge is necessary to keep the equipment capable of doing all that the fully effective exhibition of modern motion picture entertainment demands.

¶ Because the demands of present economic conditions are likely to assert themselves more impressively, it is natural for the theatre operator, in studying his receipts, to be open-eared to plans which seem to offer a chance to reduce his projection costs. Reports from the front-line have convincingly indicated that all too often such plans have been adopted without close, informed analysis, and that the show has seriously suffered as a result. This is the sort of thing that must be avoided if the motion picture is not to lose appeal and prestige. When absolutely necessary, overhead cuts must be made—there is no alternative. But the last place to make them is the projection room, and in that department there is always that inflexible minimum beyond which it is not wise to go.

The selection of methods in accordance with new necessities and new advantages should be carefully, advisedly made. It may be found that money saved in the cost of maintenance is more than lost by money spent in excessive prices for supplies purchased without the advice of one who knows the equipment and the market. The cost of new equipment, or that of modernizing older equipment, might prove less in the long run than that of keeping the old. It might be possible to form a group of local theatres, pro-rating the cost of employing a service engineer. We know of many differing situations involving adjustments in the cost of equipment maintenance, and each one has required a different treatment. The shrewd theatre operator will study his own situation with a full knowledge of the possibilities that are open to him before adopting a new maintenance method.

¶ On this page in the March 11th issue we digressed a little from the matters that usually occupy our attention and offered a few suggestions concerning the building of programs suited to children. In response we have received a communication from the Lenox Little Theatre in New York City, kindly letting us know that the management gives careful attention to the youngsters' entertainment interests. A recent program was included, and in this we noted the listing of "sponsors for the children's matinees." A smart idea, we should say. And of course we could not help being impressed by the inclusion in the list of the name of Mrs. Franklin D. Roosevelt.—*G. S.*

PRODUCTION METHODS AND THE THEATRE

By BEN SCHLANGER

An original study by an architect of studio technique and its relationship to fundamental problems of the theatre

ENORMOUS SUMS of money were expended in making drastic changes in production studios as well as in theatres to make the motion picture audible. Not even the expenditure of such large sums of money could prevent the introduction of such a vital change. If the introduction of still another vital change would have a tonic effect on the art of the motion picture, would such seeming barriers as poorly adapted theatres and necessary changes in equipment stand in the way? Sound was costly to everyone concerned in the industry, but its arrival was inevitable. Its effect was easily discernible by the public—the public is quick to grasp and support that which is obviously better. Now the screen, the medium of motion picture presentation is sorely in need of a revaluation, and a more effective presentation and delivery of the action portrayed on it.

To effectively change the shape of the screen and to enlarge it to a size befitting the auditorium in which it is exhibited is undoubtedly an inevitable and necessary step. But this step would be quite a costly one, and perhaps its realization will be deferred by present economic conditions. There is an in-between step, which if properly adopted, can in itself probably revolutionize motion picture presentation. The differently shaped and enlarged screen would more logically and more effectively succeed this in-between step. In other words, a sort of house-cleaning is firstly in order. Probably the revaluation about to be discussed here should have come about even before the advent of sound, because, in essence it deals with the photographic problem—the basic problem of the motion picture.

The motion picture screen is being ineffectively used. It is not portraying the full force of which the motion picture is capable. The reason for this is two-fold, and traceable to both the production and reproduction phases of the art. Firstly, an appreciable area of the screen is being ineffectively used and even wasted by present practices of placing the main focal action or interest only within a limited portion of the screen. Secondly, theatre auditoriums are unsuitably built to accommodate proper vision of a more advantageously used screen. To be able to utilize the entire area of the screen in an unlimited manner can add almost as much, if not as much, to the motion picture as did sound. Such effective use of the screen is not entirely unknown or unappreciated; nor is it entirely without precedence, as is shown in a few recent good films made both in Europe and in this country. Unfortunately, however, this screen technique is not sufficiently wide spread. This consideration of the screen is certainly deserving of more immediate attention, since such a vital improvement is inevitable for the motion picture. It requires immediate attention in as much as the screen is the combined problem of the production and exhibition phases of the motion picture, and because theatre auditoriums of today must be built, not only to house today's inadequate screen, but also in anticipation of the screen of the very near future.

Although it may be assumed to be more likely that the methods of production would affect the methods of reproduction rather than vice versa, it is of no consequence to find out which element will set the pace. Rather, it is important that both the problems of production and reproduction be considered at one time as they might affect one another. The rate of progress made in the motion picture art is definitely slackened by the peculiar and definite division of the industry into those who produce and those who exhibit motion pictures. Occasionally a superior story and excellent acting may produce a good picture; and less occasionally a theatre suitable for properly viewing a motion picture may be found. Assuming two motion pictures of unequal merit,—in both of which the story and acting are equally good, the difference in merit of one from the other is traceable to the relative effectiveness of their methods of presentation both in production and in exhibition. The story and the acting in any one picture are purely problems of production. But, on the other hand, presentation is equally an exhibition as well as a production problem. The screen, as the final medium of presentation, definitely enters into the scope of both production and exhibition, and it is the screen which should be the joint problem of producer and exhibitor. For example, the design of motion picture auditoriums should permit unlimited and comfortable vision of any or all portions of the screen that the producer may find most advantageous for heightening the effect of a particular scene. And, on the other hand, the producer should insist on comfortable and unlimited vision of the entire screen in

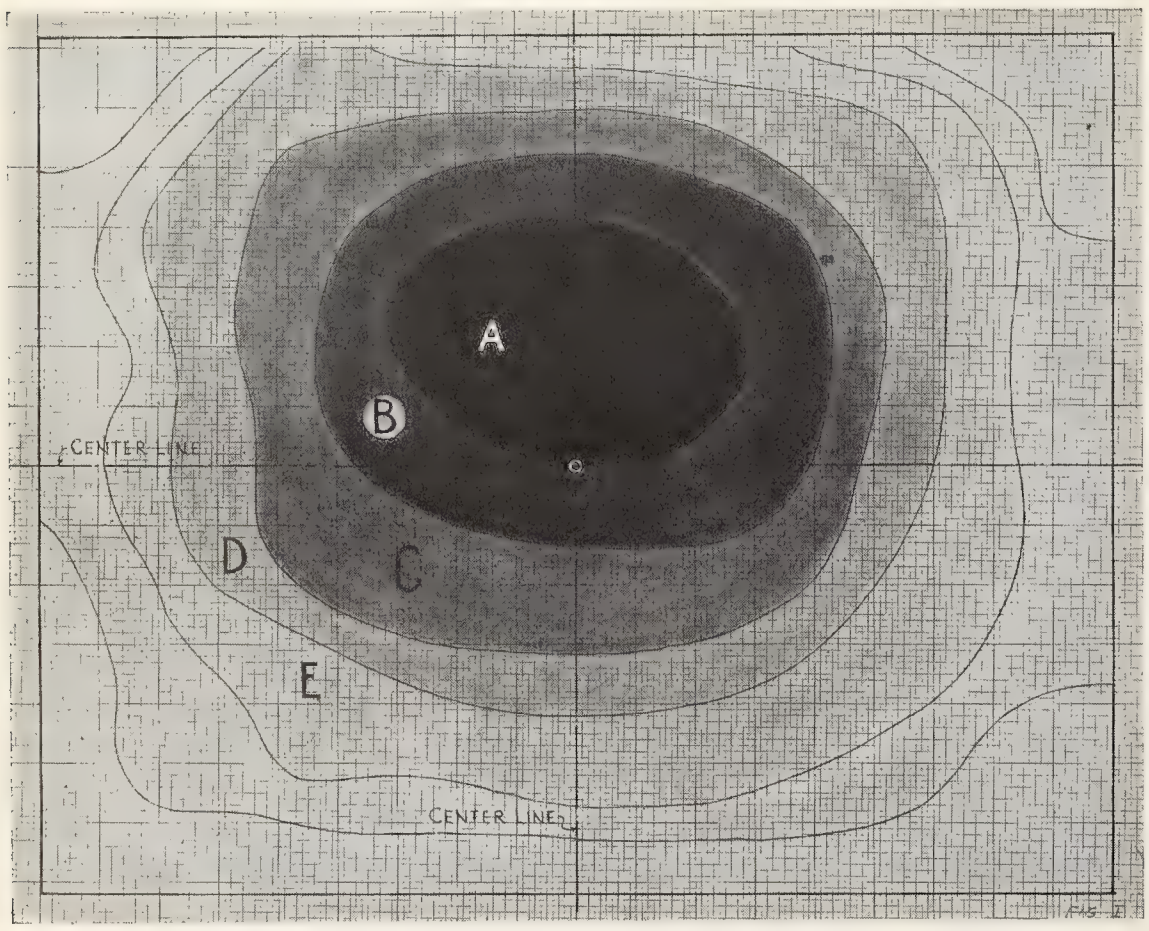


Figure 1.—Descriptive diagram of most utilized screen areas. See text.



Figure 2.—Reproduction of scene with focal action area outlined and separated from background area.—AUTHOR.

motion picture auditoriums. Unfortunately, however, motion picture presentation as yet has not been benefited any by any such mutual study.

IN THE CASE of production, there is much that can be done to improve presentation by revaluing the areas of the screen usable for photographic composition, as will be later shown in detail. In the case of exhibition, even more improvement is needed, since proper vision requirements are lacking in theatres even now, under present conditions.. And should a greater use of the complete screen area be introduced and become more wide spread, vision would then be impaired to an annoying degree. If the relationship between the problems of exhibition and production is not adjusted now or in the very near future, it is quite evident that such neglect will be one of the greatest stumbling blocks in slackening the development of the motion picture into the great art it could be. The combination alone of a very good story and very good acting in a motion picture has little advantage over the legitimate performance, with the exception, of course, of close-up shots and the fact that it can be seen in many places at the same time. It is the particular screen technique, especially as applied to backgrounds in the motion picture, that distinguishes it as an art apart from the art of the legitimate theatre. It is the contention of this writer that the present predominant use of a very limited area of the entire screen for depicting main focal action (see Fig. 1), to a great extent stifles the possibility of obtaining more effective screen technique and backgrounds and, until this is changed, the motion picture is truly merely in a sense imitating the legitimate performance. The advantage of the motion picture over the legitimate theatre lies in the addition of this screen background and technique to the previously assumed good acting and good story content.

FIGURE 1 represents the screen shape now in standard use. On this representative screen has been plotted and superimposed the various limited areas within which occurs the chief action or chief point of interest of some 120 scenes. These scenes were picked at random from about 20 current films, an average of 6 scenes per film, representing in all six of the major American producing companies. In the case of European productions, it may be, and later studies will perhaps show, that a slightly different result might be obtained. However, it may be that the findings in this particular study represent closely enough the conditions of this problem in most all motion picture productions to date. The use of some 20 additional films other than those actually used in the diagram might show a slight variation in the final result, but the variation would be too slight to in any way change the conclusions formed from these studies.

Quite generally it has been commonly assumed by those concerned in the motion picture industry that most of the action or story depicted in motion pictures takes place at a point which is about dead center of the screen. This assumption proves true in the diagram only in respect to the width of the screen; but as to the height, it can be seen by referring to Fig. 1, that a greater part of the action takes place above the lower half of the screen. This reveals, amongst other things, that the frequent allocation of the chief action at such a high point on the screen is a great detriment in obtaining comfortable vision of such portions of the screen from the front half of the orchestra level of most present-day theatres. Theatres should be corrected to permit vision of this and all other portions of the screen. This diagram was developed partly to ascertain just how centrally the main action happened to be placed on the screen, and also for the purpose of ascertaining how much and what parts of the total screen area were infrequently used. *Figure* 1 discloses that approximately only 58% of the total area of the screen was devoted to portrayal of important action. The remaining area, constituting 42% of the total screen area, in almost all of the scenes used, was devoted to meaningless and ineffectively presented backgrounds. These backgrounds so used are rendered ineffective, split in half as they are, by the central position of the main action on the screen, while the full force and intent of the scene is diminished. In this way, is disregarded the essential characteristic which distinguishes the movie from the legitimate performance.



Figure 3.—Reproductions of two scenes, in each of which the area of focal interest is located within the limited portion of the screen coming within a comfortable range of vision in present theatre structures (see text).—AUTHOR.

A detailed description of the methods used in making this diagram is necessary to appreciate the value of the findings. Each scene that was used was analyzed as to the portion of the screen used for main focal interest and as to the portion used for background. (See *Figure* 2, showing the area analysis of a typical scene.) The portion of the screen used to depict the main focal interest of a scene was transposed on to the diagram representing the screen, in the same relative position as on the original scene. This area of focal interest was then shaded in with a very light tone of ink. Using this process uniformly throughout, the main focal areas of 120 different scenes were each superimposed on the diagram. Thus the portion of the screen which was used most frequently in these 120 scenes was found by selecting and outlining the darkest area (area A) (See *Figure* 1) By the same process the portions of the screen used in various lesser degrees were also determined. *Figure* 1 shows areas *A, B, C, D* as definitely separated from one another, but actually the lines of demarcation were not quite so sharp.

The diagram discloses that there is a definite portion at the bottom of the screen which is used very little. It also discloses that an appreciable portion at the extreme sides is also not used very frequently. As a result, the corners of the screen are practically not used at all. These unused portions of the screen, it so happens, are not within the range of even fairly comfortable or unobstructed vision in present day theatre structures. Vision of the bottom portion of the screen is obstructed in a theatre by preceding heads due to poorly arranged floor slopes. Images appearing on the sides of the screen appear distorted to those



Figure 4.—PRODUCTION: A scene wherein the action is placed centrally as to screen width, causing a split and ineffective background. REPRODUCTION: Man's head is out of comfortable range of vision in present theatres (see text).—AUTHOR.

spectators sitting in the opposite extreme side seats too commonly found in most present theatres. Considerable complaint would very likely be forthcoming from the motion picture patron, if the main action on the screen were more generally located in the areas at present unused. It so happens that Area *A* and the lower halves of Areas *B* and *C* in *Figure* 1 are the only areas that actually are comfortably visible to the patron in most present theatres. The upper halves of Areas *B* and *C,* holding important action as shown on *Figure* 1, on the other hand, can only be seen with considerable visual and physical discomfort from orchestra seats in present theatres. There seems to be a relationship between the findings of *Figure* 1 and the visual conditions of the average present theatre, since the nature of the film as an art is about, for the present, on a par with the ability of theatre structures to properly exhibit the film.

It might be expected that such disposition of the areas of the screen used in depicting main action as disclosed in *Figure* 1, would rather be found in analyzing a like number of paintings or still photographs of an age that is already past. To find the screen so used at this time in such an important and recent art as the motion picture is a great disappointment at least to this writer. In a later development of these studies, diagrams similar to *Figure* 1 shall be developed, based on cinema productions of five and ten years ago, and also on recent European productions. These additional studies will assist in ascertaining whether there have been any changes due to the element of time or other influence.

Areas *A* and *B* in *Figure* 1 are located in the same relative position with respect to the entire screen, as is the prescribed focal point usually found in a good still-picture composition, a principle which is applied in picture composition to obtain a static rather than a directional or mobile effect. To apply this principle to motion picture photography is contradictory to the very purpose and nature of the motion picture. Motion pictures should not be a succession of *still* pictures of *static* composition, obtained by the constantly changing position of the camera, to keep the action



Figure 5.—REPRODUCTION: Two scenes in which the area of focal action is out of comfortable range of vision in present theatres. The heads at the extreme sides appear distorted to spectators sitting in poor side seats (see text). PRODUCTION: Corners where the heads appear are highly valuable action areas. This is not a common photographic composition in motion pictures.—AUTHOR.

in the focal areas concentrated in the center of the screen. Motion pictures would be far more effective if the action moved and revealed the background instead of covering and dividing it as it commonly does now. (See *Figure* 6, showing some scenes where the background is featured to advantage. Such scenes are too infrequently found, however, in most of the productions presented today.

Figure 3 shows two scenes, having the focal action in a position located around the dead center of the screen. An occasional scene of this type may be effectively used, but the predominating use of such a composition throughout a film is not to be desired. The scenes shown in *Figure* 6, illustrate a more varied and more forceful use of the total screen area. *Figures* 4 and 5 illustrate scenes where the focal action is concentrated on the extreme high portions of the screen. *Figure* 5 illustrates the utilization of even the two top corners of the screen. Theatres should be designed to enable spectators to more comfortably see these top portions of the screen, portions that may be used most effectively in motion picture composition. *Figure* 1 discloses that a greater part of the lowest areas of the screen are scantily utilized. The use of these portions also add to the effectiveness of the composition.

IF THE SCREEN were utilized to most successfully express the motion picture, a diagram developed in the same manner as was *Figure* 1, would result in practically an even tone and intensity, in contrast to the dark center and graded tones of *Figure* 1. Every bit of the screen surface would be employed to a more or less similar degree, even up to the extreme edges and corners. Obstructed and distorted vision of the screen would become an even greater annoyance to the spectator in the poorly planned theatre, than poor acoustics is now. The addition of sound to the picture rendered many theatre structures obsolete in various degrees. Advancement of such an art as the motion picture should not be deferred to protect real estate investments. And so the obsolescence of theatre structures due to new screen requirements must be judged in the same light.

A constant mutual study should be given to the problems of production and reproduction, not only to avoid obsolescence of structures and equipment, but also to cooperate to the extent of bettering the art more efficiently and without so much waste of divided efforts.

Better motion pictures containing more than merely a good story and good acting will create better theatres; and, on the other hand, an appreciation shown by the exhibitor of the total problems of motion picture presentation which may be variously voiced to the producer will encourage better pictures.

The problem of vision in exhibition is

(*Continued on page* 61)



Figure 6.—PRODUCTION: Group of scenes showing effective placing of action in all parts of the image (screen) area. REPRODUCTION: Present theatre structures afford only uncomfortable distorted and obstructed vision of many of these areas.—AUTHOR.

REMODELING A THEATRE: A Pictorial History

The complete modernization of one of the famous old theatres of the South is represented in the remodeling of the Grand Theatre in Atlanta, Ga. The house was first opened in 1893 and operated for years as that city's dramatic center. Although later taken over by the Loew circuit for the presentation of vaudeville and motion pictures, it has been operated for many years without substantial physical change. Last summer Loew's undertook to remake the structure from marquee to dressing rooms, and pictured on this and the following two pages, with few omissions, is a pictorial account of what the project meant and what it achieved.

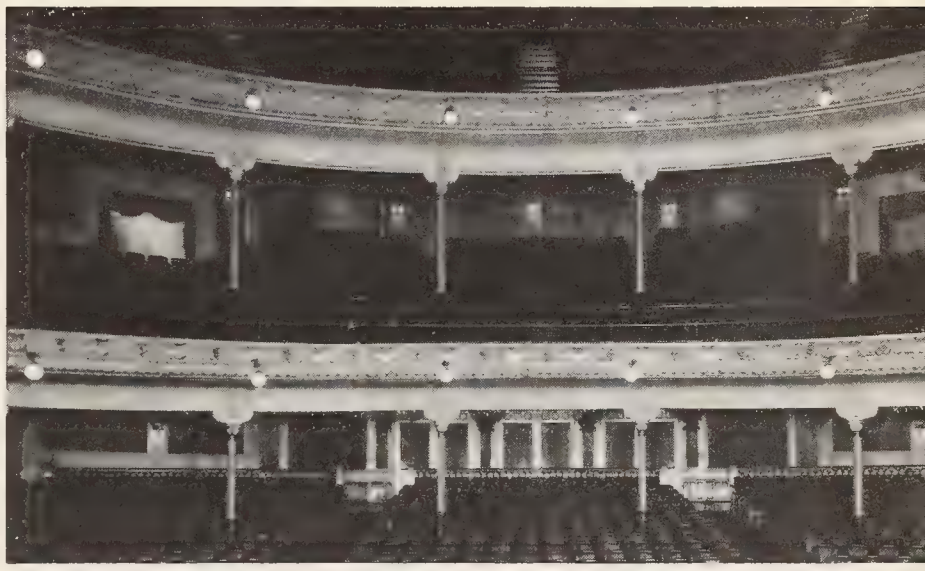
The theatre is housed in an office building—one of Atlanta's landmarks—but for the new theatre, little was left but the original walls. New foundations were made, a new proscenium wall was built, and the stage was reduced. The seating capacity of the new house, 2,400, is approximately that of the former theatre. For the theatre portion alone, including equipment, the project represents an investment of $500,000.

The outer lobby, so called, which also forms entrance to the office building by elevators and stairs, has been remodeled to include walls of Golden Vein St. Genevieve marble enriched in various intricate motifs of decoration in aluminum. All doors and work surrounding are of aluminum panelled with bevelled edge French plate glass. In this lobby, as in the vestibule, is a floor of rubber matting. Entry from this outer lobby is through an inner lobby of large dimensions. Its walls, lined in Circassian walnut, display motifs of walnut, satin wood and ebony. (Continued on following page)

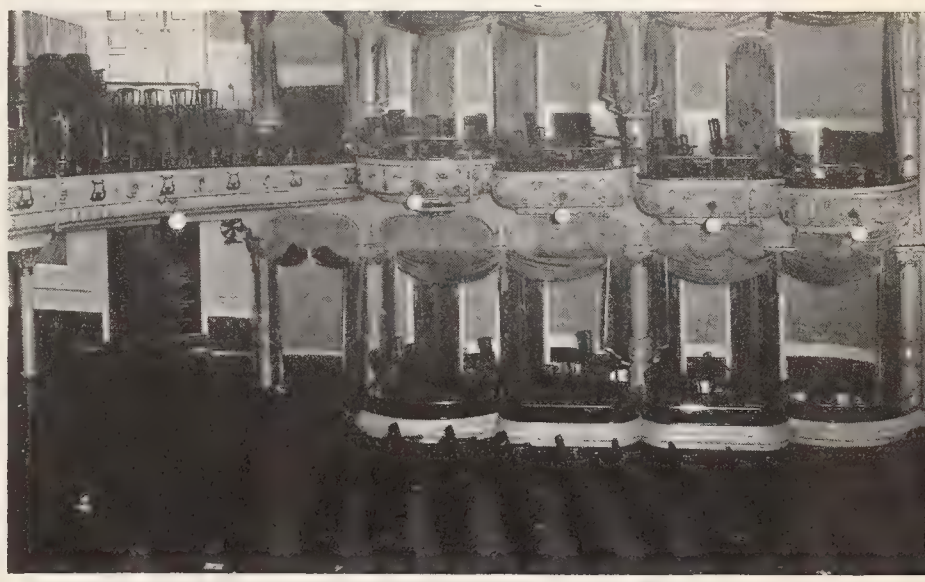
THOMAS W. LAMB
Architect

Photos by courtesy of
Loew's, Inc.

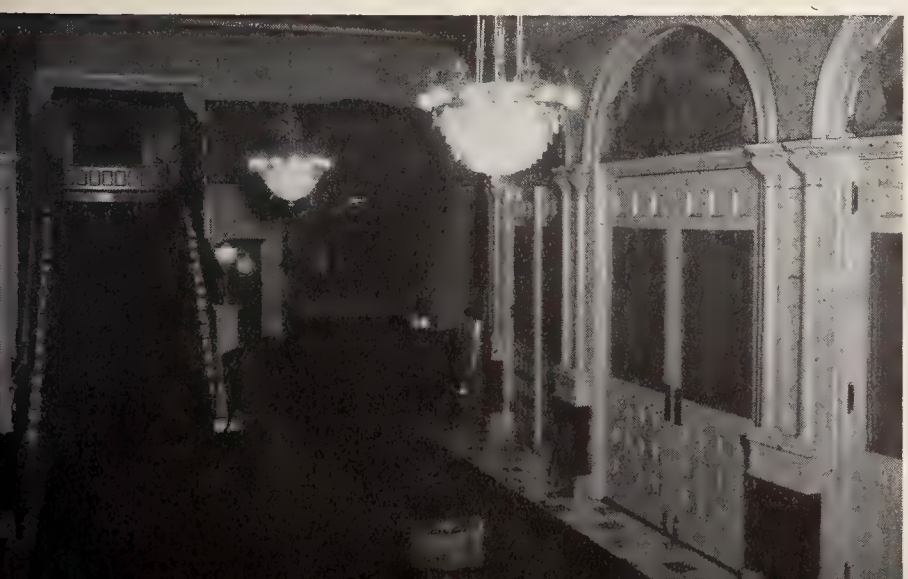
The original auditorium (below), looking toward the rear. This two balcony scheme employed wood construction with supporting pillars of cast iron. Seating took little consideration of sight lines or comfort.



Another view of the auditorium (below), showing the "kitchen chairs" in section of the balcony and in boxes. Ornamental features consisted in pressed metal, laid on and painted. Construction elements of wood.



Original main foyer (below), typical of the Southern Colonial style of the theatre. The door treatment was of cast iron, while the floor was of marble tiles, which, however, became so worn that it later was carpeted.



The entrance lobby (below), an arcade necessitated by the form of the entire building, part of which was (and is) used for offices. Since no modern code was followed, this deep approach represented a fire hazard.

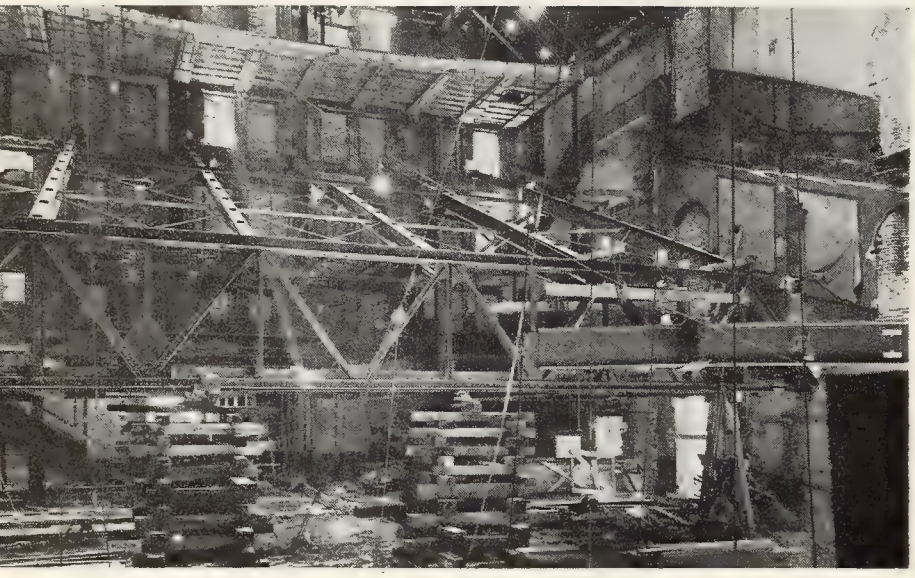




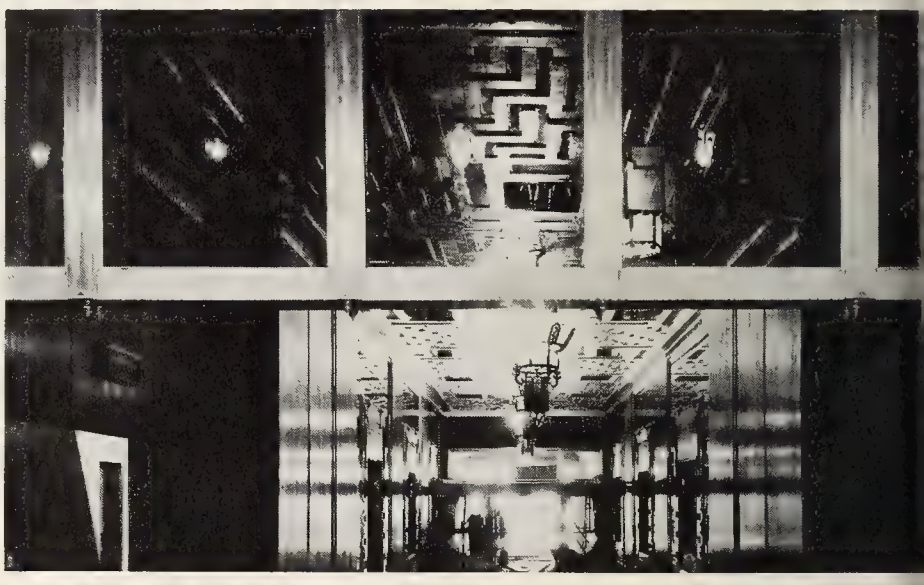
After the work of demolition had got well under way (above). This looks through the auditorium from the first balcony level, showing the circular beams and iron pillars which supported the upper floors.



Reconstruction of the auditorium at the balcony level (above). This picture was taken after the side walls had been treated in decorative plaster and during the course of reseating. Compare with others.



Another view of the auditorium (above), during demolition and after reconstruction had started. This view looks toward the rear, showing the suspension of steel skeleton for the construction of a single balcony.



Looking down the entrance lobby (arcade) during reconstruction (above). This view is similar to that of the fourth picture on previous page. With modern metal forms and lighting, the former dimness was eliminated.



Reconstruction at the balcony (above). The walls proved strong enough, to support cantilever construction, thereby eliminating all posts. The wooden structure is scaffolding erected to increase workmen's speed.



(Continued from preceding page) Gold mirrors, gold ceiling interspersed with mirrors of Mediterranean blue, lighting fixtures of bronze are other features. The floor is carpeted solid in soft Bundhar Wilton carpet, in exotic design of gold with ruby and emerald colorings bound by a border of black. The main foyer has two staircases of Breche Rose marble enhanced by wrought iron railings of intricate design. Walls are lined in Circassian walnut, trimmed in ebony, teakwood and amarinth. Upper walls are lined in silk damask of Mediterranean blue, gold and silver, surrounding mirrors of blue and gold. Gazing balls form terminals for columns of Circassian walnut, teakwood and ebony. Lighting fixtures are of bronze with chrome inserts and enclosed within rose tubing and carved plate glass panels.

In the auditorium the walls of the orchestra are lined in Circassian walnut and ebony. Plaster treatment is used at the side walls of the balcony and on the ceiling. The draperies are of cinnamon crushed plush, with coverings on the seats to match. Retiring rooms have been provided on the first and second mezzanine promenades. The walls of the principal mezzanine floor are lined in emerald green velvet striped with silk ivory cords treated

The theatre begins to take on its new dress (left). This is the main foyer in the course of the hanging of new modern lighting fixtures, and the affixing of metal ornamentation. Compare with first picture shown.

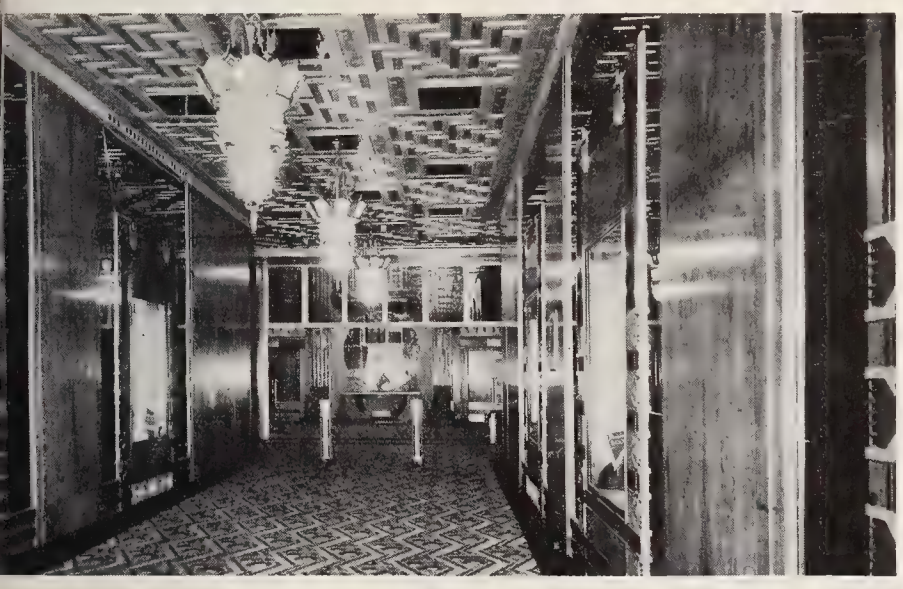
The new auditorium (right), looking toward the rear with house lights on. Comparison with the second picture shown indicates the transformation made by means of modern architectural implements and practices.

in a manner of the Empire era of France. The cosmetic room adjoining is treated in Modern, with furniture characteristic of the style.

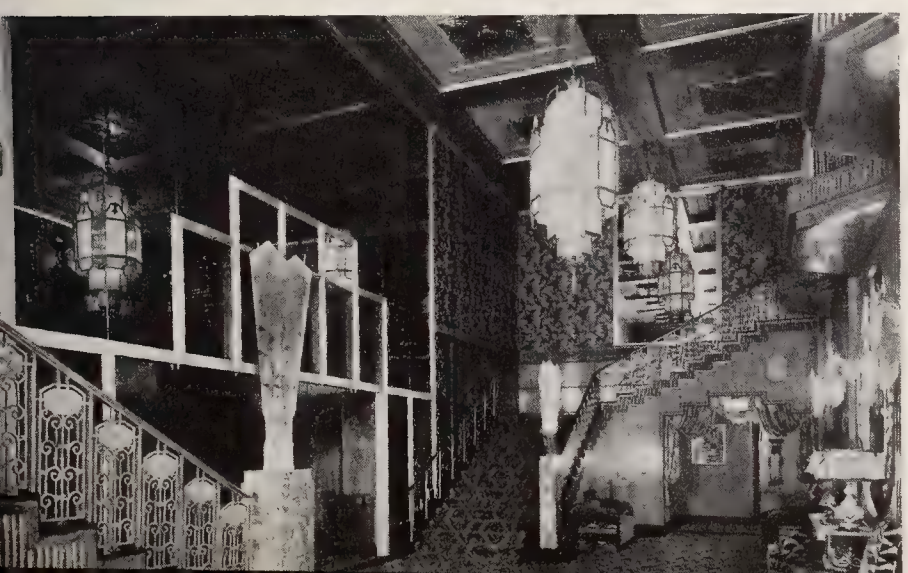
Equipment is new throughout and includes air conditioning facilities not possessed by the original house. Air conditioning is of the plenum, water chamber, down diffusion type, and supplies the foyers and lounges as well as the auditorium. Refrigeration equipment is by Wittenmeier. The new seating is by American Seating Company. Simplex projectors and Western Electric sound apparatus have been newly installed, while the projection room is further equipped with a new set of Brenkert spots.

The ventilation and air conditioning installation follows the most modern practices for the largest theatres in spite of the nature of this project. The toilet rooms and projection room are provided with individual exhaust fans so that there is no return air from these sources. The projection room is also provided with an exhaust fan which quickly gets rid of any smoke or gases due to a film fire and prevents it from returning to the air washer. The air washer is capable of handling 75,000 cubic feet of air per minute at a velocity of 500 feet per minute.

The completed entrance lobby (below), viewed from the vestibule, now forming an integral part of the entire theatre portion of the building. The materials are wood panels, decorative plaster, metal and carpet.

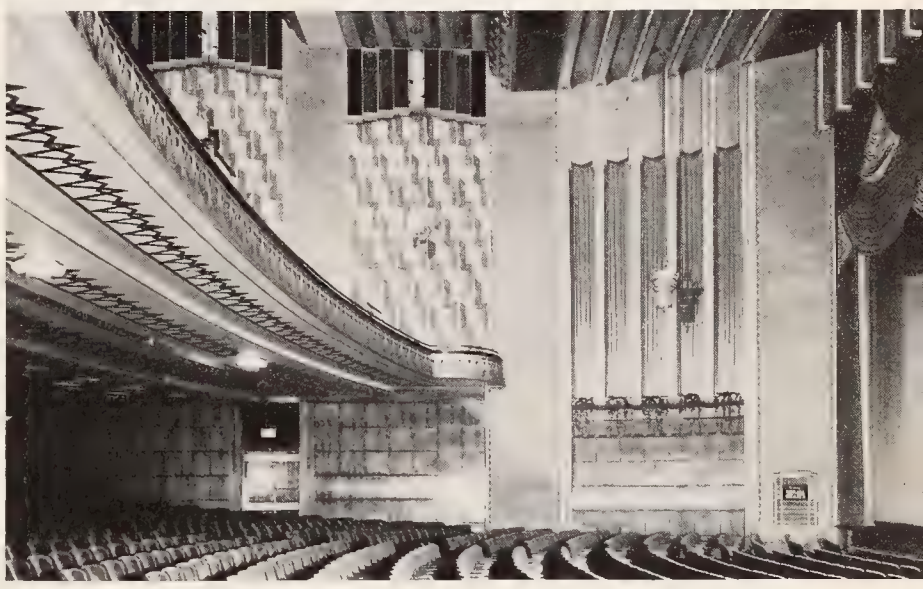


The main foyer as completed (below). The double staircases lead to a mezzanine level. They are of marble with wrought iron railings. The walls are lined with walnut trimmed with ebony, teakwood and amarinth.





The remodeled auditorium at the proscenium arch (below), a view inviting comparison with the third picture shown. Between wood panels are fabric patterns, while the boxes have given way to organ chambers.



The mezzanine promenade (below), a modern addition to the lounge and traffic facilities of the theatre which the original house did not have. This level was built into area beneath the rear of the single balcony.



The new projection room (below), with Simplex projectors, Western Electric sound apparatus, Brenkert spots, modern electrical boards and safety devices. However, the angle of projection remains about 23 degrees.



SOUND EQUIPMENT LEASES

1.—Licenses and Patent Factors

By LEO T. PARKER

A legal analysis of the contracts by which the majority of motion picture theatres have been equipped for sound

CONSIDERABLE discussion has arisen with respect to the rights and liabilities of theatre owners under the usual ten-year period lease contracts licensing the right, with many provisions, to utilize sound reproducing equipment.

It is well established law that any reasonable provision in a license contract of this nature is enforceable.

However, there are many complications and apparently ambiguous clauses which require extensive analysis in order to interpret these contracts.

I

Obligations Under Licenses

Care of Product

For instance, in the early days of the industry it was essential to use motor-generators and batteries because practically all of the equipment was operated with direct current and with disc turntables and other assembly parts, many of which are at present obsolete. Moreover, a complete revolution has occurred in the construction, since many changes have been made from the early battery operation to the present electric current operation. Therefore, the question often is presented whether the theatre owner is liable for loss or damage to equipment which presently is in his care but which is not being utilized or has been replaced with more modern equipment.

A theatre owner never is liable as an insurer of goods left in his care unless he makes himself so by the terms of a contract with the owner. Nor is a theatre owner ordinarily liable for loss of or injury to the goods due to an act of God or of the public enemy, nor for losses due to inherent defects in the goods, or other causes not due to negligence on his part.

However, he is required to exercise *ordinary* care in the custody of the equipment, by which is meant that degree of care which ordinarily prudent owners of similar businesses are accustomed to exercise in regard to equipment under like circumstances. Where such equipment is lost, stolen or damaged, the theatre owner may be liable unless he can prove that the damages were due to *no* negligence on his part.

Moreover, a theatre owner may automatically convert his usual liability under the "ordinary care" rule to that of an insurer, if he disobeys positive instructions given in the contract by the owner or licensor as to where and how equipment shall be kept.

A review of the higher court cases in which theatre owners have been held *not* liable for loss or injury to equipment discloses that the courts consider a theatre owner ordinarily careful who (1) employs competent workmen, (2) maintains the theatre clean and free from rubbish or other waste materials, (3) abides by the state and municipal laws, (4) equips the theatre with modern fire preventive water sprinkler systems and burglar alarms, (5) keeps the passageways clear, and (6) provides for efficient ventilation and heating.

In view of this fact it is advisable for theatre owners to demand the licensor to take possession of obsolete or other equipment which the latter has replaced by modern devices.

Obligation to Pay Service

ANOTHER important point is where the equipment has been paid for in full and the only remaining obligation on the part of the theatre owner is to return the equipment at the end of the lease period and to pay for the service, which in many instances is $25 per month for a single call of the service expert. In other words, many theatre owners are uncertain regarding the obligation of an exhibitor in the event he refuses to accept and pay the agreed service rates.

The answer to this question simply is this: If the contract between the licensor and the theatre owner is valid, the theatre owner is liable for failure to fulfill the obligations. Therefore, if the terms of the license contract do not violate interstate, state or city laws and regulations, and the licensor has fully performed his obligations assumed under the contract, refusal on the part of the theatre owner to accept and pay monthly service may subject him to suit for the full amount of the service charges specified under the terms of the contract. Moreover, if the refusal of the theatre owner to accept the service results in damage to the licensor, the theatre owner may be liable for such damages. In a situation of this nature it is doubtful that the licensor may legally refuse to permit the theatre owner to utilize the equipment, although such would be the case if the contract clearly specified this remedy.

Generally speaking, an action of replevin lies only to obtain possession by the owner of goods unlawfully in the hands of another. For this reason, although considerable discussion has arisen with respect to the right of a licensor to replevin equipment for failure of a theatre owner to accept and pay service charges, it is believed that the only legal remedy is suit by the licensor against the theatre owner for breach of contract. However, the fact that a theatre owner breaches the contract gives the licensor the right to withdraw all its benefits arising from operation and fulfillment of the contract.

For example, almost all contracts of this nature contain a clause, as follows:

"Upon termination or expiration of this contract or license by lapse of time or otherwise, the Exhibitor shall surrender the Equipment to Company in good order and condition, reasonable wear and tear due to proper use thereof in the manner and place and for the purposes set forth in this agreement only excepted. The Company may repossess the Equipment and may, for the purpose of reducing the same to possession, enter the Theatre or any other premises where said Equipment may be and without any legal proceedings whatever possess and remove said Equipment, and the Exhibitor agrees to co-operate in such removal. If this license shall be terminated by default, or if the Exhibitor permits any default hereunder to occur, whether or not Company shall exercise the option to terminate this agreement, Company shall thereupon have the right without notice and without any legal proceedings whatever to take immediate possession of said Equipment, or any part thereof, and for that purpose may pursue the same wherever it or any part thereof may be found.

"In the event the Exhibitor defaults in payments or otherwise breaches the provisions of this agreement, the Company shall also have the right to enter said premises and to render the Equipment inoperative by whatever means may, in the opinion of the Company, be necessary or expedient. The Exhibitor expressly agrees that in any of such events no claim will be made for

damage on account of such action or otherwise, and the Exhibitor further agrees that it will hold and save harmless Company and its agents from and against any and all claims for damages by any parties whomsoever on account of such action."

A clause of this nature in the contract simply means that in event of breach by the *exhibitor,* the *company* may enter the theatre premises and take away the equipment —or in any manner, as by removing the optical systems, render the equipment incapable of being operated. Moreover, the exhibitor is bound to co-operate with the company's agents, otherwise he may be liable.

Another clause commonly inserted in the contract is, as follows:

"In the event of failure of the Exhibitor to make any of the payments, naturally it would be difficult to prove the exact damage to Company resulting from such default. Therefore, in case this agreement shall be terminated by Company by reason of any such default, the Exhibitor shall pay to Company, not as a penalty but as agreed or liquidated damages, all sums accrued to Company hereunder to and including the date when Company removes the Equipment or renders it inoperative, and in addition thereto twenty (20%) percent. of all sums which the Exhibitor agreed to pay but failed to do so."

The validity of this clause is doubtful in some instances, because the courts invariably hold a contract clause void which requires a person who breaches a contract to pay to the other party a penalty. Obviously, if the company may prove that breach of the contract by the exhibitor resulted in the company's suffering damages to the extent of the mentioned 20%, it would render the clause valid.

The distinction between "penalty" and "liquidated damages" is that the former invalidates the contract clause for the reason that the courts have consistently held that no person may be penalized for breach of a contract. This is true because the other party to the contract has adequate remedy against a person who breaches it, as by suit for damages. The amount of damages recoverable may equal the actual loss sustained by the party willing but unable to fulfill the terms of the contract.

For the reason that the courts are in accord with the principle of having litigants compromise any difficulties outside the court rooms, the law is established that contracting parties may estimate or liquidate the amount of damages payable by a person who breaches the contract. This is called liquidated damages and a clause requiring payment of a reasonable amount of liquidated damages does not invalidate the contract, providing the complaining party may show with reasonable certainty that the amount specified as liquidated damages actually equals the pecuniary loss resulting from the breach.

Validity of License Contract

THERE ARE many conditions which result in a license agreement being invalid thereby relieving the theatre owner from further obligation.

The law is well settled that any seller who enters another state for the express purpose of transacting *interstate* business therein is subject to the taxation and other laws of that particular state. Failure to conform with such laws results in the contracts being void. The latest higher court case involving this point of the law is Mennen Company v. Stanley (153 Atl. 590).

Also, it is important to know that various states have enacted laws by which corporations and firms from other states that transact *intrastate* business are prohibited from filing suit against citizens of the state unless certain requirements are fulfilled, such as obtaining a permit to transact business, and file certain papers with the Secretary of State. However, this rule is not applicable to firms which transact *interstate* business.

For illustration, in a recent case—General Talking Pictures Corporation v. Shea (49 S. W. [2d] 359)—it was alleged that on the fourth day of February, 1929, the General Talking Pictures Corporation leased and delivered to a theatre owner property consisting of two Phonofilm sound reproduction boxes, two preliminary amplifiers and fader control, one "B" amplifier and power supply unit, one set of loud speakers, and tubes necessary to installation in the theatre. The theatre is located in the state of Arkansas, and the General Talking Pictures Corporation is located in New York.

In other words, the lease of the talking picture machine in question was entered into between the parties in the State of New York on a rental basis covering a term of ten years with an agreement on the part of the General Talking Pictures Corporation to ship and install the same in the theatre in the State of Arkansas and, after

(*Continued on page* 59)

WHOM MAY YOU LEGALLY EJECT?

By M. MARVIN BERGER

Member New York Bar

"CAN I REFUSE admission to anyone I please? Once having admitted a man, can I ask him to leave the theatre even though he has created no disturbance?"

These questions are contained in a letter received from the manager of an upstate New York theatre, who was faced with these problems last Summer.

A number of women patrons had been complaining about men sitting in the theatre in their shirt sleeves, with the result that this manager had instructed his staff not to admit any man in shirt sleeves and to request any man removing his coat in the theatre to put it on again.

A man who had been asked to put on his coat, refused to do so and when requested to leave, demanded to see the manager. Upon his admission being returned to him and upon being given a choice of leaving quietly or being made to leave, the patron left, threatening to bring suit for being expelled. Suit was never brought, but the manager requests an explanation of his rights in the matter.

In New York and generally throughout the other States, it is held by the courts that the fact that a theatre is licensed by the city authorities and is planned for the entertainment of the public, does not make it a public institution.

The owner of a theatre is still a private individual conducting a private business and is in complete control of house and audience. He may exclude or admit whomever he chooses, excluding one because he is objectionable to the patrons of his theatre, or denying admission to another because his dress or personal appearance may distract the attention of the audience, or refusing another because of his objectionable conduct on a previous occasion.

The only exception to this rule is that by statute in many States he may not exclude an individual upon the sole ground of race, creed or color.

An individual who has been permitted to purchase a ticket is considered in the eyes of the law to have made a contract with you. By the terms of the contract, in return for the price of admission you give him permission to enter the theatre and watch the performance. If you decide to revoke your permission, the ticket holder can be made to leave, and in that case he is entitled to a return of the money he paid for the ticket.

If upon request, the patron refuses to leave, he may be removed by the use of a reasonable amount of force. By returning the price of the admission, you free yourself from all liability and only in a case where unnecessary or unreasonable force is used in the ejectment of a patron, or where he is insulted, may liability arise.

In getting an individual to leave the theatre with a minimum amount of unpleasantness, tact and good common sense are essential. The manager, or in any event someone with more than ordinary authority, should handle the matter.

As a preliminary it is always advisable to request the patron to step into the manager's office, thus avoiding a possible disturbance in the audience.

Bodily removal should be resorted to only when all other means fail, and if it becomes necessary, it should be employed, as is the practice in a number of circuits, not by an employee of the theatre but by an outside police officer.


CINEMA

CONSTANTS IN MODERN THEATRE DESIGN

By ARMAND D. CARROLL

Summarizing those basic elements which distinguish the new motion picture theatre architecture and make its patterns alive

NOVELTY and the spectacular seem to have a greater influence in theatre design today than ever before. The architect in planning a theatre today should achieve the most flexible scheme possible, to permit any type of entertainment.

The sight lines and acoustics are of extreme importance and the architect should bear in mind certain engineering facts—for instance, that an oval-shaped roof is the most perfect for acoustics. This has been definitely determined by acoustical experts. An acoustical expert should also be consulted in regard to certain architectural features, even though the ideal form and shape of the room have been decided upon. Many auditoriums of proper proportion and shape have been ruined acoustically by small, unimportant architectural features that formed deadly "sound spots." A short consultation in regard to these features or as to the proper treatment would have eliminated this complaint and saved later trouble and expense.

Probably one of the most important features that a theatre architect should strive for today is to create the effect of intimacy in the auditorium. The "new" theatre which in its design embodies a large proscenium "moulding" or frame, immediately defeats the idea of intimacy in design between the stage or screen and the audience. It seems to form a definite wall or barrier, separating the stage from the auditorium.

One of the most successful examples of creating this intimate effect has been obtained in the Rockefeller Center Music Hall. The side wall balconies or ramps leading from the stage to the first row in the lower balcony form a secondary "stage," or dancing strip, for the chorus or principal performers. The reason for the effectiveness of this arrangement is obvious. It brings the performers closer to the audience, adds another feature for effective lighting schemes, offers producers more opportunity to present large spectacles and, in the wide house, makes the side wall seats more desirable.

Any schemes or tricks that the designer can evolve to bring the audience closer to the stage, in more intimate contact with the performers, should be fully developed into sound architectural and decorative motifs.

With the great wealth of building and decorative materials at his command, such as concrete, steel, structural glass, metal alloys and modern wall covering materials, the present day theatre designer has been able to originate a distinctive style of architecture. With these modern materials to work with, the architecture should be spirited, live and direct, the color restrained and metallic, with detail reduced to a minimum, but graceful and exquisite, and the result a building united in a symphony of form, rhythm and color.

With such materials, why should a modern theatre building be a copy of one of antiquity? This would be appropriate only when similar conditions are to be satisfied and only in rare cases would a Greek temple, for instance, meet modern requirements. On the other hand, a radical and conscious departure from tradition would not lead to the goal sought.

An attempt to produce illusion is contrary to the spirit of architectural design in its serious aspect. This refers in particular to the so-called Spanish and Italian "outdoor effects," which are not in accordance with accepted standards. The New Theatre should also be devoid of *applied* ornamentation and costly trimmings. *The one focal point should be the stage or screen.*

The designer will depend entirely upon form, color and lighting for his effects. With these as a medium, emotions and color effects can be expressed momentarily. The designer will know the visible effects of color combinations and also their effect on varied color surfaces.

Other points to be desired may be summed up generally as follows:

1. Continuity of line (such as we find in the stream line of an automobile, the modern steam ship or in the long, unbroken lines in apparel fashions).

2. Contrast in colors or materials and contrast in light and shade created through definite angular mouldings and broken planes.

These features should be frank and honest interpretations, avoiding any imitation in materials.

story-teller of a new world

PHOTOMONTAGE BY IRVING BROWNING

● At left—the motion picture and all its world, pictorially in a nut-shell!

One is not sure whether the nut is Mr. George Schutz, editor of Better Theatres, who thought of it, or Mr. Irving Browning, photographer extraordinary and master of montage, who committed it. Mr. Schutz thinks like that, and Mr. Browning sees like that. But in its studied symbolism it does tell things factual about this business of ours—a something that cannot be played on a piccolo or written into words.

There are, of course, stories that pictures only can tell, and one of them is the concept of what it is all about, if anything, or perhaps everything.

We are reminded in this pictorial pattern of what this motion picture industry really is—an expression through and by mechanism, by and for the masses. We are told here again in discreet pictorial tones that this business is rather more a service to the wishes of the millions than it is an enterprise of stocks and bonds and tangibles of real estate and such. What this montage-ensemble on the opposite page says and infers about those master-minds who thought that the motion picture was evolved for the service of super-corporations, super-circuits and supermen would be really profane if it were spelled out in words!

In this set of inferences drawn by the camera's recording of light and shade we have a map of where the motion picture is going, and how it gets there and whom it gets there for.

The poets sing for the reviewers of the literary supplements. The novelists write for the circulating library and the minority who have enough imagination to make their own pictures out of words. The costly, expensive and wasteful stage serves the metropolitan few, and the Opera is but a withered flower of a medieval art that died.

But the motion picture, encompassing all of the powers of all the older arts, brings to the millions invitation to excursions into the land of heart's desire—it is the prayer wheel of the wish.—TERRY RAMSAYE.

A THEATRE ARCHITECT VISITS EUROPE

By S. CHARLES LEE

And now off to Vienna and Berlin — a report with which we reluctantly conclude this sparkling series

VARIOUS GERMAN dialects are spoken throughout Austria. Not that this makes any difference to me, because I can recite the one German poem that I know in my *own* dialect and they can either understand it or not without adding the least to my discomfort. The important thing is that German is the basic language, and the written German constitutes their newspapers and advertisements.

The first thing the traveler wants to do in Austria, if he comes by way of Italy, is eat. After guzzling spaghetti in all its various forms for a few weeks in Italy, some good old-fashioned cooking without olive oil is the order of the day. It is needless to mention coffee—good coffee on the Continent is harder to get than good liquor in America. It seems that everyone has his own way of spoiling coffee. It's a league, and they must compare recipes, because no one could make coffee that badly without help. The Austrians, having been isolated during the war, must have revolted and now they alone make coffee that is drinkable.

To capitalize on this, Austria has many coffee houses built in a very reserved style with spacious, heavily upholstered side booths. It is customary to enter a coffee house about noon and select the booth best fitted to your purpose. The waiter, instead of bringing you a menu, brings all kinds of newspapers and magazines, and you can get periodicals printed in any language. The waiter then moves away and never bothers you for an order. You call him when you feel like eating and order what you like, usually without a menu. The waiter brings the food and does not leave a check or collect for anything except the pastry, which you pay for as you take it. When you are through reading and eating, which usually is about 3 o'clock, you call the waiter and he asks you what you ate, then charges accordingly. Never does the waiter approach without being called, and you can sit all day and night if you care to, play cards, in general, make yourself at home. These coffee houses get all of the matinee business.

Opera is very popular in Austria, and the motion picture is probably next. As Maurice Chevalier's "Love Me Tonight" was advertised extensively, I decided to see the performance. Approaching the theatre I was greeted by a marquee carrying no advertising except the name of the theatre. I walked into a large center foyer, which was about 60 feet wide and 100 feet long. In the center of this lobby were two branch lobbies, each about 60 feet wide, extending either side. In the centre of this Maltese cross plan was the box office. I was shown a plan of the theatre made in different colors. Each color represented a different-priced seat, and the price varied directly as to sightline. Side seats were less expensive than center seats, and the price changed on a grading scale. Likewise the price was lower near the screen. I selected the seats I wanted for the second show, to start at 9 o'clock.

I waited by the box office until nine. Nine-ten came around and no people came out. I waited until 9:15 and continually peered into the dark foyers that seemed to lead from either side of the entrance foyer. At 9:20 I began to investigate the back part of this foyer and found a pair of doors. Going through them I found myself *out on another street* and there was the theatre on the other side of this street! They should have had a green line so that a New Yorker could find his way around. I crossed the street and entered the lobby, where I was obliged to check my hat and coat at 5c per item. I then entered the auditorium and found myself looking into 4,000 eyes. The reason for this is that you enter the auditorium alongside the screen and find yourself facing seats.

I was directed to my seat without a tip. It was just as well that I was 20 minutes late, because the advertisements were still being shown on the screen. There was a

(*Continued on page* 60)



To the left is the author in his more usual role of architect, designer of many an extraordinary theatre, once more returned to his Los Angeles headquarters from the travels which this publication has been permitted to turn into instructive entertainment for an industry.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

SOUND EQUIPMENT TODAY— AND ITS MARKET

By AARON NADELL

The second of three articles on technical and commercial developments of recent months in the field of sound

IN THE CONFUSED and tangled picture of sound, among the new opportunities, new possibilities, (yes, and new chances for mistakes) which have interested exhibitors during recent months, the question of the "service charge" seems to stand out. Mention of it arouses interest immediately. Possibility of reducing service charges, or of eliminating them altogether, seems to appeal to exhibitors more strongly than any other change now open to them.

It is an attitude, as will be seen, not altogether justified by the facts.

Service charges do not exist in a vacuum. They do not exist without reason. They can be called by some other name, but cannot be abolished. A *fixed* service charge can often be eliminated. Total service costs can, very often, be reduced. Some form of service charge must always remain.

All equipment needs maintenance and attention. Someone must perform that labor, therefore someone must be paid for it. It may be the projectionist. It may be a sound technician hired for the purpose. It may be the service engineer of the manufacturer of the equipment. It may be a company of consulting engineers organized to render just that service. But the work must be done—and done competently—or the show will break down. The real opportunity offered by present conditions is the opportunity (in those locations where it seems advisable) to reduce the total amount paid for maintenance labor through the method of calling the service charge by some other name. The actual problem of the exhibitor is merely how he can arrange to have this work—by whatever name it is called—done most satisfactorily and at the least possible cost.

Service and Equipment

Although there is no direct or necessary connection, commercial practices of the past and present link maintenance labor charges very closely with the cost of maintenance parts and repairs. The reason for this seems to be that both have almost always been taken care of by the same personnel. But since practice relates the two problems in this way, it follows that the cost of one will be influenced by the steps taken with regard to the other, and obviously both will have to be taken into account whenever either is considered.

If, for example, the necessary service work is to be performed by the projectionist, he will be the logical man in most cases to select the type and make of parts and replacements to be used in such work. If the maintenance work is entrusted to a representative of the manufacturer of the sound system, then that manufacturer will most often sell or recommend the necessary supplies. If sound service is in the care of a salaried technician, that man will also be the logical person to perform the functions of sound purchasing agent.

IT IS, OF COURSE, in no way essential that the two functions of sound service and sound purchasing be performed by the same man. In many theatres today the projectionist takes care of the necessary maintenance work, and the manager does the buying. But in such cases the manager is nevertheless influenced in his purchasing decisions by the advice of his projectionist. It is possible in many communities to have the servicing done by a firm of engineering consultants and still leave the purchasing in the hands of the manager or the projectionist. But under this arrangement also the recommendation of the men who actually do the service work carries the heaviest weight. It is obvious that the method of obtaining parts will always have an important bearing upon whatever arrangements are made to secure performance of the necessary service work. These are not two separate problems, but related and interlocked problems.

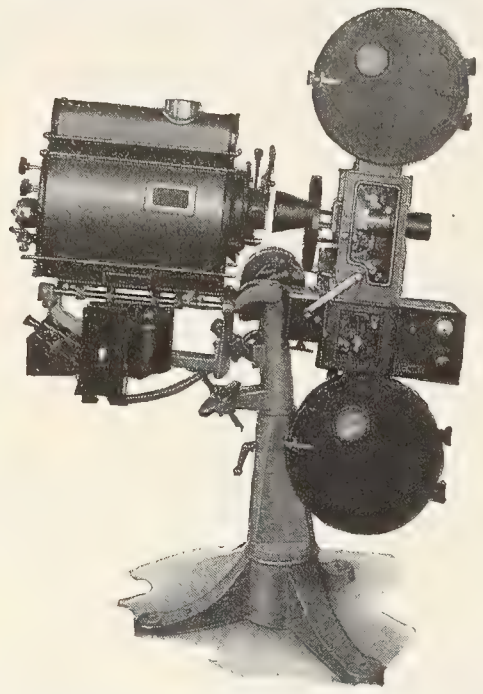
Economies are possible in connection with service work. Economies are also possible in connection with the purchase of parts. The practical question to be decided is which arrangement, covering both of these factors, will result in the greatest net saving, consistent with a good standard of quality and a high margin of safety for the show.

Service Methods and New Equipment

Installation of modern equipment, or modernizing of old, may or may not be desirable, according to circumstances. That is a question to be considered more fully later in this discussion. At the present moment, interest in the question of modern or modernized equipment may be confined to the fact that that consideration also, as well as the matter of purchase of routine supplies, has an important bearing upon whatever decision may be made on the subject of service methods.

It is, for example, logical to suppose that the latest and simplest types of apparatus may require less servicing than the earlier, and in some ways more cumbersome models. Practically all the newer equipment operates directly from a power line and requires neither batteries nor motor-generators. In many cases, the projector drive mechanism has been greatly simplified. Amplifiers are more compact, with fewer switching arrangements and less intricate wiring between panels. For any given power the equipment in general is smaller as well as simpler. And the benefits, not only of the latest improvements of the laboratory, but also of some years of experience with sound equipment in practical

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Projection Optics Co., Inc., Rochester, N. Y.

theatre operation have been built into it. It is naturally to be expected that such apparatus will require a minimum of attention and repairs.

Regardless, however, of improvement in design, replacing present equipment with a newer type carries with it the same result, so far as service is concerned, as trading in an old car. The sound system that has been in use for some years will in many cases be approaching the point where extensive repairs to the wearable parts become unavoidable. Many theatres have already made such repairs. Some of the first to be installed are now coming close to a time when a second cycle of expensive replacement will be in order. Seen from the point of view of the service question, the installation of new equipment has the advantage of postponing the possible necessity for extensive overhauling to a period several years in the future. Moveover much of the new, highly simplified equipment should never need the very thoroughgoing overhauling required periodically by some of the earliest models.

FROM THE POINT of view of service, then, the newer equipment is likely to need less attention than the earlier types (only experience can confirm what is now no more than a probability), while installing it defers, at least, if it does not altogether avoid, the call for expensive repair work made necessary by years of wear.

There is, however, the other side of the picture. It is likely enough that the later models will need less servicing than the earlier models even later on. But for the immediate future, the apparatus is new. Whatever flaws it may have—of the kind that can only be revealed by the strain of long-continued operation under practical projection room conditions—remain to be discovered. The proper methods of dealing with them remain to be discovered. For the time being, servicing the newer equipment may call for greater initiative and broader training than servicing the old. The use of the manufacturer's own service staff, enjoying the support of the laboratory in which the apparatus was designed, or the use of a sound technician of a high degree of competence may, for some while to come, be of much greater importance in the case of new equipment than of that with which everyone concerned has had ample time to become thoroughly familiar.

Those recent developments which offer new opportunities to the exhibitor with respect to service work are then to be considered in the light of three interrelated questions:

1. Necessary maintenance work must be done. What is the most satisfactory and economical method of providing it?
2. Maintenance and replacement supplies must be bought. What is the most economical and satisfactory method of purchasing them?
3. New or modernized equipment may be desirable. How does that possibility react with the two previous considerations?

The practical courses open to the exhibitor are (a) service by the manufacturer of the equipment, (b) service by a salaried technician, (c) service by the projectionist, (d) service by consultants.

These possibilities, as will be seen, are not mutually exclusive. The manufacturer of the equipment may, and in many cases will, offer more than one kind of service, sometimes at a very considerable variation in rate. Most often it is the projectionist who takes over that portion of the work which the manufacturer abandons. Or again, service by the projectionist by no means excludes use of engineering consultants for special problems. Some of the many interlocking possibilities may become clearer when each method is described in greater detail below.

Service by the manufacturer has been a very common practice in the past, and often under a fixed contractual arrangement. According to the most common form of such contracts, all service responsibility rests with the manufacturer of the equipment who also furnishes (and bills the theatre for) whatever supplies may be needed, and whose shops do the necessary repair work. Other theatres, serviced by the manufacturer of the equipment under very similar conditions, interpret their contract to harmonize with the purchase of some of their supplies from other sources.

Still other theatres operate under an arrangement that permits them to call upon the manufacturer's service department whenever they wish, based on an established service charge for each service visit, but without any fixed number of service calls and without any obligatory periodical service fee.

A more recent arrangement is a modification of the first method described, under which both the periodical service and all necessary parts and repairs are furnished by the manufacturer at a single fee, very little larger than the service charge alone.

Projectionist as Service Man

No matter what service arrangements are made the projectionist always has a large share in the responsibility. In many cases it will be advantageous to let him have all of it. No additional service fee is required. The projectionist in many theatres does a large part of the actual work of making repairs. In all theatres he will do the greater part of the work of routine inspection. His opinion as to how well apparatus and supplies have performed in actual service must under any arrangement be an important factor in guiding the activities of the actual purchasing agent. No one else can do these things as well as the projectionist. He is the man who lives with the equipment, who sees it and hears it every minute it is in operation.

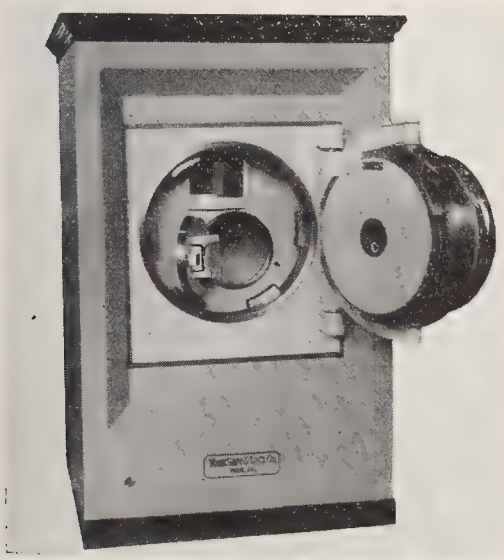
In many theatres today the projectionist adds to these responsibilities full power of decision, or at least a veto power, in the purchase of supplies. In many he undertakes full responsibility for detailed inspection and routine repairs and in addition, recommends steps of modernization or other modifications of the equipment. He does these things whether the theatre uses a manufacturer's service or not, whether it retains a sound engineer or not. The present trend seems to be to allot larger

and larger portions of service responsibility to the projectionist, as fast as he seems willing and able to absorb them.

Projectionist responsibility for service affords the maximum concentration of all responsibility for operation and operating economy. When the man who operates a machine also keeps it in good order, buys the supplies it needs and recommends what changes should be made in it from time to time, there can be no possible question of where credit belongs when things go well or where the blame belongs when things go badly.

If, however, the projectionist, as is sometimes the case, is unwilling or perhaps unable to take full responsibility, it is still possible to combine the benefits of service by the projectionist with the benefits of a partial use of some other means of service. A fairly large group of theatres can leave routine service problems in the projectionist's hands and retain a very small staff of engineers to deal with unusual cases. In many theatres the projectionist is responsible for the normal routine of service work, but the manufacturer's service engineer is called in to help in matters of exceptional difficulty. Where the projectionist has an important voice in the choice of supplies, it is still a common practice to limit his responsibility to that of naming acceptable makes and types of apparatus —out of the list furnished by him as suitable for use the manager or his representative then selects that make or type which can be obtained at the lowest price. The tendency seems to be to confine maintenance responsibility to the projectionist, sometimes entirely, but most often upon terms that will give him special engineering help in special problems, and that will cause him to share with the manager the responsibility for economical purchasing.

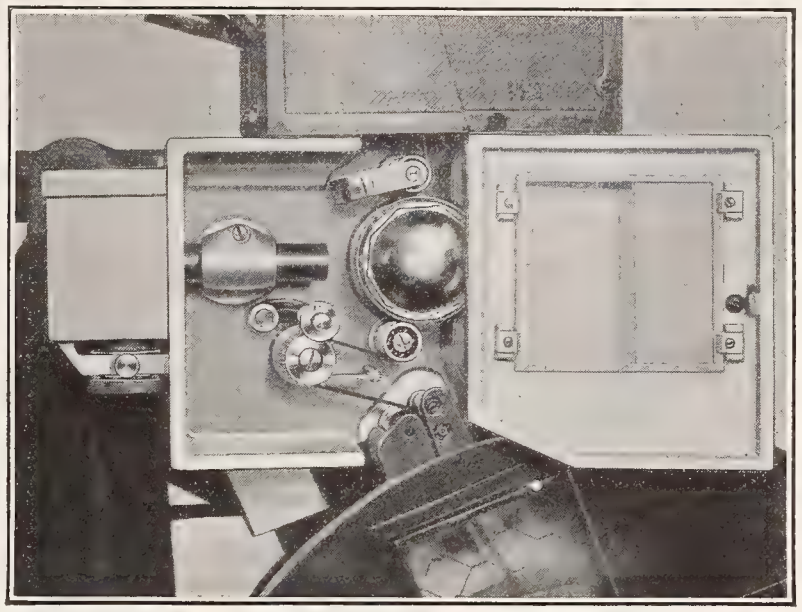
[*In his concluding article in this series, to appear in the May 6th issue, Mr. Nadell will discuss methods available today for modernization of the projection-sound facilities, and the factors determining cost.*]



Safe recently developed by the York Safe and Lock Company, designed primarily as a protection against the daylight holdup. It is fitted with a revolving type depository unit and receiving compartment. By rotating this revolving drum about 180°, the bag falls into the compartment below. There is no direct opening from outside to inside of compartment.

GET OUT AND STAY OUT OF THE RED

Sound-wise exhibitors are pulling themselves out of the red by eliminating excessive weekly payments and service charges by the installation of Le ROY sound equipment.



Yes, Mr. Exhibitor, Le ROY engineers long ago visualized the present exacting requirements for reproduction of high fidelity and wide range recordings. Consequently, it has never been necessary to revise the design to keep pace with the improvements in sound recordings. Le ROY is always several jumps ahead. The simplicity and ruggedness of Le ROY equipment makes replacement of parts practically unnecessary.

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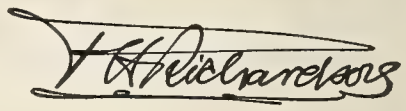
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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





THE PROBLEM OF SCREEN ILLUMINATION

A SOUTHERN Illinois exhibitor (who requests that his name and location not be published, writes, "I have for years found your writings interesting and highly valuable, and from your advice I have been able to check up on many things and not only improve my shows (I own three of them), but also reduce expenses quite a lot. I have always had the feeling that you were one upon whose advice we might depend in the sense that the advice is always honestly given. You have made mistakes, but always you have admitted them and not tried to side-step. Also, we fellows out in the sticks feel that your advice is never tinctured with commercialism, as is the case with so very many.

"And now may I ask your advice: We exhibitors in this section have for many years met at a little dinner once each three months. There is no organization. We just meet, eat and talk over our various problems. The last dinner was yesterday, and there was considerable talk of screen illumination. Some believed a certain degree of illumination was best. Others had other views. It was finally suggested by one that we ask your opinion as to just what screen brightness is best, and I was delegated to write you on the subject. Will you therefore advise me?"

First of all, may I be permitted to thank this good friend most sincerely for his words of appreciation. And now to the question:

It is indeed a big—perhaps the most difficult single question that could be asked, and a very important one too The matter is right now in process of investigation by the Projection Practice Committee of the Society of Motion Picture Engineers. I head a committee charged with the task of making measurements of screen illumination in theatres of various classes, and observations as to what seems to give best general results. It is a big job and will take time. What the final outcome will be remains to be determined. Meanwhile we may discuss some of the many problems involved, which discussion may be of some help to our Illinois friends, as well as to other exhibitors, managers and projectionists.

In the first place let it be clearly understood that any standard of screen illumination which might be set up cannot possibly be made to apply to all parts of auditoriums, especially wide ones, so long as metallic-surfaced or other narrow-angle screens be used. All such screens have fade-away in more or less pronounced form, and a screen brightness which would provide comfortable viewing in the center of the house would be progressively too low at varying distances on either side of the center. Incidentally it would seem time that the industry come to an understanding of the fact that, save in very narrow, deep auditoriums, only a screen surface of high powers of diffusion can give best results to the entire audience.

The best screen illumination is that which provides the clearest vision with greatest eye comfort for the greatest number of theatre patrons. There can be little question but that the greatest eye comfort will be provided by a screen of high diffusion powers. Illuminated to a value which will make all photographic detail contained in the film photograph visible to the eyes of audiences, viewed as a whole, and *no more*.

Viewed as a whole, however, contains a catch, because of the fact that there is a very decided difference in keenness of vision in different individuals, which fact seldom is taken into account by theatre patrons. Patrons entering a motion picture theatre usually come into a dimly lighted auditorium out of a much greater degree of illumination. They face a bright screen, or a screen on which are bright points. The result of that combination is that they are temporarily rendered almost totally blind to everything except the screen. They grope around and seat themselves in the first seats available. Even with ushers available, the average person seldom selects seats to the best advantage. The net result is that very often those of keen vision are found down front, while those able to see less well are farther back, perhaps in the rear rows of seats.

This condition, which is one the exhibitor is and probably always will be powerless to control, makes it impossible to lay down any hard and fast rule for screen illumination which will be universally satisfactory, even were there no other complications. Unfortunately, however, there are others aplenty, to most of which I have time after time directed the attention of exhibitors, managers and projectionists, as well as the Society of Motion Picture Engineers.

First of all, there is nothing even faintly approaching uniformity of printing density in the productions released, which condition forces projectionists either to be continually altering light values (not a practical thing to do), or having the screen intermittently either flooded with light or too dimly lighted.

Naturally, in order to successfully lay down any standard of screen illumination it is first necessary that producers adopt and maintain some universally applied standard of printing density. That is a fact too obvious to admit of argument. The Projection Practice Committee of the S. M. P. E. is now endeavoring to secure action by producers along this line.

Secondly, there is the auditorium illumination factor to consider. Given a print of standard density the screen illumination which would be best in one theatre might be too high or too low in another, by reason of differences in auditorium illumination.

In considering this it must be remembered that the whole screen image is made up of contrasting shades of light. With that fact in mind it is not difficult to understand that any light reaching the screen other than that coming from the projection lens and falling upon areas thereof will in the very nature of things decrease the contrast values of the light shades contained upon those areas. Such extraneous light will not appreciably increase the illumination of bright spaces in the screen image, but will certainly tend to turn the darker shades into lighter ones, and thus *reduce the contrast*. This is so obvious that no supporting argument seems necess. We also surely must realize that with contrast reduced, the beauty of the picture also is reduced, and its smaller photographic detail made less visible.

And now I will spring what is, so far as I know, a new one (I am not certain I am right in this and would like to hear from the optical gentlemen): In the eye an image is formed of the screen image. If light other than the light from the screen enters the eye it of course will be spread over the screen image and all parts thereof. The question is, would or would not this light reduce contrasts the same as would extraneous light flooding the screen image on the screen. It seems to me it must be so, yet apparently it is not so. Just what is the answer?

Returning for a moment to the main question under consideration: Were we to illuminate a screen with 15-foot-candle (screen center, of course—with our present projection optical systems there is no such thing as even illumination all over a screen, nor can there be except at the expense of huge light loss), it still would be quite possible to illuminate the auditorium to a point where the screen image would only appear as a faintly defined object having little or no photographic detail. It then is very evident that screen and auditorium illumination are interdependent, and before any standard of screen illumination can possibly be set up which will be right for any individual theatre, all details of auditorium illumination must be known—including the exact value of extraneous light reaching the screen surface. Some problem, what? Any standard of screen illumination fixed with intent to be applied in all theatres, would, and in the very nature of things, could be nothing more than a compromise.

But we have not yet set forth all the difficulties to be encountered in such an attempt. There is the item of viewing distance. As viewing distance is increased, screen brightness must also be increased (picture size remaining constant) if visibility is to remain unaltered. This too presents another problem by reason of the fact that viewed with relation to viewing distance, increase in picture size acts much the same as does increase in illumination, though exactly how far this holds true is not, so far as I know, yet exactly determined.

Still another item of importance is glare spots. Largely by reason of 20 years of my preaching, their number now is materially decreased, but we still have managers and exhibitors who apparently have no conception of the highly injurious effect of such spots of light, or of the fact that they work steadily but effectively against the box office by inducing more or less heavy eye strain, as well as by reducing the beauty of the screen image.

To answer your question completely, Illinois, would require at least a year of hard work and entail a cost of many thousands of dollars. Even then it is extremely doubtful if an answer could be given which would enable exhibitors, managers and projectionists to determine the exact screen illumination best for their theatre. This is for several reasons, one of which is the varying reflection powers of individual screens, including powers of diffusion. It is not the light incident upon the screen which counts, Illinois, but the amount of light the surface will *reflect,* and that is no constant factor by reason of the fact that the reflection power of a screen today may be very, very much higher than it will be after an extended period of use, plus perhaps a cleaning or two. Coming down to brass tacks, leaving out everything except such information as it is possible to set forth at this time with confidence, we of the Projection Practice Committee are just now starting a work which we hope will supply a foundation from which a real start on this problem may be made. It is going to take a lot of time, however.

Broadly, about all that may now be said is, avoid glare spots of light as you would avoid a rattlesnake. See to it that no point of white light is visible from any point in your seating space when looking at the screen. If you detect such a spot, big or little, cover that point the very first thing you do. Don't imagine that because it does not seem to affect your own eyes, it will not affect the eyes of others. Eyes differ widely in this respect. A white frosted globe of indirect lighting fixture is such a spot, if it be visible to the audience as it looks at the screen. It may be a very bad one.

Secondly, see to it that as little light as possible from any point other than the projection lens reaches the screen surface, or any point close to it. Thirdly, keep the auditorium illumination as low as practicable near the screen. You may use considerable illumination further back, always provided no direct rays from the light be permitted to reach the screen.

Having done this, proceed as follows: From some production select a reel having as nearly as possible average density throughout its length. By this is meant that the reel should have no very light or very dense scenes, and that its printing should be, as nearly as you can judge, of average density. Project this reel, having invited as many people as you think proper to be present at the experiment, using the maximum screen illumination possible with your equipment. Then, having first made all adjustments necessary to secure normal results (this may possibly involve change of carbon diameters), project it again with somewhat reduced amperage. Repeat this process until the picture looks dull, or until some of the photographic detail is lost, making careful notes of amperage and results each time.

It then is up to you, in collaboration with your guests (if you think it best to invite guests), to decide which light value seems to be best in your theatre—remembering, however, that each week your screen will have slightly lower reflection values, which means that to maintain what you have established in screen illumination, your amperage must be occasionally increased a trifle.

It has been suggested by competent projectionists that it would be better to use a newsreel for making the foregoing test. Personally I doubt that, but the idea is presented for your consideration. In such a reel you would probably have all manner of bright and dark scenes and very likely a wide diversity of density of printing.

There, Illinois, that is the best I am able to offer at this time. It is far from perfect, but we hope some more effective way of handling such things will be evolved later.

A VERY CLEVER PROJECTION STUNT

THROUGH THE courtesy of the management, I was permitted to view a performance of the musical comedy entitled "Flying Colors," in the course of which a very clever projection stunt is pulled off. Having been told of this and assured that the projection room was so small that the projectionist had to stand outside, I very naturally rubbered around, but I was unable to locate anything except the usual way-back-up-yonder projection cubbyhole found in legitimate theatres—and still occasionally in motion picture theatres. Investigation disclosed that this whatchamuhcallit contained nothing but an assortment of spots.

The show started, and for considerable time nothing out of the ordinary happened. By and by, however, motion appeared on a screen, and a glance back disclosed a lens. At intermission we proceeded to investigate.

Just back of the rear row of main floor seats, beside the center aisle, we discovered a "projection room" approximately 2 feet, 6 inches wide, perhaps 5 feet long, and maybe 5 feet, 6 inches high. Inside this was one of the Simplex-Acme projectors, threaded with a small footage of non-flam film. The upper section of the operating side of the "room" was arranged to slide down and the projectionist, Brother O'Keeff, stood upon the outside. He had to! The whole thing was able to get past the authorities because of the very small footage of non-flam film used. I don't know how much, but it could not be in excess of 300 feet.

It seems the producer was stuck! He wanted to realize a certain effect that could only be achieved with approximately level projection. Finally the projection department of Loew's was appealed to for aid, whereupon Lester Isaacs, director of projection for the Loew circuit, got busy.

At one point in the stage proceedings the whole company came on, danced, sang, etc., and then piled on a farm wagon parked in the stage center. They were going for a hay-ride. Now the wagon itself could not be shown, since it is customary—in fact, quite fashionable—to have the wheels rotating, and these wheels were of the non-rotatable variety. So Mr. Isaacs made a projector aperture mask which blocked out the body of the wagon, leaving the faces of the riders visible when the motion picture of a road (taken from the front of a moving auto) was projected on a screen in front of the wagon. By golly, the illusion was great! The party seemed to be actually riding along a road.

Both the management and Lester Isaacs are entitled to plenty of credit for pulling what was, under those conditions, a new

and most effective projection stunt. We thank the management for bringing it to our attention, and for the privilege of seeing it in operation.

A WELL PLEASED PROJECTIONIST

B. RABO, projectionist of the La Vista theatre in Hollis, Okla., hands us the following bouquet:

"Dear Dad of Projection: I certainly do keep up with the BETTER THEATRES and oh, boy, am I *for* it! I see where a number of projectionists are gasping for projection breath by reason of the fact that friend boss will not supply needed repair and replacement parts, which is (deleted) tough. I was once situated like that, but my troubles are now over, for I have a boss who will get anything needed to keep projection right up to the top top-notch, without a bit of argument over it. Isn't that nice?

"We are now on the fifth month without a stop other than when the power went flooey on us. Friend Boss, Mr. Watt Long, is tickled a brilliant pink to have things run so smoothly. 'Tight' managers might, with profit to their box offices, reform to the extent of permitting the projection equipment to be kept in first class condition. It means a much better show, and a better show means more money rolling across the box office window shelf into the cash drawer. Give the projectionist a chance and the money thus thrown into the projection equipment replacement pool will return very soon, leading other dollars by the hand."

Correct, Brother Rabo. Your manager has acted wisely and what you say is entirely correct.

VIBRATION ABSORPTION

IF YOU HAVE a motor-generator or other equipment which communicates vibration to the floor, where it may appear in the form of sound, you may absorb it by setting the machine on (a) thick cork, (b) thick, soft rubber, (c) perfex, (d) coil springs.

The first three may be obtained through your supply dealer. If you wish springs, which I myself hold to be best since they do the trick well and thoroughly and last indefinitely, I will be glad to supply you with an address where they may be had from a manufacturer who has had considerable experience in making springs for exactly that purpose.

Four coil springs 6 inches long, 3 inches outside diameter, made of 5/16-inch round steel, will absorb all the vibration of an 800-pound machine and be capable of carrying a much heavier one. These springs are ground flat on each end.

REAR PROJECTION AND SOUND

MERLE BURDETT of the Lyric Theatre in Casey, Ill., asks, "A situation has arisen which has me puzzled. Am passing it along to you in the hope that you will set me straight. The question is: Is it possible to put on rear projection, using sound-on-film? If so, how is it done?"

Yes, Friend Burdett, it can and is being done, but only by means of special sound equipment. You see, the film must itself be reversed in the projector, therefore the sound gate aperture must be on the opposite side from that used in standard equipment.

DUE CREDIT TO A GOOD MAN

IT SEEMS to me only right and just that men who have worked hard and accomplished much should have the "spot" occasionally turned in their general direction. They should publicly be given due credit for their work. I therefore take much very real pleasure in grabbing the spotlight with both hands and swinging it around until its beam rests full upon P. A. McGuire of the International Projector Corporation.

Mac, as we who enjoy his friendship affectionately address him, has been, is and we hope for many years yet will be, a very live-wire. He is one of those high tension guys who has done most excellent work for the International, and in doing that he also has managed to work much benefit to projection, and therefore to the men engaged in that work. How so, do you ask? Well, Mac has, as you doubtless all have noted, very often used the advertising space purchased by his company to spread the gospel of better projection, by which act both his company and the men using its equipment were benefited. And don't let them tell you different!

Mac has always been very active. He has worked very hard. One thing he did which had large value was evolving the "Better Projection Pays" slogan. He dug that up all by his lonesome. It still has much value.

For a long while McGuire was head, front and most of the body of an organization known as the Projection Advisory Council, from active work in which he now tells me he is about to retire. It is now to be used, I am told, for an entirely different purpose than that for which it was originally intended.

HOW TO READ METERS

GRATON L. KING of the Strand theatre in Windsor, Vt., wants to know how to read electric meters and thus be able to check up on the electric guy who does it and see that he gets all that is coming to him—maybe a brickbat!

Look on the meter face. There you should find printed the kind of units registered, which may be kilowatt hours or some other electrical unit.

There will be several dials. They read from left to right, thus: If there be four dials and the hand of the left one stands at 7, or between 7 and 8, then the indication would be that 70,000 of whatever units the meter registers have been used, plus whatever the other dials read. If the next hand stands at 7, the next at 5 and the last at 8, it would mean that 70,000, plus 7,000 plus 500, plus 8 or a total of 77,508 of whatever units the register records have been used.

Remember, though, no count is made until a hand has reached a number. For example, if any hand stands between 5 and 6, the count is 5 until the hand is squarely on 6, which may be determined by consulting the hand of the next lower dial.

In this I am assuming what is usually the case; namely, that the right-hand dial registers units up to ten, the next left hundreds, the next thousands, the next tens of thousands, etc. On some meters the dials are marked with the sums they represent, as above. On some meters they are not. That is the trouble, Friend King. There are so darned many different meters!

TRIBUTE DESERVED BY A GREAT WORK

YOU, I AND all of us well know of the really splendid work the Bausch & Lomb Optical Company has done in years past and gone in developing American lens making. Recently at a dinner in Washington, Dr. Arthur Louis Day, director of the Geophysical Laboratory, Carnegie Institution, talked at some length upon the achievements of the Bausch & Lomb Company, in the course of which a number of rather startling facts were set forth.

For example, during the late World War, when the whole stock of optical glass, most of which we had previously been obtaining from abroad, was shut off, and the stock on hand almost entirely gone, we, ourselves, jumped into the war and immediately required an immense number of lenses for the use of the army. No one in this country either knew how to make the many varieties of glass required, or where to get the necessary ingredients. It was a terrible situation, but Bausch & Lomb performed almost a miracle, for they learned how to produce something like 16 varieties of the glass required and saved us from what looked pretty much like a very bad situation.

In the course of his remarks the doctor said, "Optical glass manufacture is inherently a secret industry, regarding which at the time of the war almost no authentic information had been printed. In France it was a government monopoly. In England practically so. In Germany the industry was virtually concentrated in a single firm whose secrets were its own. Optical glass formula was never permitted to be known even in the plant in which it was made."

Yet in the face of these discouraging facts optical glass was produced to the extent of about 650,000 pounds, and it compared favorably with the best European product. All that is, of course, now historic, but unquestionably the work accomplished in perfecting optical glasses did very much to enable the production of improved lenses for the motion picture industry.

Bausch & Lomb has always been a leader in optical instrument production in the

Western Hemisphere. Their plant in Rochester is enormous in size. In that plant I have seen enormous masses of molten glass handled like so much putty—masses weighing many tons. I have seen rows upon rows of machines grinding lenses automatically and with almost inconceivable accuracy. The motion picture industry owes much to the firm of Bausch & Lomb.

HOW MANY HOLES IN A SCREEN?

EVERY LITTLE while some department fan asks what proportion of the reflection surface is eliminated in the process of perforating screens, how many perforations there are per square inch, and what the diameter of each perforation is.

There are so many different makes of screens in use, and each screen manufacturer varies different types of his product so widely, that it would be a task of considerable magnitude to give a detailed, complete answer to the various questions. And even were I to do all the work incident to the compilation of a complete answer, it very soon would be neither complete nor correct, for the reason that not only do new screen makers come in and others drop out, but also the manufacturers alter their product, or introduce different types occasionally.

For example, right now there is almost ready for introduction to the market by one of our oldest, most reliable screen manufacturers, a new type screen which the maker claims will present a solid reflection surface, and at the same time have as much as 80% of open space for the passage of sound. This screen is described, in detail, elsewhere in this department.

And now as to the questions: The amount of reflection surface removed by perforation (average of all screens), is very close to 9%—probably a trifle higher if anything, but certainly not in excess of 10%. The number of perforations per square inch varies from 24 to 48 in different makes and types of screen, averaging perhaps 30 per square inch. Perforation diameters vary somewhat, but .05- to .06-inch will be approximately correct.

PROJECTION INTEREST IN THE FAR EAST

M. RANGASWAMY, whose letterhead sets forth the fact that he is chief projectionist of Globe Theatres, Ltd., Rangoon, India, writes, "I am very much interested in studying all I can about projection. Shall be obliged if you will let me know the titles of the various books you have written, where they may be obtained and the prices. I now have the third and fourth volumes of your books and now am especially desirous of studying sound."

I have invited Friend Rangaswamy to give us data concerning projection, theatres, projection working conditions and equipment now in use in India. We shall doubtless hear from him in due time.

As to sound books, there are only two of those which I have examined that I can recommend; namely, Aaron Nadell's book, and Volume 3 of my own Bluebook. Mr. Nadell's book is excellent and low in price. It is an honest work written by a man who not only knows what he writes about, but also (exceedingly important) knows how to set his knowledge forth in form understandable to the projectionist.

Projectionists will do well to look before they leap in the matter of purchasing sound books, so-called "trouble-shooting" manuals, etc. Some books are excellent—that is to say, excellent for engineers, but of very little value to projectionists for the reason that they are only partially understandable to any other than specially trained engineers.

AN OPINION FROM NEW ZEALAND

FROM THAT grand little country far away across wide seas comes a letter from one E. K. Brown, who frankly declares himself to be an engineer, which statement I accept as fact. Mr. Brown writes in to say that the "Bluebook School," the Bluebooks and my department are all flapdoodle, baloney and hocus-pocus.

After perusing Friend Brown's letter I am properly squelched and wonder how in the world I've managed to fool you all these years, including, by the way, a number of New Zealand men. Mr. Brown believes the HERALD should print not to exceed three pages of technical matter each week, which same should be written by engineers (presumably dropping poor me into the well deserved ash can!).

Oh, well, every man has an inalienable right to his own opinion, but for Mr. Brown's information let it be said that every trade paper yet published in this country (and there have been many) has tried that stunt and found it did not work. All such have died from lack of readers, for the very simple reason that save for a very few exceptions, neither projectionists, nor theatre managers nor exhibitors are technical men. Aside from an occasional article they don't want and won't read abstruse technical articles. To them esoteric formulae mean just exactly nothing at all, nor will the great mass of them take the trouble to look up the meaning. Instead they want readable information, suggestions, etc., and they want it in plain, understandable form.

Mr. Brown raises strenuous objection because I approved an answer in the HERALD's "Bluebook School" in which the statement was made that in producing power from electricity nothing but pressure (voltage) is used. Mr. Brown declares this to be an outrageous mis-statement of fact. He says "work is done and power is expanded, but nothing is consumed." He then proceeds to set forth certain figures in proof, and declares that power is converted into heat. He proves nothing is really consumed.

Mr. Brown is correct, of course. Admitted nothing is actually consumed, he is himself in error because of the fact that he has not grasped the true meaning of the question. The question was meant to bring out the fact that power production by electricity was merely a matter of applying or using pressure, that volume was merely the medium through which pressure (voltage) acts. If I had gone through a long rigamarole of words and made things very plain in accordance with Mr. Brown's views, many of the men would have looked at the question and wondered what I was talking about. As the question reads, I think they all understood exactly what was meant. I repeat: in the production of power through electric current only pressure (voltage) is consumed, with the notation that whether it is actually consumed or not is immaterial. It is converted into power, less some loss due to friction. Nothing else is "converted," hence within the meaning of the question the statement that voltage alone is "consumed" is quite correct, though scientifically minded engineers might object, as Friend Brown has done.

A NEW TYPE SOUND SCREEN

A. L. RAVEN, or as I now know him, "Raven, the Screen Man," is always up to some mischief. He has been in the screen business for a matter of 15 years, and to give him due credit, he has devoted a large portion of that time to very real study of the subject of motion picture screens and reflection surfaces. The "mischief" he is now up to, takes the form of something entirely new in a screen body.

I have just examined the new product and must say it looks very good indeed. It takes the form of sheet metal, Duralumin, by name, a non-corrosive, non-resonant metal. After preparation it may be stretched into a perfectly flat sheet of any desired dimensions. The metal is very light. Without the coating its weight is approximately 11 ounces to 4 square feet.

The new product is not perforated, but is, by means of steel dies, pressed into rather flat corrugations, which is, in one form, vertical and in another form horizontal. The amount of sound opening is determined by the surface character of the die, and Raven advises me a sufficient number of dies have been prepared to enable the company to provide any amount of opening, up to 80% of the total, desired by exhibitors.

The surface of the screen will be coated with a suitable light reflecting compound. But here is the thing that interests me: When the screen becomes soiled through accumulations of dust, etc., it may either be washed by the theatre staff, or better yet, it may be recoated with a thin white paint or alabastine, which recoating may be done a great many times before there will be any appreciable effect in the reduction of sound opening areas.

EXAMINATIONS AND THE UNION

ED WARENTJEN of St. Louis, Mo., asks publication of the following: "Regarding your statement in the January 4th issue, favoring examinations for projectionists, and your talk to men seeking to learn the profession, I would like to say that I have been a projectionist and moving picture machine operator for

a total of 20 years. Quite an old-timer, Mr. Richardson, yes? I have cranked many an Edison, Lubin, Powers, et al, here and in surrounding towns.

"Now that things have changed so much and everything is new, I agree that it may be well to license projectionists, examinations to be on Western Electric, RCA and independent apparatus. The cranking days are over and the projectionist must know his business.

"But, F. H., what good are examinations when the union has the labor market tied up tight and solid and no one but a blood relation of some member thereof can possibly get in? I understand you are a member of the I. A. I ask you, is such a condition American and right?"

Mr. Warentjen writes more, but his last query is the gist of it all, and I shall attempt to answer him, as he feels no doubt exactly as do many others outside the union and wishing to get in.

In the first place, I do not believe any union restricts acceptance of new members to "blood relations," though it is only human and natural for men in the business to wish to give "their own" a chance to follow in their footsteps if they wish to. Right or wrong, that is how you will find it in just about every walk of life. No use quarreling with it any more than with the rain, I guess.

And now let us examine this whole matter of unions restricting the labor market to the needs of each case. Let us look at it in the cold light and reason and common sense. To do so let us take a case entirely removed from projection and the theatre. Let us also remember that this is written just as much for the employer as for the one who wants to enter the projection field. It most emphatically is not intended as a defense of union proceedure, but only as a reasoning out of the matter.

In the first place, it may be conceded that flooding the labor market in any field requiring knowledge, skill and energy means lowering of wages, and finally, a lowering of everything connected with that which is required to produce maximum results in the labor to be performed. That is a proposition too self-evident to be disputed, except by those who know little or nothing of such things. It is a one-plus-one-equals-two problem. Granting its truth we also automatically grant the proposition that for best results in work the labor supply must be restricted to actual needs, plus some emergency surplus. And that is the situation every wisely governed union seeks to maintain within its field. It must have sufficient man-power, but nothing appreciably more, if a healthy condition is to be maintained both for employer and employee.

Now let us consider a case in point: John Jones, a young man, wishes to take up railroading as his work. He waits his chance, finally securing a job as engine wiper—about as disagreeable, lowly a position as it would be possible to find. At this he works until he becomes a fireman.

Firing an engine is very hard work, and he must fill that position anywhere from five to seven years before promotion to engineer finally comes. John Jones then has served a total apprenticeship of perhaps ten years, all of it very hard. He has, we will assume, meanwhile married, established a home and perhaps raised a family. Should he lose his job he will be compelled to tear up his home, sever the associations and friendships of all his life and go to some distant point to secure a job at his chosen work, which is, in fact, all the kind of work he is trained for. Do you then believe the company for which he has worked so long, and let us assume faithfully, should have the right to discharge him except for very good reasons—very good ones indeed? Do you believe the union (Brotherhood) should admit a great surplus of men, each one of which is very naturally seeking the job of John Jones or some other member? Do you believe that?

Well, if you do, Friend Warentjen, I do most emphatically not.

[*Further comments by F. H. Richardson on page 61.*]

PROJECTION MART

Equipment News and Comment

LENS RESURFACING

● A service consisting in the resurfacing of projection lenses and reflectors has been established by G. O. Hansen & Brothers Optical Company of Chicago. The concern announces that it is prepared to give 24-hour service.

FILM CEMENT

An effort to produce a film cement which would meet varying climatic conditions has resulted in a cement recently put on the market by Rosco Laboratories of Brooklyn, N. Y. The company manufactures a number of projection room accessories in addition to this newer product, among them being lamp cleaner, film lacquer for sound track, lacquer thinner and fire extinguisher liquid.

BALLAST RHEOSTATS

● Ballast rheostats designed to sell at a reduced price for such equipment, have been marketed by the Metropolitan Electric Manufacturing Company of Long Island City, N. Y. The frame is constructed of pressed metal, arc welded throughout. The resistance elements are fastened between horizontal support braces of ebony asbestos. The resistance elements are made of a special alloy round wire, spirally wound.

The control unit of the rheostats consists of an ebony asbestos panel. Upon this panel are mounted the studs for fastening the incoming and outgoing cables, these studs being equipped with large sized wing nuts for easy hand operation. Below these studs are mounted the requisite number of step knife switches.

PHOTOCELL FOR METERS

● A photoelectric cell which requires no battery or other source of voltage has been developed by the G-M Laboratories of Chicago (Visitron). This cell, the latest of a full line of photocells, is designed for use with current indicating meters, for making light intensity measurements, and with sensitive electro-magnetic relays without vacuum tube amplification.

The disc in the cell is mounted in a metal case 2¼ inches in diameter and 7/16-inch thick. This case is hermetically sealed. Terminal studs for electrical con nections and mechanical mounting project from the rear to facilitate use in assemblies, instruments or experimental work.

BY WAY OF NEWS

● J. R. McDonough has been elected executive vice president of the Radio Corporation of America. He was previously assistant to the president, David Sarnoff. In a move looking toward the consolidation of RCA Victor and the RCA Radiotron Company, Elmer T. Cunningham, president of Radiotron, has been elected president of RCA Victor.

The Scott-Ballantyne Company of Omaha, manufacturers of air conditioning systems, has established headquarters and a showroom on the mezzanine floor of the Redick Tower Building in that city.

The General Seating Company of Chicago, has removed to the Manchester Building, 2035-49 Charleston Street, taking the entire third floor. The company manufactures theatre chairs and liquid cement.

Joe Goldberg, former projection executive with Paramount Publix, has opened a theatre supply store and repair shop for projection equipment at 823 South Wabash Avenue, Chicago.

THE EQUIPMENT INDEX

A COMPLETE CATALOG OF ARTICLES OF THEATRE EQUIPMENT AND THEIR MANUFACTURERS AND DEALERS, ARRANGED ALPHABETICALLY BY PRODUCT

Accounting Systems

BOOKKEEPING systems taking into consideration specific requirements of the theatre have been developed to care for the operation of motion picture houses. These may be had either in loose leaf form or in solid book form covering an entire year's operation. These systems are designed to cover fully receipts and disbursements, film used, tickets sold, etc., and enable the exhibitor to check with promptness and accuracy his daily, weekly business or the business for the year. Prices range from $1.50 to $7.50.

Easy Method Ledger System, Seymour, Indiana.
The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.
Chauncey B. Wolf, 345 St. Paul Place, Balitmore, Md.

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Acoustical Products and Engineering

PROPER acoustics is today a subject of outstanding importance in motion picture theatres. The introduction of sound films has necessitated the establishment of a more exact standard of acoustics than was necessary when motion picture theatres simply had the acoustical problem involved in orchestral and incidental music, because speech demands a more exact acoustical condition than music. In addition, the use of sound films made possible a range of volume never before possible, and made it necessary as well to reproduce carefully every shade and inflection of the human voice.

An auditorium that is faulty in acoustical properties is incapable of being used with any degree of satisfaction for sound films. Due also to the limitations of the recording and reproducing apparatus it is essential that the acoustical properties of the theatre in which sound films are reproduced shall aid in the quality of the reproduction rather than introduce added distortion and confusion. The problem of acoustics in auditoriums has been reduced to a science, and proper acoustics may be provided in new theatres or in existing theatres. Extensive research has produced types of interior finish which combine the desirable acoustical characteristics with excellent decorative possibilities.

The problem of acoustics in theatres has resulted in special consideration of them by certain manufacturers who have established special departments, headed by experts, to cooperate with theatre owners and architects in the acoustical treatment of theatre buildings.

The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
General Insulating & Manufacturing Company, Alexandria, Ind.
The Housing Company, 40 Central Street, Boston, Mass.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
Macoustic Engineering Company, Ninth and Euclid Avenues, Cleveland, O.
National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
Union Fibre Sales, Inc., Winona, Minn.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Universal Gypsum & Lime Company, 105 W. Washington Street, Chicago, Ill.
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
Weyerhaeuser Forest Products, Merchants National Bank Building, St. Paul, Minn.
The Wood Conversion Company, 360 N. Michigan Avenue, Chicago, Ill.

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Adapters, Mazda

THE Mazda lamp adapter is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and stereoptican slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $10 up.

Best Devices Company, Film Building, Cleveland, O.
Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.

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Addressing and Duplicating Machines

IN machines of this type for the automatic addressing of house organs, programs, special promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the typewriteable address card system which may be prepared on a typewriter, and the other is the embossing of names and addresses on metal plates. Exhibitors will find that addressing machines may be purchased on time, and will be given demonstrations without cost or obligation.

The Addressograph Company, E. 40th Street and Kelley Avenue, Cleveland, O.
Elliott Addressing Machine Company, 117 Leonard Street, New York City.
Rapid Addressing Machine Company, 117 Leonard St., New York City.

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Admission Signs

Refer to SIGNS, DIRECTIONAL

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Advertising Novelties

THE thing to be accomplished through the use of advertising novelties, of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confections, toys, etc. A popular children's matinee stunt can be obtained by giving away a variety of novelty toys. These can be had in boxes containing 100 toys ranging in value from 5c to 15c at a cost of $3.00.

American Book Cover Company, 225 West 34th Street, New York City.
Belle Art Mfg. Company, 30 West 32nd Street, New York City.
Brazel Novelty Manufacturing Company, 4005 Apple Street, Cincinnati, O.
Colgate-Palmolive-Peet Company, Theatre Premium Coupon Department, 105 Hudson Street, Jersey City, New Jersey.
Economy Novelty & Printing Company, 340 W. 39th Street, New York City.
Gemsco, 692 Broadway, New York City.
Henkel Edgelite Corporation, 900 No. Franklin Street, Chicago, Illinois.
The Hoo-Ray Game Company, 710 Cooper Bldg., Denver, Colorado.
Kamen-Blair, 729 Seventh Avenue, New York City.
Edward I. Plottle Company, Scranton, Penna.
Pyroloid Sales Company, Athol, Mass.
Slack Manufacturing Company, 124-26 West Lake Street, Chicago, Ill.
Streimer Ad-Service, 352 W. 44th Street, New York City.
Theatre Merchandising Service, 506 South Wabash Avenue, Chicago, Ill.
The Vitaprint Company, 729 S. Wabash Avenue. Chicago, Ill.

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Advertising Projectors

Refer to PROJECTORS, ADVERTISING

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Advertising, Theatre

Refer to THEATRE PROMOTION

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Air Conditioning and Cooling Equipment

AIR CONDITIONING in the theatre has already arrived at a degree of importance making it one of the necessary adjuncts of the modern motion picture theatre. Because in the theatre people are closely associated physically in great numbers, and for the purpose of realizing enjoyment, the atmospheric conditions of the auditorium especially must not be dependent upon the weather or on any other chance factor. Enjoyment of the entertainment is closely connected with comfort, and the popularity of the theatre is of course influenced by its effect upon health.

Air conditioning does not only mean facilities for cooling a theatre during the hot months, but involves distribution of fresh, clean air at proper temperatures and pressures, and without drafts in the breathing zone. This may mean that the system should be capable of functioning in connection with the heating apparatus as well as with the cooling facilities.

Local conditions influence to some extent the kind of an air conditioning system required in any specific theatre. Some could achieve some measure of good air conditions with equipment costing as low as a few thousand dollars. Others require more elaborate apparatus.

The cooling method in the more elaborate apparatus requires a refrigeration

chamber, in which the air is drawn through water vapor, the water having been cooled by means of a gas compressor, the refrigeration agent being carbon dioxide or other chemical of similar action.

Adams Engineering Company, 119 W. 21st Street, New York City.
Auditorium Conditioning Corporation, 17 E. 42nd Street, New York City.
Carrier Engineering Corporation, Chrysler Building, New York City.
Clarage Fan Company, North and Porter Streets, Kalamazoo, Mich.
General Air Conditioning Company, Inc., 155 East 44th St., New York City.
B. F. Reynolds & Company, 609 N. LaSalle Street, Chicago, Ill.
Scott-Ballantyne Company, 916-18 Redick Tower, Omaha, Nebraska.
Tiltz Engineering Company, 480 Lexington Avenue, New York City.
The Typhoon Air Conditioning Co., 235 W. 42nd Street, New York City.
United States Air Conditioning Corp., Northwest Terminal, Minneapolis, Minn.
Wittennmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.

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Aisle Lights

AISLE lights should be installed on every sixth chair standard in zig-zag fashion along aisle. Lights are placed at sufficient height from floor to properly illuminate same without disturbing reflection to screen or audience. 10-watt lamps are generally used. Practically all theatres today are installing aisle lights as a protection and convenience to patrons. In recent months a number of instances have been noted where aisle lights have been cast as part of the chair standard itself, the practice being carried out in the more elaborate theatres when the chairs are built to certain decorative specifications.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

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Aisle Rope

A HEAVY rope that is covered with velour usually, in green or red is used in theatre lobbies, the rope being connected to stationary or portable brass posts for guiding and handling crowds.

Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

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Amplifiers

AMPLIFIERS are electrical devices for increasing the loudness of sound. Technically, they are instruments which increase the electrical energy produced in the pickups. They are used in all motion picture sound systems, public address systems, with non-synchronous devices, etc.

Amplifier Engineering Co., 47 Church St., Boston, Mass.
Bud Speaker Company, 1156 Dorr Street, Toledo, Ohio.
Canady Sound Appliance Co., 1776 Broadway, New York City.
Coast to Coast Radio Corporation, 125 W. 17th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
Gates Radio & Supply Co., Quincy, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Mellaphone Corporation, Rochester Theatre Building, Rochester, N. Y.
Operadio Mfg. Company, St. Charles, Ill.
The Radiart Corporation, 13229 Shaw Avenue, Cleveland, Ohio.
RCA Victor Company, Inc., Photophone Division, Camden, N. J.
Samson Electric Company, Canton, Mass.
S. O. S. Corporation, 1600 Broadway, New York City.
The Webster Company, 850 Blackhawk Street, Chicago, Ill.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wireless Egert Engineering Company, 179 Varick Street, New York City.

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Anchors for Chairs

THESE ARE KNOWN as expansion bolts, theatre seating style. The new improved anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut. For best results these should be placed into a hole ½-inch in diameter. It is suggested that one use a 17/32-inch diameter drill to allow for wear. The bolt is set head downward into the hole. A setting tool, which is a hollow piece of rod, is slipped over the bolt against the washer, and when driven with a few blows of a hammer, expands the conical cup which spreads out, increasing the diameter of the head of the bolt to the absolute diameter of the hole and thereby allowing no lead to be driven past the head of the bolt, and at the same time expands the lead sleeve into every crevice in the concrete. This feature makes this new bolt hold more, even though the hold in the concrete has been drilled oversize to make up for drill wear.

These bolts come packed 100 to the box, and are completely assembled with the exception of the nuts which are placed in a separate envelope inside the box. Assembling the bolts in this fashion, without the nuts, saves considerable time in installation by eliminating the necessity of removing the nut from each bolt. After the bolt is securely set in the concrete, the hole in the chair leg, is placed over the bolt and the nuts screwed down tight.

These bolts are made in ¼-inch diameter, in 1½-inch or longer lengths. These expansion bolts will hold chairs tight to the floor up to the breaking strength of the bolt, which is in excess of 2,000 pounds direct pull.

Ackerman-Johnson Company, 625 Jackson Boulevard, Chicago, Ill.
American Expansion Bolt Company, 108-28 N. Jefferson Avenue, Chicago, Ill.

Preliminary
Acoustic Analysis

Send me a plan or sketch of your auditorium and without cost to you I will examine same and advise you whether your house can be economically corrected.

S. S. SUGAR
Acoustician
5 East 57th St., New York, N. Y.

Chicago Expansion Bolt Company, 126 S. Clinton Street, Chicago, Ill.
The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.
The Paine Company, 2949 Carroll Avenue, Chicago, Ill.
Star Expansion Bolt Company, 147-149 Cedar Street, New York City.
U. S. Expansion Bolt Company, 75 Varick Street, New York City.

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Arc Regulators

AS THE NAME implies the arc regulator regulates the voltage at the arc through automatic feeding as the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen pronounced superior to that which it is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner. This equipment sells for about $125.

Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
S. O. S. Corporation, 1600 Broadway, New York City.

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Arc Lamps, Reflecting

Refer to LAMPS, REFLECTOR ARC

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Arc Lamps, High Intensity

Refer to LAMPS, REFLECTOR ARC

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Artificial Flowers and Plants

MANY PLACES in the theatre may profitably be made beautiful through the use of art plants and flowers. The lobby, foyer, auditorium walls and organ grill offer excellent places for such use. Many theatres are capitalizing the seasonal rejuvenation it is possible to achieve in the house through the use of plants and flowers. Much progress has been made recently in the manufacture of beautiful art flowers, plants and trees of all kinds. Not only do art plants and flowers provide a natural beauty in the theatre but they may advantageously be used in brightening dark corners and barren spaces.

Felipelli General Flower & Decorating Company, Inc., 311 W. 50th Street, New York City.
Oscar Leistner, Inc., 323 W. Randolph Street, Chicago, Ill.
Joseph G. Neidinger Company, 57 Barclay Street, New York City.
A. L. Randall Company, 729 S. Wabash Avenue, Chicago, Ill.
Slack Manufacturing Company, 124-26 West Lake Street, Chicago, Ill.

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Automatic Change-Overs

Refer to CHANGE-OVERS

Automatic Curtain Control

Refer to CURTAIN CONTROL MACHINES.

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Automatic Sprinklers

SPRINKLING SYSTEM located in ceiling which goes into operation in case of fire through melting of fusible sprinkler link by heat.

Automatic Sprinkler Corporation of America, 114 E. 32nd Street, New York City.
Globe Automatic Sprinkler Company, 250 Park Avenue, New York City.
Grinnell Company, Providence, R. I.

Balloons, Advertising

Refer to ADVERTISING NOVELTIES

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Banners and Posters (Hand-Painted)

DUE TO IMPROVED workmanship and quality of product theatre advertising by means of hand painted banners has gained renewed vogue in the past few years. Banners in many colors are now available on heavy poster paper, on muslin and in the form that is known as regular paper banners. The usual sizes of these banners are 32 or 36 inches wide by 10 feet. Muslin banners are made in the same width running any length the cost being around 25 cents per foot. The paper and heavy poster banners about 3x10 feet cost about 50 cents each. The banners are painted in oil color and are waterproof. A variety of colors may be included. All banners may be artistically air-brushed at no additional cost.

In addition to the straight lettered banners, illustrated banners are sometimes desired for big attractions. Banners range in cost from 25 cents per foot up.

Chicago Show Printing Company, 1335-45 W. Lake Street, Chicago, Ill.
Gemsco, 692 Broadway, New York City.
H. Dryfhout Company, 746 S. Wabash Avenue, Chicago, Ill.
Henry Jackson, 141 Fulton Street, New York City.
Morris Lieberman, 729 Broadway, New York, N. Y.
Theatrical Poster Company, 823 S. Wabash Avenue, Chicago, Ill.
Duke Wellington, 525 W. 43rd Street, New York City.

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Batteries

BATTERIES FORM important units of sound reproducers and are generally furnished by the manufacturer with the sound apparatus. Non-synchronous devices do not use them, but synchronous methods must have them in order to eliminate the hum of the alternating current. Any standard make of batteries can be used, but it is always best to use the make furnished or recommended by the manufacturer of the sound apparatus.

Another important use of batteries in motion picture theatres is in emergency lighting systems which augment the regular source of light power as a safeguard against breakdown of the local system. They are installed for instant service upon such a breakdown, being placed in operation automatically. Besides giving the necessary power for lighting, they are capable also of affording the projector motors power for some time. Prices depend on the nature of the installation.

Burgess Battery Company, 111 W. Monroe Street, Chicago, Ill.
Electric Storage Battery Company, Philadelphia, Pa.
Philadelphia Storage Battery Company, Ontario and C Streets, Philadelphia, Pa.
Willard Storage Battery Company, 246 E. 131st Street, Cleveland, O.

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Bell and Buzzer Signal Systems

PERFECT CONTINUITY of the performance depends upon bell, buzzers and signal systems. The projection room and the stage and the managers office keep in constant touch with each other by various systems of signaling, and only by these means can coordination exist. The ushers have means of signaling the doorman or director as to which part of the house to send patrons, and the ushers are informed by a seat indicating device where and how many seats are empty or filled.

The Holtzer-Cabot Electric Company, 125 Amory, Roxbury, Mass.

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Blocks, Pulleys, Stage Rigging

Refer to HARDWARE, STAGE.

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Blowers, Organ

Refer to ORGAN BLOWERS

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Bolts, Panic

A HORIZONTAL lock placed on the inside of exit doors which automatically releases on slightest pressure.

Vonnegut Hardware Company, Indianapolis, Ind.

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Bookkeeping Systems, Theatre

Refer to ACCOUNTING SYSTEMS

Booth Equipment, Projection

Refer to PROJECTION BOOTHS and EQUIPMENT

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Booths, Ticket

Refer to TICKET BOOTHS

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Brass Grilles

Refer to GRILLES

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Brass Rails

USED IN THEATRES in front of ticket office, for dividing lobby, boxes and for orchestra pit, and for many other uses. Plush covering is frequently used over these rails. Brass rails can be furnished in electro-plated finishes such as statuary bronze, verde antique, oxidized brass, oxidized copper, nickel plated, brushed brass, etc.

American Brass Company, Waterbury, Connecticut.
Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
Zero Valve & Brass Corporation, 634 Fourth Avenue, Buffalo, N. Y.

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Bronze and Iron Work, Ornamental

THE THEATRE today cannot be shoddy in appearance. Everything visible to the eye of the patron must be colorful and artistic—the organ grilles, all metal work on doors, railings, wickets, metal accoutrements in men's smoking rooms and women's rest rooms, etc. This bronze and iron work may be artistic in its plainness, or in the elaborateness of its design and mould, or again in the severity of the modernistic tone. Grilles can be made in any design or size, and one can also obtain bronze ticket booths and lobby frames.

American Brass Company, Waterbury, Connecticut.
Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.
General Bronze Company, Long Island City, N. Y.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

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Brushes, Screen

Refer to SCREEN BRUSHES

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Bulletin Boards, Changeable

CHANGEABLE BULLETIN boards, which come under this heading involve the use of a grooved board on which are placed white enameled brass letters, white enameled die cast aluminum letters or white or red celluloid letters of various sizes as may be desired to work out an attractive announcement. The background of the board is usually covered with a dark broadcloth surrounded by a frame in mahogany or extruded cast bronze. The let-

PRICE APPEAL—AND WHAT ELSE?

The old adage—"You get what you pay for"—still applies. A good theatre amplifier is NOT what is termed a "Production Job." It can not be thrown together. It must be built like any other high quality electrical apparatus is built, by skilled help and have numerous tests and inspections throughout. Only by this means can a high quality amplifier that will stand up and maintain its quality be made.

Radiart insists on holding its high standard of quality in these days of commercial and financial chaos. In fact, today RADIART AMPLIFIERS are finer than ever before. However, due to lower labor and material costs they are lower in price than ever before, BUT they are not thrown together to undersell everything on the market.

DON'T LET PRICE ALONE FOOL YOU. YOU RIGHTLY EXPECT TO USE YOUR NEW AMPLIFIER A LONG TIME. BE A SATISFIED USER — USE RADIART.

THE RADIART CORPORATION

13229 SHAW AVENUE CLEVELAND, OHIO

ters are hung in the horizontal grooves of the board and the announcement accomplished through placing of the letters in their most advantageous manner. These changeable bulletin boards are made in various sizes ranging from 10 inches by 6 inches to large boards.

The Artkraft Sign Company, Lima, O.
Joseph S. Arvid Company, Inc., 22 W. 32nd Street, New York City.
Crystalite Products Corporation, 1708 Standard Avenue, Glendale, Cal.
Tablet & Ticket Company, 1021 W. Adams Street, Chicago, Ill.

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Cabinets, Film

Refer to FILM CABINETS

Cable, Motion Picture

MOTION PICTURE cable and other asbestos insulated wires occupy an important place in theatres, being extensively used in the projection room for the projectors, for spot and flood lights, switchboards, motor and grid resistance leads and the like. The two important features of motion picture cable are flexibility and immunity to flame and heat. Owing to the intense heat and possible danger from fire in projection booths the conductor must have the finest kind of insulation. Because of the necessity for constant changes of position for floods and arcs the cable must be very flexible and tough enough to endure wear.

International Projector Corporation, 90 Gold Street, New York City.
Kliegel Brothers, 321 W. 50th Street, New York City.
Rockbestos Products Corporation, New Haven, Conn.

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Cameras

A NUMBER of cameras such as may be used by theatre owners in making pictures of events of local interest are available. A majority of these use the 16 mm. film while others may be obtained using standard motion picture film which can be used in the regular theatre projectors.

Akeley Camera, Inc., 175 Varick Street, New York City.
Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
The Eastman Kodak Company, Rochester, N. Y.
International Projector Corp., 88-96 Gold Street, New York City.

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Candy Machines

Refer to VENDING MACHINES and SCALES

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Canopies, Theatre

USE OF ARTISTIC canopies by motion picture theatres is general. Canopies serve a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons.

Canopies are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marquee manufacturers especially for theatre use. These are easily installed and are shipped to theatres in convenient sections. Suggestions for attractive designs are available. Inquiries should be accompanied by approximate measurements of the front of the building where the canopy is to be used.

The Artkraft Sign Company, Lima, O.
Covington Metal Products Corporation, 17 W. 8th Street, Covington, Ky.
Edwards Manufacturing Company, 5th, Culvert and Butler Streets, Cincinnati, O.
Metal Products, Inc., 1434 N. 4th Street, Milwaukee, Wis.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
W. F. Overly & Sons, Greenburg, Pa.

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Carbons

MOTION PICTURE projection carbons might possibly be considered one of the most staple products in the operation of the moving picture theatre.

There is no factor, indeed, which can claim any more attention in the successful operation of the theatre than the light which is used for projection, and quite a little depends on both the quantity and quality of projector carbons kept on hand in the projection booth.

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

Arco Electric Company, 112 W. 42nd Street, New York City.
Bond Electric Corporation, Lancaster, Ohio.
Carbon Products, Inc., 324 W. 42nd Street, New York City.
Kliegel Brothers, 321 W. 50th Street, New York City.
National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, O.
Noris Carbon Company, Inc., Mohawk Bldg., 160 Fifth Avenue, New York City.

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HYDRO-COOLING
BREEZE-COOLING

¶ Complete air conditioning for theatres. A system suitable for the smallest job or for the big deluxe house.

TYPHOON AIR CONDITIONING CO., INC.
233 W. 42nd St. New York City

Carpets

BECAUSE of the hard wear to which theatre carpets are subjected it has been found that there is no saving in the selection of cheap carpets. Generally, floor coverings and carpets should give an impression of stability and foundation upon which one may walk with security. A carpet that is fuzzy, light in color and overdecorated has a tendency to give the impression that it is not resting—but rather floating. Obviously this is an unfavorable impression. Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.

Bigelow-Sanford Carpet Company, Inc., 385 Madison Avenue, New York City.
Charles P. Cochrane Company, Kensington Avenue & Butler, Philadelphia, Pa.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Roxbury Carpet Company, Central Street, Saxonville, Mass.
W. & J. Sloane, 577 Fifth Avenue, New York City.
Alexander Smith & Sons Carpet Company, 285 Fifth Avenue, New York City.
M. J. Whittal Associates, Brussels Street, Worcester, Mass.

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Carpet Cushioning

IN THEATRES, where continuous coming and going of patrons subjects the carpets in aisles, stairs and foyers to unusual wear a cushioning under the carpets has been found to add many years to their life. In addition to this practical advantage carpet cushioning gives a delightful sensation of richness and luxury which is important in creating a desirable atmosphere in the theatre. Carpet cushioning is a product made of finely combed, tufted vegetable fibre interlaced through a burlap backing or of animal hair felted under pressure. It is made in thicknesses varying from ¼ to ¾ of an inch. Carpet cushioning also has a bearing upon acoustics.

The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
John Crone, 103 Park Avenue, New York, N. Y.
National Rug Mills, Inc., 2494 South Fifth Street, Milwaukee, Wis.
E. W. Sutton Carpet Lining Corp., 53 Sedgwick Street, Brooklyn, N. Y.
Union Carpet Lining Co., 18 Broad Street, New London, Conn.
Western Felt Works, 4115 Ogden Avenue, Chicago, Ill.

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Cement, Film

Refer to FILM CEMENT

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Chairs, Theatre

TO EQUIP a theatre properly, the first requirement is a thorough

understanding of the uses to which the building is to be put. Having determined that, a seating diagram or layout should be made to insure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments

The arrangement and width of aisles and passageways should be such that transient patrons may move about with a minimum of disturbance to those who are seated. For this reason, the number of seats in each row between aisles should be kept as low as is possible and consistent with the desired seating capacity. It is well to have not more than ten or twelve seats in a row between each aisle, although this number may, if necessary, be increased slightly. Many theatres, however, have established a maximum of fourteen seats.

The distance between rows varies between 30 and 36 inches. Experience has demonstrated that this distance is necessary to accommodate all sizes of patrons, and to facilitate entering and leaving the center seats of a row while others are seated.

In planning the seats for a theatre, it is a safe policy to plan for the accommodation of persons who are above the average in size, since seating that is too large does not produce discomfort. In the larger theatres, therefore the majority of the seats are 20 inches wide with an occasional 19-inch chair to fill in. An exception to this ruling is the seating for loges, which frequently is as much as 24 inches wide.

The placing of chairs in rows and the arrangement of the aisles, to make ingress and egress as easy, speedy and safe as possible and to conform in every way with the building and fire ordinance of each community, is another important point requiring careful thought and planning.

Talking pictures have injected another element into the problem of seating for higher efficiency, i. e., acoustics. The acoustical properties of the theatre chair are now very important, and for sound-equipped houses upholstered seats have become a necessity due to their sound-absorbent quality. Veneer backs and seats are likely to induce sound reverberation of obnoxious character and may easily mar an otherwise perfect acoustical condition. Therefore, in the selection of seating facilities, the subject of acoustics must now be given most serious consideration.

American Seating Company, Grand Rapids, Mich.
The A. H. Andrews Company, 107 S. Wabash Avenue, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
General Seating Company, 2035-49 Charleston St., Chicago, Ill.
Heywood-Wakefield Company, 174 Portland Street, Boston, Mass.
Ideal Seating Company, Grand Rapids, Mich.
Illinois Theatre Seat Exchange, 1014 S. Michigan Avenue, Chicago, Ill.
The Irwin Seating Company, Grand Rapids, Michigan.
Standard Manufacturing Company, Cambridge City, Indiana.
Union City Body Company, Union City, Ind.
Wisconsin Chair Company, Port Washington, Wis.

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Chair Covers

IN ADDITION to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of coolness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed.

Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

Chair pads for veneer seats are also obtainable, and there are also special chair materials which are intended to be used as aids to acoustics.

Allied Cloth Specialties Company, Greenville, O.
S. M. Hexter & Company, 2400 Superior Avenue, Cleveland, O.
The Hodes-Zink Mfg. Company, Fremont, O.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

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Chair Fastening Cement

CEMENT of this kind is for firmly attaching into the floor the metal pieces to which the theatre chair is bolted. Into a hole made in the floor, the metal piece itself, or bolt for its attachment, is inserted, then around it is poured the melted cement. In about ten minutes this cement hardens and holds the metal piece or bolt firmly in place.

When used in reseating, the old metal piece or bolt is removed, a new one inserted and the cement poured around it. Such cement can be procured for around $7.50 per 12-pound can.

General Seating Company, 2035-49 Charleston St., Chicago, Ill.
Illinois Theatre Seat Exchange, 1024 So. Wabash Avenue, Chicago, Ill.

Chairs, Folding

THE FOLDING CHAIR, solidly constructed, plays an important role in the theatre today. With presentation and the stagehand, and the need for compactness behind the scenes, the folding chair serves manifold purposes. The durability of this type of chair as made today adds to its value as a stage requisite. Many very small theatres likewise find the folding chair suitable owing to the frequent necessity of clearing the auditorium floor for other forms of entertainment. The folding chair combines neatness, durability and practicability.

Peter Clark, Inc., 544 W. 30th Street, New York City.
Clarin Manufacturing Company, 4640 West Harrison Street, Chicago, Ill.
Lyon Metal Products, Inc., Aurora, Ill.

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Change Makers

SPEED AND ACCURACY are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker. Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only about 81 square inches of space in the box office.

In the handling of crowds the coin changer plays a particularly important part in reducing to a minimum delay at the ticket window, and some are equipped with safety locks to prevent short changing when a channel is empty. Fumbling of coins and the dropping of them is also eliminated.

SUN-ARC CARBONS
FOR
PERFECT PROJECTION
"Best by Test"
BIG SAVING—COMPLETE SATISFACTION
BETTER LIGHT—SLOWER BURNING
CARBON SAVERS (patent pending) free of charge (2 Savers for each Theatre)
Burn Hilow and High Intensity down to 2 inches and less.
CARBONS FURNISHED READY FOR USE WITH THE SAVER. No inconvenience whatsoever for the operator.
HIGH INTENSITY CARBONS 13.6 are furnished 22 inches long.
They burn 8 minutes to one inch as compared with 4¾ and 5¼ minutes respectively, of other brands.
Hilow Carbons (for 60-85 amps) are precratered.
They deliver 56 Lumens per Ampere, as compared with 51 and 49 Lumens respectively, of other brands
SAMPLES ON REQUEST.
CARBON PRODUCTS INC.
324 WEST 42nd STREET NEW YORK CITY

Joseph F. Arvid Company, 22 W. 32nd Street, New York City.
Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1158 Center Street, Chicago, Ill.
Hoefer Change-Maker Company, 3700 E. 12th Street, Kansas City, Mo.

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Changeable Sign Letters

CHANGEABLE SIGN LETTERS are widely used by theatres in the marquee and have proved especially popular, because of the flexible manner in which they permit billing of a current or coming attraction. Changeable sign letters are generally made of cast aluminum with the letter part cut out. When used on the marquee these letters can be moved to make an attractive announcement. They are obtainable in large and small sizes and, in addition, numerals of the same character are also available.

Crystallite Products Corporation, 1708 Standard Avenue, Glendale, Calif.
Friedley-Voshardt Company, Inc., 761 Mather Street, Chicago, Ill.
Metal Products, Inc., Milwaukee, Wis.

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Change-Overs

A DEVICE for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button.

Apasco System, 3510 Greensward Rd., Los Angeles, Calif.
Basson & Stern, 749 E. 32nd Street, Brooklyn, N. Y.
Dowser Manufacturing Company, 225 Broadway, New York City.
Essannay Electric Manufacturing Company, 1049 N. Hermitage Avenue, Chicago, Ill.
GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guerico & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Illinois.
International Projector Corp., 88-96 Gold Street, New York City.

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Chimes, Organ

Refer to ORGAN CHIMES

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Choppers, Ticket

Refer to TICKET CHOPPERS

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Cleaners, Film

Refer to FILM CLEANING MACHINES

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Cleaning Compounds

THEATRE REMODELING and rejuvenation go hand in hand with a general clean-up, to which houses are periodically subjected. In this connection cleaning compounds are available for use, not only for the exterior of the house, but for cleaning painted surfaces, marble, tile, terrazzo and mosaic. These latter materials, much in use in theatre buildings, may be brought back to a pleasing state of newness through the use of proper detergents.

J. B. Ford Company, Wyandotte, Mich.
Skour-Nu, Inc., 158 West 22nd Street, New York City.

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Clocks, Advertising

Refer to PUBLICITY CLOCKS

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Color Hoods

ARTISTIC COLOR effects on electric signs are possible by the use of color hoods which are available in six colors: ruby, blue, green, amber, opal and canary. The color hoods are made of fadeless glass and are made to fit any standard size lamp where they are held in place by spring fasteners, and are readily taken off and replaced for cleaning.

In connection with sign flashers color hoods are an important feature in achieving life and color to make an attention compelling display.

Curtis Lighting Company, 1119 W. Jackson Boulevard, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Reynolds Electric Company, 2651 W. Congress Street, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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Color Wheels

WHEELS to accommodate colored gelatine sheets for producing various lighting effects with spot lights or projectors, are color wheels. They are equipped for either hand or automatic control. Prices range from $2.50 to $60.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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Coloring, Lamp

Refer to LAMP COLORING

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Composition Flooring

MANY PARTS of a theatre especially call for a floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc. Indeed, in some of the most elegant theatres, the new types of composition flooring, which is now made in raised sections and patterns suggestive of tile and other kinds of mineral flooring, have been effectively adopted.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork or rubber, and natural gums. For the coloring is added color pigments according to the design. The resulting mass is attached to burlap backing. Composition flooring comes in varying thicknesses, depending on the use to which it is to be put, and it may be especially designed.

Armstrong Cork and Insulation Co., Lancaster, Pa.
Bonded Floors Company, Inc., Kearny, N. J.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
St. Clair Rubber Company, 440 Jefferson Avenue, East Detroit, Mich.

No More Loose Chairs

FIRMASTONE

Permanently anchors loose chairs to concrete floors. Simple to use. Write us.

DRASTIC PRICE REDUCTION MARCH 1st
SAME QUALITY - SAME QUANTITY
Was $7.50
NOW $5.00
Per Carton F.O.B. Chicago
GENERAL SEATING COMPANY
2035-49 Charleston Street, Chicago, Ill.

Stedman Products Company, South Braintree, Mass.
U. S. Rubber Company, 1790 Broadway, New York City.
Zenitherm Company, Inc., Kearny, N. J.

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Condensers (Lenses)

CONDENSERS are single glass lenses, unmounted. They are made in various diameters from 2¼ inches to 8 inches in diameter; the 4½ inches diameter and the 8 inches diameter being used mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aperture. They are made in different shapes, some being Plano Convex some Meniscus or Moon shape and others Bi-Convex.

Condenser breakage and trouble has been greatly reduced through the perfection and development of heat resisting glass which is tempered and processed to withstand extreme changes of temperature. This, it is declared, has been accomplished without any sacrifice of light on the screen and without impairment of photographic values.

Focal lengths for motion picture work are usually 6½-7½-8½ and 9½ inches; 5 inches, 6 inches and 8 inches diameter condensers are usually used for spotlight projection.

Within recent years there has been a development of what is known as the Parabolic condenser, which has made possible the gathering of more light, and a sharp, concentrated spot on the aperture of the picture machine. These Parabolic condensers have been developed for regular arc projection, high intensity arc projection, and mazda projection. They are a little more expensive than the regular type of condenser, but the results obtained are well worth the price. Prices from $1.50 to $12.

Aerovox Wireless Corporation, 70 Washington Street, Brooklyn, N. Y.
Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Polymet Mfg. Corporation, 829 E. 134th Street, New York City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.

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Cooling, Ventilating Systems

CAPABLE of delivering 35,000 cubic feet of fresh air per minute into every part of the theatre, cooling and ventilating systems are being adopted by theatres of all sizes. Systems of this type are reasonably priced.

They may be installed in various parts of the theatre, a common place being below the stage. Under this arrangement distribution of the air is upward, the air passing to the rear of the auditorium and dropping naturally to every seat. In theatres having an organ installed at one side of the proscenium the opposite side of the proscenium affords a good place for a cooling unit. A pent house on the roof at the rear of the auditorium, or on an elevated platform eight or nine feet above the stage floor level, are other manners in which the system may be installed to assure excellent results. In fact, regardless of the nature

of the theatre, cooling and ventilating systems of this type may be readily adapted to it.

Manufacturers of this equipment maintain cooling and ventilating experts and offer a service of recommending the most efficient arrangement for the complete cooling and ventilating of a theatre. The systems may be installed without interruption to the regular performances.

Adams Engineering Company, 119 W. 21st Street, New York City.
American Blower Company, 6004 Russell Street, Detroit, Mich.
Auditorium Conditioning Corporation, 17 E. 42nd Street, New York City.
Blizzard Fan Sales Company, 1524 Davenport Street, Omaha, Neb.
Buckeye Blower Company, Columbus, O.
Carrier Engineering Corporation, Chrysler Building, New York City.
Coppus Engineering Corp., Worcester, Mass.
General Air Conditioning Company, Inc., 155 East 44th Street, New York City.
Ilg Electric Ventilating Company, 2850 North Crawford Avenue, Chicago, Ill.
Lakeside Company, Hermansville, Mich.
B. F. Reynolds & Company, 609 No. LaSalle St., Chicago, Ill.
Scott-Ballantyne Company, 916-918 Redick Tower, Omaha, Nebraska.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
Tiltz Engineering Company, 840 Lexington Avenue, New York City.
The Typhoon Air Conditioning Co., 235 West 42nd Street, New York City.
United States Air Conditioning Corp., Northwest Terminal, Minneapolis, Minn.
Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.

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Controls, Curtain

Refer to CURTAIN CONTROL MACHINES

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Costumes and Costume Fabrics

COSTUMES and costume fabrics for the stage must meet many demands, and for that reason this is a specialized field. These fabrics must be of unusual textures for glittering display behind the footlights or in the spot. The costumes may represent a nation, a period or a class, and such costuming must be the work of a skilled costumer whose knowledge of peoples and periods is unlimited. The fine costume fabrics are both domestic and of foreign make. Costumes are made to order, sold outright, or provided on a rental basis.

Dazians, Inc., 142 W. 44th Street, New York City.
Gemsco, 692 Broadway, New York City.
S. M. Hexter & Company, 2400 Superior Avenue, East, Cleveland, Ohio.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
The Costumer, 238 State Street, Schenectady, N. Y.

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Covers, Program

Refer to PROGRAM COVERS

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Covers, Chairs

Refer to CHAIR COVERS

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Curtain Control Machines

FEW THINGS leave a finer impression on the theatre audience than the smooth and silent opening and closing of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from back stage by the simple process of pressing a button.

Curtain control equipment consists of track equipped with cable and snaps to which the curtain is fastened. In opening and closing the curtain may be stopped at any desired point across the stage and may also be reversed at will.

The motor for operating the curtain is usually placed on the stage or it may be placed in the grids or mounted on a platform. This permits the machine, track and curtains to be flied in addition to open from the center.

Theatres of all sizes are now employing automatic curtain control equipment and mechanism of this type has been developed to a high grade of efficiency, contributing immeasurably to audience enjoyment of the program. The price of curtain control machines is around $225 with the track selling at approximately $3 per foot.

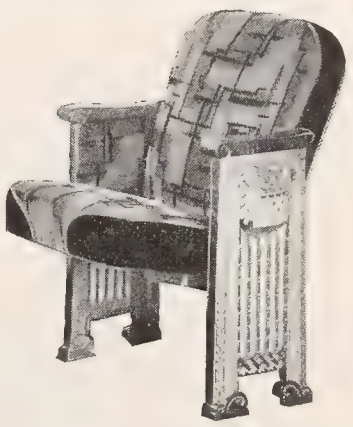
A type of curtain control machine specially designed for small theatres with tracks up to 40 feet in length, has been put on the market at a price considerably lower than that of the larger machines.

Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Automatic Devices Company, Samuels Building, Allentown, Pa.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
Peter Clark, Inc., 544 W. 30th Street, New York City.
The Econoquipment Manufacturing Company, Akron, Ohio.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicolette Avenue, Minneapolis, Minn.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.
Weaver Brothers Manufacturing Company, 221 West Grand Avenue, Watts, Calif.



Must They Bring Cushions Along?

● Theatre goers are comfort lovers. If they drive to your theatre in automobile comfort, will they sit contentedly on hard, lumpy, worn-out chairs?



ASK US,
"How can I reseat my theatre economically?"

American Seating Company

Makers of Dependable Seating for Theatres and Auditoriums
General Offices: Grand Rapids, Michigan
BRANCHES IN ALL PRINCIPAL CITIES

Curtain Tracks

THE TYPE OF curtain track installed is important for several reasons. It cannot be a makeshift affair, for if it is it may ruin an otherwise good program. Naturally, it must be noiseless and must function smoothly and with little or no effort. A moving curtain attracts attention, therefore that motion must not be accompanied by vibration.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Automatic Devices Company, Allentown, Pa.
Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Klemm Manufacturing Corporation, 1455 West Austin Avenue, Chicago, Ill.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr.
Perkins Curtain Carrier Company, Waterloo, Ia.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.

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Curtains, Fireproof

LAWS IN MOST states now require an asbestos curtain on the stage. In some cases a combination of steel and asbestos curtains is required by the law.

Wm. Beck & Sons Company, Highland and Dorchester Avenue, Cincinnati, O.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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Cutout Machines

THIS IS A DEVICE for making various kinds of exploitation cutouts and lobby and marquee displays. The design for the desired cutout display is traced on ordinary wall board and with this device, the cutout is easily made by guiding the machine over the pattern. A small motor is use and the current from the electric light socket furnishes the power. The machine is convertible into a saw by substituting a saw blade for the chisel to handle harder and thicker materials.

A. & B. Smith Company, 633 Smithfield Street, Pittsburgh, Pa.
International Register Company, 21 S. Throop Street, Chicago, Ill.

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Date Strips

DATE STRIPS, being an inexpensive but nevertheless important theatre advertising commodity, frequently frustrate the efforts of good advertising through over-use until they become dirty and unattractive. A few dollars buys enough date strips for a whole year for the average house. Except for special uses date strips are available from stock in standard sizes. Prices range from 1c to 5c each.

M. A. Block & Company, 3111 93rd Street, Jackson Heights, L. I., N. Y.
Hennegan Company, 311 Genesee Street, Cincinnati, O.
National Screen Service, Inc., 630 Ninth Avenue, New York City.
Radio Mat Slide Company, 1674 Broadway, New York City.
Showman's Press, 416 So. Dearborn Street, Chicago, Ill.
Triangle Poster & Printing Co., 633 Plymouth Court, Chicago, Ill.

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Decorating Products and Service

THE THEATRE to-day has opened a new field for the producer and designer of decorative materials. No other building is as complete in this sense as is the theatre, for in the decorative scheme the theatre has found a factor which encourages patronage. The blending colors, the unique wall designs, the finely cut or moulded grille pieces, modern lighting fixture designs, gorgeous drapes, etc., all lend themselves to the theatre.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
Decorators Supply Company, 2547 Archer Avenue, Chicago, Ill.
Kantack & Company, Inc., 238-240 E. 40th Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Decorative Pottery

Refer to POTTERY, DECORATIVE

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Dimmers

THE BEAUTIFUL lighting effects achieved in motion picture theatres is accomplished through dimmers which are capable of complete illumination control making possible soft changes and color blending of lights to create a restful and pleasing atmosphere. Dimmers are used by small theatres as well as the large motion picture palaces. They are usually placed at the side of the stage. In instances of smaller installations the dimmer may be operated by the projectionist from the booth.

The magical effect of lighting control and blending as achieved with dimmers is one of the outstanding features of the modern theatre today. On the stage and throughout the theatre dimmers give producers and managers one of their most effective means of creating marvelous effects which unquestionably are important factors at the box office.

Frank Adam Electric Company, St. Louis, Mo.
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2219 K, Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Saltzman Brothers, Royale Theatre, New York City.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Disinfectants, Perfumed

THE NECESSITY of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to eradicate the odors but leave in the room a delightful perfume fragrance.

A deodorant which acts as a solvent for the scale forming in urinals and toilets, is also obtainable.

The Huntington Laboratories, Inc., Huntington, Ind.
Rochester Germicide Company, Inc., Rochester, N. Y.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

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Doors, Fireproof

Refer to FIREPROOF DOORS

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Draperies

Refer to STAGE SCENERY AND DRAPERIES

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Driers, Hand

Refer to HAND DRIERS

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Drinking Cups, Paper

THE PAPER drinking cup, in its handy container, is an adjunct to the sanitary equipment of a theatre. In some instances containers are included in the cost of the cups. Where it is necessary to buy a container, the price will range from about $4 up.

American Lace Paper Company, 4425 No. Port Washington Rd., Milwaukee, Wis.
Lily-Tulip Cup Corporation, 122 E. 42nd Street, New York City.
Individual Drinking Cup Company, Inc., Easton, Pa.
Ideal Cup Corporation, 317 N. Wells Street, Chicago, Ill.

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Drinking Fountains

EIGHTEEN drinking fountains about evenly divided between the wall and pedestal type are installed in just one metropolitan theatre alone. While the house is one of the country's largest houses, the drinking water facilities provided easily emphasize the importance of this feature in any theatre.

Drinking fountains should be placed as conveniently as possible for the patron entering and leaving the theatre. In small houses at either end of foyer is a place frequently used. Whether the wall or pedestal type fountain is used depends upon space available, the wall type being used where space conditions are more limited. The wall type is designed with special decorative and illuminating features.

In the finer theatres drinking fountains form an integral part of the decorative scheme of the theatre, being designed in harmony with the balance of the surroundings and in conformity with the architectural treatment of the house.

Batchelder-Wilson Company, 2633 Artesian, Los Angeles, Cal.
Century Brass Works, 962 N. Illinois Street, Belleville, Ill.
The Crane Company, 836 E. Michigan Avenue, Chicago, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Standard Sanitary Manufacturing Company, Bessemer Building, Pittsburgh, Pa.
Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Earphones

EARPHONES consist of sound receivers attached to head bands and means for connection of the receivers to the main sound system of a theatre so that persons who are hard of hearing may hear

the sounds of the picture as well as a normal person. These systems for the hard-of-hearing have made the talking picture as much of a source of entertainment to the person with impaired hearing as the silent picture was before, and through the device, the partially deaf person has been retained as a patron of the motion picture theatre.

The Fortiphone Corporation, 535 Fifth Avenue, New York City.
Hearing Devices Corporation, Times Square Building, New York City.
Mears Radio Hearing Device Corporation, 45 W. 34th Street, New York City.
Western Electric Company, 250 W. 57th Street, New York City.

▲

Effect Machines

EFFECT MACHINES are an integral part of motion picture exhibition, especially when a policy of stageshows has been adopted. The effects in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of prices on these machines, depending upon the effects desired. There is also a new product which not only produces the usual effect but a wide variety of others.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.

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Electric Measuring Instruments

THE DEVELOPMENT and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transverters, magnetic appliances and many other involved and sensitive electrical instruments, it devolves on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltmeters, vacuum tube testers and the like. All these and others tend toward improving lighting.

General Electric Company, 1 River Road, Schenectady, N. Y.
Heyer Products Company, Inc., 197 Grove Street, Bloomfield, N. J.
Weston Electrical Instrument Company, Waverly Park, N. J.

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Electric Fans

THIS TERM is used to designate fans ranging in size from 5 to 16 inches, which are usually portable and are made in both oscillating and non-oscillating types. They are operated by connection to the light socket. Prices range from $5 to $35. Ceiling fans are also often desirable in theatres not well equipped for good ventilation.

Century Electric Company, 1806 Pine Street, St. Louis, Mo.
General Electric Company, 1 River Road, Schenectady, N. Y.
Robbins & Meyers Company, Springfield, O.
Wagner Electric Corporation, 6400 Plymouth Avenue, St. Louis, Mo.
Western Electric Company, 50 Church Street, New York City.

▲

Electric Pickups

ELECTRIC PICKUPS take the sound vibrations from records, transmit them to the amplifiers. The stylus (or needle) runs in a groove on the record and is caused to vibrate according to the groove made at the recording. On the phonograph this needle vibrates a diaphragm located in the neck of the horn, and these vibrations are amplified to audibility by the construction of the horn. Electric pickups are used to convert the mechanical energy picked up from the record by the stylus, which also is the armature of the reproducing unit. A fluctuating audio-frequency voltage is generated in the coil surrounding this armature, which is amplified either through the audio-amplifier (of the radio set) or through the amplifier of a public address or sound picture system.

The Audak Company, 305 E. 46th Street, New York City.
Best Manufacturing Company, 1200 Grove Street, Irvington, N. J.
Pacent Electric Company, Inc., 91 Seventh Avenue, New York City.
Stromberg-Carlson Telephone Company, 1050 Clinton Street, Rochester, N. Y.
Webster Electric Company, Clark and DeKoveer Avenue, Racine, Wis.

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Engineering Service

THE ADVENT of sound pictures, with all the attendant problems and requirements has necessitated a special kind of engineering service. Men engaged in such works are usually known as consulting engineers and are qualified to act in an advisory capacity on electrical and acoustical problems as well as to supervise sound installations and operation.

Kendell & Dasseville, Inc., 6 E. 46th Street, New York City.
S. S. Sugar, 8 W. 40th Street, New York City.
Theatre Sound & Projection Engineers, 276 W. 43rd Street, New York City.
Theatre Supply & Service Co., 555 Eleventh Avenue, New York City.

Exit Light Signs

EXIT LIGHT SIGNS are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Rawson & Evans Company, 710 W. Washington Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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Fans, Electric

Refer to ELECTRIC FANS

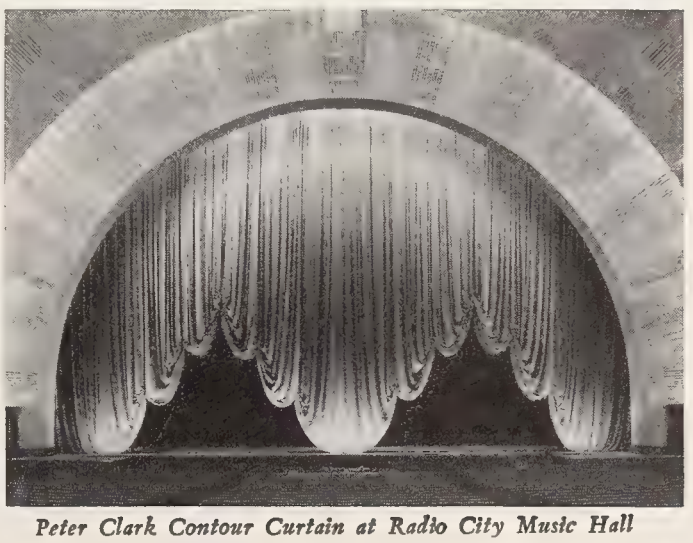
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Fans, Ventilating

FANS MAY BE divided into two classes, the portable and the stationary. The latter is the type commonly used in theatres. It is made in a variety of styles and sizes and is used for drawing into the auditorium fresh air or drawing out the foul air. These fans are mounted in a wall opening and in theatres can advantageously be placed in the front or rear of the auditorium and in the lobby. The motors operating these fans are usually supported by a bracket extension of the fan. The motor is generally enclosed to prevent trouble from dust or dirt.

The sizes of these fans range from 10 to 72 inches in diameter.

Ceiling fans are of a larger type and operate at slower speed. Fans of this type usually have four wooden blades and they



Peter Clark Contour Curtain at Radio City Music Hall

GOOD
Stage Equipment
isn't
THE WHOLE SHOW
but it is a great
HELP TO THE
BOX OFFICE

PETER CLARK, INC.

542 W. 30th St. *"Stage Equipment with a Reputation"* New York, N. Y.

SOUNDPROOF CURTAINS
ORGAN CONSOLE LIFTS
★
STAGE RIGGING
COUNTERWEIGHT SYSTEMS
★
DRAW CURTAIN TRACKS
ORCHESTRA LIFTS
★
ASBESTOS AND STEEL CURTAINS
STAGE LIFTS
★
CURTAIN HOISTS
MOVIETONE HORN TOWERS
★

are hung from the ceiling by an insulated hanger. The blower type of fan may be located over exits, under stage, at sides of projection booth and on roofs, either at front or rear.

While the importance of adequate ventilation in the auditorium is generally recognized it has been found that many theatres have failed in providing ventilation in lobbies.

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
A. Hun Berry Fan Company, 28 Binford Street, Boston, Mass.
Blizzard Fan Sales Company, 1514 Davenport Street, Omaha, Neb.
Buckeye Blower Company, Columbus, O.
Century Electric Co., 1806 Pine St., St. Louis, Mo.
Champion Blower & Forge Company, Lancaster, Pa.
Fidelity Electric Company, Lancaster, Pa.
Lakeside Company, Hermansville, Mich.
The New York Blower Company, 3155 Shields Avenue, Chicago, Ill.
Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
United States Air Conditioning Corp., Northwest Terminal, Minneapolis, Minn.
Vallen Electrical Company, Inc., Akron, Ohio.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Film Cabinets

THERE ARE various types of film cabinets having storage capacity from three to twelve reels per unit of various forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that should one reel become ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Neumade Products Corporation, 440 W. 42d Street, New York City.

▲

Film Cabinet Stands

THERE ARE various size stands which accommodate one up to three cabinets, and hold the film cabinets so that they are more convenient as well as allowing them to be moved about more easily for cleaning or relocating purposes. Some of them also make the film cabinets more safe by holding the film cabinet at an angle so that a reel of film cannot be laid on top of it.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

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Film Cement

A SPECIAL preparation for splicing motion picture film used in theatres, laboratories and film exchanges. Film Cement sells at about 20 cents a bottle.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
E. B. Griffen, Oshkosh, Wis.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

▲

Film Cleaning Machines

A BLOCK containing pads which are saturated with a film cleaning liquid through which the film is run, dirt and grit being removed from it in the process. Prices range from $7.50 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Consolidated Film Industries, 1776 Broadway, New York City.
Rex Film Renovator Mfg. Company, 73 E. Naghten Street, Columbus, O.

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Film Developing and Printing

WITH MOTION PICTURE presentations and local news reels offering novelty on many theatre bills, a great responsibility rests upon those developing and printing the films. Rapid service is required, yet the negatives and positives must be handled with meticulous care to avoid cloudiness, rain and other faults. Positives may be obtained in black and white and in several tints, including amber, red, etc.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Consolidated Film Industries, 1776 Broadway, New York City.

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Film Inspection Machines

PERFECT PROJECTION is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen and sound results and the projectionist can accomplish this only when proper inspection has been given to the film. The film inspection machines manufactured today are adding efficiency to this work.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.

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Film Reels

Refer to REELS

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Film Rewinders

THIS DEVICE is used for rewinding films after they are run through the projectors, and are made in two general patterns, the bench and fire-proof enclosed type. The bench or open rewind is made in one piece types with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and some have their spindles mounted on ball bearings.

The enclosed rewinds are made in various patterns, both hand drive and motor drive models. The motor drive type is generally automatic in its operation, stopping at the end of the film or should the film break. Some are made with plain bearings and some have their spindles mounted on ball bearings. Some motor drive types also have multiple speed ranges and accommodate either one- or two-thousand-foot reels. One type recently brought on the market also has a detachable grinding and polishing attachment for aiding the operator in keeping his equipment in first class shape as well as keeping his arc lamp in good working order.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1827 Larchmont Avenue, Chicago, Ill.
Chicago Cinema Equipment Company, 1736 N. Springfield Avenue, Chicago, Ill.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
Film Inspection Machine Company, Inc., 33 W. 60th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
GoldE Manufacturing Company, 2013 LeMoyne Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.

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Film Processing Machines

A DEVICE for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Consolidated Film Industries, 1776 Broadway, New York City.
Malcom Film Laboratory, 244 W. 49th Street, New York City.
Rex Film Renovator Mfg. Company, 74 E. Naghten Street, Columbus, O.

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Film Splicing Machines

EQUIPMENT of this type is used mostly in film exchanges, studios and laboratories for the purpose which the name states. Smaller models are made for theatres. Prices range from $6.00 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

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Fire Doors

Refer to FIREPROOF DOORS

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Fire Extinguishers

THERE ARE for theatres four types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetra-chloride; the 2½-gallon soda and acid extinguisher; the 2½-gallon foam type, and the portable carbon Dioxide hand type. Good ones of these types are manufactured by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the

Decorative Arts Company
300 West Austin Avenue
Chicago
Whitehall 6494
Interior Decorating
Carpets
Theatre Chairs
Draperies

Embossed lobby display cards in various color combinations. Two color cardboard and one color paper date strips.
M. A. BLOCK COMPANY
3111—93rd St. Jackson Heights, N. Y.
If our product is not carried by a local dealer, samples and prices will be sent upon request.

theatre building. Prices range around $12.00.

American-LaFrance and Foamite Corporation, Elmira, N. Y.
Fyr-Fyter Company, 221 Crane, Dayton, O.
Harker Manufacturing Company, 121 W. Third Street, Cincinnati, O.
International Fire Equipment Corporation, W. New Brighton, N. Y.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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Fire Prevention for Projectors

IMPORTANT equipment has been developed which it is said definitely prevents a film fire in the projection machine. This equipment is a safety control device, that is easily installed and which is operated on the regular line voltage. The main control unit and dowser are mounted on the cone of the lamphouse and act as the main light cut off, taking the place of the regular dowser. The dowser is operated from five distinct points of contact, covering every avenue through which a fire could start in the projector while it is in operation or at a standstill with the film in it. All contact points are very sensitive, and the dowser is instantaneous in its action, yet does not depend upon springs to actuate it.

Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Duo Manufacturing Company, 1049 N. Hermitage Avenue, Chicago, Ill.
N. A. N. Automatic Light Control Company, P. O. Box 207, Johnstown, Pa.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

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Fireproof Curtains

Refer to CURTAINS, FIREPROOF

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Fireproof Doors

IN PRACTICALLY all states, cities and towns building codes require the use of fireproof doors in certain quarters of the theatre, such as the projection booth, stairwells, exits, dressing rooms, boiler rooms, etc. This demand on the part of the framers of the building codes has been beneficial to the theatre owner in many respects. In the first place it has effected a big saving in insurance. Secondly, and more important, it has safeguarded life and eliminated legal battles and accident and death claims. Before building every theatre owner should consult building code specialists and the fire underwriters.

Covington Metal Products, 17 W. Eighth Street, Covington, Ky.
Dahlstrom Metallic Door Company, Jamestown, N. Y.
The Moeschl-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
Variety Fire Door Company, 2958 Carroll Avenue, Chicago, Ill.

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Fireproof Shutters

AGAIN ENTERING into lower insurance rates are fireproof shutters for the projection booth. Such equipment in the modern theatre has placed the patrons beyond the danger line, so to speak. These safety shutters are so constructed that they drop when film breaks. Certain designs work automatically, while others operate through a release effected by the projectionist. The list price of the shutters range from $9.00 up, depending on size.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Fireproofing Materials

INTO EVERY FACTOR of theatre construction, there should enter fire resisting material. Through such construction, the exhibitor is safeguarding his investment and his clientele. Fireproofing compounds have been prepared for coating scenery, drapes and curtains and other inflammable materials. Today through the use of specially prepared wood, compounds, asbestos, cement, steel and other fire resisting material the owner may feel assured of the safety of his building.

Canvas Proofing & Striping Company, 925 W. Chicago Avenue, Chicago, Ill.
Fireproof Fabrics Sales Corp., 2846 Emerald Street, Philadelphia, Pa.
Johns-Manville Corporation, 292 Madison Avenue, New York, N. Y.
Macoustic Engineering Company, 782 Union Trust Building, Cleveland, O.
Universal Gypsum Company, 105 W. Washington Street, Chicago, Ill.
U. S. Gypsum Company, 300 W. Adams Street, Chicago, Ill.

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Flashers, Signs

THE SPARKLING life and motion characteristic of so many theatre signs is produced by the use of sign flashers. Sign flashers are made in several types, among them being the motor driven, the mercury contact, thermal and socket flasher type.

The possibilities for attention getting effects through the use of sign flashers is demonstrated daily in thousands of signs equipped with them. Signs employing flashers are generally used in connection with colored lamps or color hoods, the combined flasher and color lending itself to an almost endless interpretation of interesting figures and shapes.

In addition to the interest compelling action which the sign flasher injects in a sign, it is stated that its use effects a saving in current cost over the continuous burning sign. Prices range from $40.00 up.

Eagle Sign Company, 575 Albany Street, Boston, Mass.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.

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Flood Lights

FLOOD LIGHTING is accomplished with a lamp equipped with reflector of parabolic form capable of projecting a light to cover a wide area at a distance. For night lighting of theatre buildings lamps usually range from 200 to 1,500 watts. These may be located on the marquise or at some other vantage point opposite or nearly opposite the building. The intensity of the light is governed to a great extent by the type of reflector employed. In general, there are three types: the extensive, the distributing and the concentrating. The former gives a wide smooth distribution of light for close-up work; the distributing reflectors provide a more concentrated beam for work at average distance and the concentrating reflector throws a long, narrow beam of light for illumination at long distances.

Claims advanced for the advantages of flood-lighting, aside from the obvious advertising value of this form of illumination, include a clean revelation of the architectural beauty of a building unmarred by signs or lamp outlines.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Floor Coverings

Refer to CARPETS and MATS and RUNNERS

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Flower Baskets, Electric

Refer to ELECTRIC FLOWERS

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Flowers, Artificial

Refer to ARTIFICIAL FLOWERS AND PLANTS

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Footlights

MANY TYPES OF footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind of permanent installation. Footlights can be bought already wired for various combinations of color circuits, in single or double rows.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Buckeye Distributing Company, 7016 Euclid Avenue, Cleveland, O.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Fountains, Drinking

Refer to DRINKING FOUNTAINS

FREE SAMPLE
ROSCO FILM CEMENT



Used by all leading film exchanges and laboratories. Recognized by experts as the best film cement on the market. Recommended by theatres all over the country. Works under all atmospheric conditions. Send for a free sample.

ROSCO LABORATORIES
367 Hudson Avenue, Brooklyn, N. Y.

Fountains, Ornamental

Refer to ORNAMENTAL FOUNTAINS

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Frames—Poster, Lobby

POSTER AND LOBBY display frames are manufactured in standard sizes. There are one sheet to hang and one sheet with easel back—three sheets to hang and three sheets with easel back—easel to accommodate a one-sheet and eight combination frames to hang and with 11x14 photographs. Another combination often used is one to take a 22x28 photograph, eight 11x14 photographs and date strip.

Photograph frames are also offered in standard sizes for five or six photographs, 11x14 in size.

Most of the modern theatres are having their lobby display frames and cases built to order to fit the recesses and spaces provided for by the architect. Manufacturers of frames and cases gladly furnish complete drawings and specifications for the theatre owner's approval.

American Display Corporation, 475 10th Avenue, New York City.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
S. Markendorff' Sons, Inc., 159 West 23rd Street, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Reliance Specialties Mfg. Co., Inc., 570 Lexington Avenue, New York City.

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Furnaces, Coal and Oil Burning

Refer to HEATING SYSTEMS

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Furniture, Theatre

A NUMBER OF factors should guide the exhibitor in the selection of his furniture. Comfort and restfulness are among the first considerations. Upholstering materials offer a splendid opportunity for accents in the color scheme of the room. Over-elaborateness and that which breathes of the gaudy should generally be avoided.

All furniture depends upon the finish. A glassy varnish finish on any piece cheapens the quality of the framework. It scratches easily and shows dust more readily. A soft finish is always desirable, and this holds particularly true of gold furniture, which looks cheap unless nicely toned down.

Furniture for the men's room should always be of a heavy type, giving a manly and clubby appearance. Leather upholstering is quite proper. Women's rest room should be dainty and more genteel. Cane furniture is appropriate here.

The Ficks Reed Company, 424 Findlay Street, Cincinnati, O.
S. Karpen & Brothers, 636 W. 22nd Street, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.

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Fuses, Electric

ELECTRICAL FUSES are intentional weakened spots introduced into an electrical circuit and designed to fuse or "blow" due to excess current caused by overload or a short circuit in the line. Thus the circuit is opened before the excess current can damage any other part of the wiring or apparatus forming the circuit. They are purely a protective device and require replacement when the non-renewable type is used, or the renewal link replaced when the renewable type is used.

Fuses are preferable type of protective device because of their lower cost, their enclosed parts, and the absence of moving parts. It is good business to keep extra fuses or renewals on hand at all times. A sufficient supply will prevent a dark house. The theatre owner should not experiment on the use of fuses, but should take the advice of a skilled electrician so that an overload will not result.

Fuses may be more safely pulled than otherwise if a fuse puller is used. This device may prevent burns, injury to the equipment and other mishaps, and it costs but little.

The Bryant Electric Company, Bridgeport, Conn.
Chicago-Jefferson Fuse & Electric Company, 1500 S. Laflin Street, Chicago, Ill.

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Gelatine Sheets

THE GELATINE SHEET, for the colorful and atmospheric lighting of stages, organs, sections of the screen and other features which take the spot, is as vital as the spot and flood. The best gelatine sheets are both durable and flexible, and are only slightly affected by atmospheric changes in the theatre. Cooling systems do not cause such sheets to fall limpid from the frames. The list price of gelatine ranges from 20c and up for 100 sheets. Any desired color many be obtained, either in the individual sheet or through combinations.

Central Import Company, 1656 S. Central Park Avenue, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Transolene Company, Barrington, Ill.

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Generators, Motor

THIS ELECTRICAL device is designed to produce direct current for the arc lamp on the projection machine, spotlights or double dissolving stereopticon. It consists of an alternating current motor, directly connected on a shaft to a direct current generator. Motor generators are made for every current requirement to deliver amperages from 20 amperes to 800 amperes.

There are 20 and 30 ampere outfits for reflecting arc lamps; 40, 60 and 80 ampere outfits for the ordinary arcs, and 80, 100, 150 ampere and larger generators for use with high intensity lamps.

Motor generators are made in two types, the series generators and the multiple arc generators.

The series arc is for use with two picture machine arcs. It is so designed that for the period of time needed to warm up the second picture machine arc, preparatory to changing from one picture machine to the other, it will carry both arc lamps at the same amperage without danger of losing the light on the arc lamp on the running picture machine.

Multiple arc generators are designed and built to generate direct current for many arcs. They are used in the motion picture booths where there are two arcs on the picture machines, one or more spotlights and a double dissolving stereopticon and effect machine. The multiple arc generator correctly built, will carry the entire battery or arc lamps and various amperages. The variance in amperage is controlled by the necessary rheostats.

Automatic Devices Company, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Electric Specialty Company, 211 South Street, Stamford, Conn.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hobart Brothers Company, Troy, O.
Ideal Electric & Manufacturing Company, Mansfield, O.
Imperial Electrical Company, Inc., Ira Avenue, Akron, O.
Marble-Card Electric Company, Gladstone, Michigan.
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, Ill.
Robbins & Meyers Company, Springfield, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Grilles

GRILLES IN BOTH brass and bronze are used in box office windows, organ grille openings, ceilings under balconies (usually illuminated), and in radiator openings in lobbies. Manufacturers of this item show many designs to select from. Can be bought in standard sectional assembly or built to order.

Newman Manufacturing Company, Norwood Station, Cincinnati, O.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

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Hand Driers

WHAT IS KNOWN as the sanitary hand drier for the lavatories of theatres is an electrically operated blower type of drier, through which a current of warm air evaporates the water on the hands. Driers of this type are built of cast iron with a heavy white porcelain finish with the metal parts of nickel plate. These driers stand about 46 inches high with full 360-degree swivel nozzle and are operated by a foot lever or automatic cut-off push button which turns the switch on and off.

Airdry Corporation, Groton, N. Y.
Sani Products Company, Merchandise Mart, Chicago, Ill.

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Hardware, Stage

WITH THE GROWING popularity in theatres of presentation acts a need is apparent for equipment to meet the varied physical requirements in the way of stage hardware to accomplish this purpose. The subject of stage hardware takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, belay pins, cleats, curtain tracks, key-

stones and corners, pin rails, pin wire, rope, manila and wire, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches, carriers for extra-large screens and horns. Steel curtains and counterweight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Fafayette Street, New York City.
Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Klemm Manufacturing Corporation, 1449-55 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Avenue, St. Louis, Mo.
Yale & Towne Manufacturing Company, Stamford, Conn.

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Hearing Devices

Refer to EARPHONES

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Heaters, Organ

Refer to ORGAN HEATERS

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Heaters, Ticket Booth

Refer to TICKET BOOTH HEATERS

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Heating Systems

THERE ARE A number of types and arrangements of theatre heating systems, each designed to fit the individual building. One of the systems is known as the fuel-to-air method whereby the transmission of the heating effect from the fuel is obtained without the intermediate processes of transmission through piping and radiators. The volumes of outdoor air entering the system are heated quickly and uniformly, producing comfortable heating and invigorating ventilation in all seasons of the year. The heating units most generally used to warm the incoming air are commonly known as unit heat generators.

American Foundry & Furnace Company, 915 E. Washington Street, Bloomington, Ill.
Grinnell Company, Providence, R. I.
P. H. McGirl Foundry & Furnace Company, Bloomington, Ill.
B. F. Reynolds Company, 609 No. LaSalle Street, Chicago, Ill.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.

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Heating Systems, Oil

HEATING BY MEANS of oil is growing rapidly in popularity among theatres. Some of the country's largest playhouses are installing oil heating systems of various makes and types. They are also to be found in smaller theatres. Among the advantages claimed for oil heating is the matter of cleanliness and subsequent savings in draperies and redecorating costs. The operation being automatic, the oil burner requires virtually no attention, effecting a saving in janitor service. Another advantage pointed out is the fact that oil burners give heat only when needed.

Most oil burners are operated in connection with a thermostat so that when the temperature falls even one degree below the desired point, the thermostat establishes connection which starts the burner again. When the temperature goes above the desired degree, the heat is automatically shut off.

General Electric Co., 1 River Road, Schenectady, N. Y.
Hardinge Brothers, Inc., 4147 Ravenswood Avenue, Chicago, Ill.
Rayfield Manufacturing Company, 2559 W. 21st Street, Chicago, Ill.
B. F. Reynolds Company, 609 No. LaSalle Street, Chicago, Ill.
Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
C. U. Williams & Sons, Bloomington, Ill.

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High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

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Holders, Ticket

Refer to TICKET HOLDERS

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Hoods, Color

Refer to COLOR HOODS

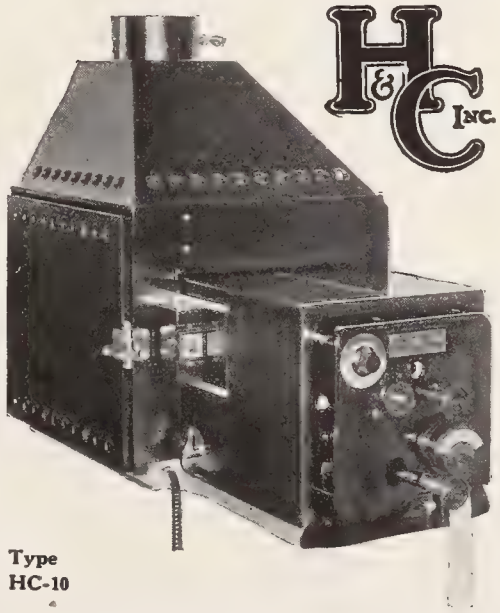
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Horn Lifts and Horn Towers

A HORN LIFT is an automatically controlled electric driven elevator used to raise and lower sound horns to their proper places behind the screen. They operate on the hydraulic, cable and drum and screw lift principle, and when the stage is needed for acts, the lift lowers the horn down under the stage. The portion of the stage flooring directly above the lift is attached to the lift, becoming a part of it, and any stage setup located over the lift goes up with it and is ready for use the instant the lift returns to the low level.

Horn towers are structural steel towers on which the horns are fastened. These towers are generally on rubber-tired, ball bearing casters so that they may be moved about silently to properly locate the horns behind the screen. When the horns are not in use the towers can be pushed out of the way.

Bud Speaker Company, 1156 Dorr Street, Toledo, Ohio.
Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Littleford Brothers, 501 E. Pearl Street, Cincinnati, O.
United Radio Manufacturing Company, 191 Greenwich Street, New York City.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.



Type HC-10

A DIFFERENT SYSTEM
OF
PROJECTION LIGHTING

STABILIZED ARC

THERMAL ARC CONTROL

For Better and More Reliable Projection Results

Write for Illustrated Booklet

HALL & CONNOLLY, Inc.
24 Van Dam Street New York City

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Incandescent Lamps

Refer to LAMPS, INCANDESCENT PROJECTION

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Insurance

NO BUSINESS MAN today would risk his investment by operating his business without ample insurance. Insurance is obtainable for theatre buildings and equipment to the same extent that it may be procured for other types of establishments, and safety codes and modern methods of construction, installation and manufacture have permitted such a reduction in insurance rates covering exhibitors' risks that ample protection is within reach of any theatre enterprise. Besides the usual forms of insurance covering fire, accidents to employes and patrons, etc., there is rain insurance, which offers exhibitors protection against poor patronage due to storms rising suddenly before show time.

George J. Diener, 175 W. Jackson Boulevard, Chicago, Ill.
Jules Juillard & Company, 175 W. Jackson Boulevard, Chicago, Ill.
Stebbins, Leterman & Gates, Inc., 1540 Broadway, New York City.

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Inter-Communicating Telephones

SYSTEMATIZING OF business has relieved the individual of much routine and has increased thereby his efficiency. In the systematizing of business the inter-communicating telephone is playing an important part. In the theatre it contributes to a smooth functioning organization. No theatre of consequence today operates without such a telephone system.

Automatic Electric Company, Inc., 1027 W. Van Buren Street, Chicago, Ill.
S. H. Couch, Inc., Norfolk Downs, Quincy, Mass.
Nomad Electrical Engineers, 239 West 30th Street, New York City.
Stromberg-Carlson Telephone Company, Rochester, N. Y.

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Interior Decorations

INTERIOR DECORATION of the motion picture theatre has developed specialists in this important phase of construction. These companies have made a thorough study of the type of decorative scheme best suited for audience appeal. The originality of theatre decoration has played no small part in the success of this form of entertainment for it takes the public into a new world.

Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
Eastman Brothers Studios, Inc., 36 W. 46th Street, New York City.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
J. A. Torstenson & Company, 860 Fletcher Street, Chicago, Ill.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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Iron and Bronze Work, Ornamental

Refer to BRONZE AND IRON WORK, ORNAMENTAL

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Labels, Film

Refer to GUMMED LABELS

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Labels, Gummed

Refer to GUMMED LABELS

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Ladders, Safety

THE SAFETY LADDER is a safeguard, both for the employer and the employe. It minimizes the risk of accidents and the possibility of becoming involved in costly law suits. The safety ladder has the approval of the Underwriters Laboratories. Sizes range from 3 feet to 16 feet, and the list price ranges from $9.50 to $32. Because of the rigidity of these ladders, they are time-savers.

Dayton Safety Ladder Company, 121 W. Third Sreet, Cincinnati, O.
Durabilt Ladder Corporation, Coxsackie, N. Y.
The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Ill.

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Lamp Coloring

LAMP DIPS or lamp colorings are manufactured by numerous companies, and can be obtained in either the clear color or in a transluscent shade.

There are three types of coloring. One type is for a temporary dip where the color is to be changed often. For such changes, incidentally a color remover can be purchased.

The next type is the color used for dipping lamps which it is desired to color for permanent inside use. This color should not be used for outside lighting as it will not withstand the elements.

The third type is the outside coloring. This is for use on lamps used for lighting electric signs, marquises and other outside lighting. It is a very quickly drying color, taking from three to four minutes to dry. Lamp dip coloring sells for $1.50 per pint and up.

Kliegl Brothers, 321 W. 50th Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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Lamps, High Intensity

IT IS VERY encouraging, indeed, to note the many recent improvements in the high intensity lamp for moving picture propection.

With playhouses of every increasing seating capacity and consequent increase of projection range or "throw," the high intensity lamp has rapidly become a necessity with very few alternatives for light source in the larger houses.

The high intensity lamp, just a few years ago, while considered a necessity in the larger houses, was also looked upon as a rather troublesome piece of apparatus to be gotten along with because there was nothing else that could serve its purpose. But today the high intensity lamp has been perfected in such measure that it is no longer troublesome or intricate from an operating standpoint, and gives satisfactory results.

Ashcraft Automatic Arc Company, 4214 Santa Monica Boulevard, Los Angeles, Cal.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Imperial Electric & Manufacturing Co., 1062 North Orange Grove, Los Angeles, Calif.

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Lamps, Incandescent, Projection

THIS TERM may be confusing as there are lamps for motion picture projection as well as lamps for spotlight, searchlight, floodlight, and stereopticon projection. Some are quite different, and each should be used in the service it is designed for.

There are two lamps made especially for theatre projection with professional apparatus. The 900 watt, 30 ampere, 30 volt lamp and the 600 watt, 20 ampere, 30 volt lamp. They cannot be used on the ordinary lighting circuit without a regulator or transformer to change the current to the correct amperage and voltage.

For portable projectors such as are generally classed as "amateur" there are several types of projection lamps in very wide use. There are the 50, 100 and 200 watt lamps for use on 115 volt circuits and the 200 and 250 watt, 50 volt lamps which are operated with a regulator.

All of these lamps are designed to project the most possible light on the screen. The 900 watt lamp produces enough light to work efficiently on throws up to 100 feet. The 600 watt lamp is used for throws shorter than 80 feet. The other lamps are for short throw work, generally with 16-mm. film.

Other lamps designed for spotlight service can be had in wattages of from 100 watts to 10,000 watts for use on 115 volt lines. The 100 and 200 watt sizes are all standard and are carried in stock. There is a standard lamp of 1,000 watts for use on 115 volt lines for motion picture projection. It is not, however, as efficient as the 30 volt type for motion picture work and is generally used for non-theatrical service.

Edison Lamp Works, Division of G. E., Harrison, N. J.
International Projector Corp., 88-96 Gold St., New York City.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.

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Lamps, Mazda

THE USE of the Mazda lamp has broadened in recent years, and today these lamps are used in projectors in the theatres and on stages of the studios. It has been said, and perhaps rightly, that light sells the show. Especially is this true in the cities where scores of theatres are vying with each other for patronage. In the display signs, in the strip signs, in the marquise, in the lobby and in the theatre proper, the Mazda lamp has made the White Way, whether in the metropolitan centers or in the small towns, whiter. It is being used in the studio as well as theatre. Durable colored lamps may now be purchased with coloring on the inside, permitting the lamps to be washed.

Champion Lamps, Davers, Mass.
Edison Lamp Works, Division of G. E., Harrison, N. J.
General Electric Company, 1 River Road, Schenectady, N. Y.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.

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Lamps, Reflector Arc

A CARBON arc lamp for motion picture projection using a reflector for projecting the light through the aperture of the picture machine.

The complete lamp contains as a part of the unit an automatic arc control adjusted to operate at a variance of a fraction of a volt at the arc. The advantage of the reflecting arc lamp is that it will operate at from 20 to 25 per cent of the electrical current necessary to operate the old style arc lamp. The carbons used are much smaller in size, making an additional saving. The reflector arc is now accepted as a necessity by progressive exhibitors, because, in addition to saving electric current, it produces a flat even field of bright crisp white light which is very desirable in motion picture projection.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Strong Electric Corporation, 2501 LaGrange Street, Toledo, O.
S. O. S. Corporation, 1600 Broadway, New York City.

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Lantern Slides

Refer to SLIDES

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Lenses

FOR MOTION PICTURE theatre service there are projection lenses and condensing lenses. The latter are also used in projection but are placed in the lamphouse and condense the rays to a spot on the aperture. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection lens is to give a bright, well defined picture on the screen without any distortion or color rays. These lenses are made in four sizes: Eighth, quarter, half and three-quarters (diameters, respectively, of 1 11/16, 1 5/16, 2 25/32 and 3¼ inches).

The one-eighth and one-quarter sizes are furnished in equivalent focii of two inches E. F., to eight inches E. F. The half-size is furnished in equivalent focii of four and a half inches E. F. to ten inches E. F., and the three-quarters in equivalent focii of from six inches E. F. to ten inches E.F. There is also procurable a bifocal projection lens with a range of from one-half to three-quarters of an inch in focal length, designed

to eliminate the change of lenses in shifting operation from sound to silent films, and vice versa. All the sizes named are standard. Focal lengths are determined by the size of the picture desired.

Bausch & Lomb Optical Company, Rochester, N Y.
Fish-Schurman Corp., 230 E. 45th St., New York City.
G. P. Goerz American Optical Company, 485 5th Avenue, New York City.
Graf Lens Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
G. O. Hansen & Bros., 4021 Armitage Avenue, Chicago, Ill.
Ilex Optical Mfg. Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N Y.
Hugo Meyer & Company, 245 West 55th Street, New York City.
Projection Optics Company, Inc., 330 Lyell Avenue. Rochester, N. Y.
Semon Bache & Company, 636 Greenwich Street, New York City.
Simpson Instrument & Lens Company, 1737 N. Campbell Avenue, Chicago, Ill.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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Lifts and Elevators for Orchestra, Organ, Stage and Horns

WITH THE ADVANCE in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Otis Elevator Co., 11th Avenue and 26th Street, New York, N. Y.

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Lighting Control Equipment

THE MODERN theatre with a well balanced and effective lighing system, has made many demands on the manufacturers of lighting control equipment. Elaborate color effects must be possible and to change the lighting and gradually merge the light from one color to another without attracting the audiences a very flexible control system is required. Even the small control systems permit the operator to produce hundreds of color shades. Generally each color group has its own master control which is cross-interlocked with the ground master wheel device. Efficient control systems are available for every size house, no matter how small or how large.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cutler-Hammer, Inc., Milwaukee, Wis.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Saltzman Brothers, Royale Theatre, New York City.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Mfg. Co., 4444 Clayton Avenue, St. Louis, Mo.

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Lighting Fixtures and Decorative Lighting

WHILE lighting fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers have established special departments to give time and attention to the subject of theatre lighting and fixtures.

Art Lamp Mfg. Company, 1433 So. Wabash Avenue, Chicago, Ill.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
The Frink Corporation, 23-10 Bridge Plaza, Long Island City, N. Y.
I. P. Frink, Inc., 239 Tenth Avenue, New York City.
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Lighting, Flood

Refer to FLOOD LIGHTS

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Lighting, Stage, Equipment

Refer to STAGE LIGHTING EQUIPMENT

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Lighting and Power Plants

EMERGENCY lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply. It is said that the financial loss suffered by admissions returned by a theatre through only one power failure a year would more than compensate for the cost of equipment of this type. In addition to financial loss, a power failure during a performance frequently results in loss of life and property through the resultant panic.

Emergency lighting plants are made in several types such as the gasoline engine type, water turbine type, motor generator and battery type. In the case of the motor generator type several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

The first source of power for the emergency lights of the theatre is the regular power supply, either from central station lines or from private generating plant. In the case of the private electric plant, if it is automatically operated, it can be so installed with an automatic transfer switch that the instant the regular supply of current fails, the private electric plant is automatically started. The electric plant then supplies the electrical needs of the theatre to the extent of its capacity. This it continues to do for as long as the regular supply is shut off. When this service is again resumed, the plant automatically stops.

The second source for the emergency, exit or hazard line circuits, is a special heavy duty glass jar storage battery, which is automatically kept charged by a motor generator set or rectifier. The capacity of the plant depends upon the total necessary load and the length of time protection is desired. The normal alternating current is fed through the transfer switch direct to the lighting lines and in the event of power failure, the batteries to the lighting lines. The batteries than supply the necessary power until the normal service is resumed, or until the batteries are discharged.

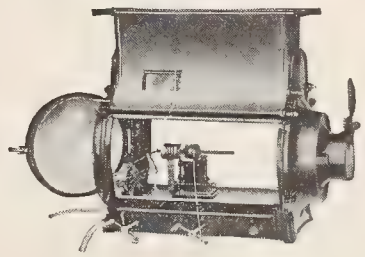
In some states the emergency, exit and hazard light circuits must be of a lower voltage than that of the normal power supply lines. In such cases, a transformer is used to step-down the supply line voltage to that of the emergency circuit voltage.

The third source of supply for the emergency circuits is the motor generator set itself. In case the A.C. transformer circuit, which normally feeds the 32-volt lights, should fail the motor generator set is operated from the man power supply line and connected to the emergency exit light circuits through its battery circuit. The battery will carry the lights only as long as necessary to start the motor generator set. After the motor generator is started the battery floats on the line.

The heavy-duty storage battery is kept continuously charged by means of a motor generator set, which is operated from the

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AUTOMATIC REFLECTOR
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The Strong Electric Corporation

2501 Lagrange Street, Toledo, Ohio — *Export Office:* 44 Whitehall St., New York, N. Y.

regular power lines, on an individual circuit separate from the emergency circuits.

Century Electric Co., 1806 Pine St., St. Louis, Mo.
Delco Appliance Corporation, Rochester, N. Y.
The Electric Storage Battery Company, Philadelphia, Pa.
Fairbanks, Morse & Company, 900 S. Wabash Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.
Universal Motor Company, Oshkosh, Wis.
Weir-Kilby Corporation, Station H, Cincinnati, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Lights, Aisle

Refer to AISLE LIGHTS

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Lights, Exit

Refer to EXIT LIGHT SIGNS

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Lights, Spot

ARE MADE in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 3 ampere up to 150 ampere. They come complete with stand and attachment cord and connecter. Within the last year, the high intensity spot has appeared. It is an adaptation of the high intensity lamp to spot and flood lighting.

The incandescent spotlights are in sizes of from 250 watt to 2,000 watt. The sizes usually used are 250, 400, 500 and 1,000 watt.

The small head spots of 250 watts are used for cove lighting or spotting the head of a singer or organist. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons.

In stage work spotlights are frequently banked one above the other on a stand and used for flood-lighting from the wings. Prices range from $12 to $500.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projector Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Crown Motion Picture Supplies, 311 W. 44th St., New York City.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Reflector & Illuminating Company, 1431 W. Austin Avenue, Chicago, Ill.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Lobby Decorations

Refer to INTERIOR DECORATIONS

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Lobby Display

AN ATTRACTIVE lobby is a boon to business. To conform to the beauty in lobby decoration, colorful and attractive lobby displays have been created. Automatic poster displays in polished bronze are constructed for convenient display of standard stills and photographs, featuring current and coming attractions. Art glass today is advantageously used, making a striking and effective display. Many artistic endeavors have been directed toward the lobby with the result that today few shoddy lobbies greet the patron.

American Display Corporation, 475 10th Avenue, New York, N. Y.
Davis Bulletin Company, Lock Street, Buffalo, N. Y.
Igoe-Roemer Corp., Chicago, Ill.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
National Studios, Inc., 226-232 W. 56th Street, New York, N. Y.

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Lobby Display Frames

LOBBY ADVERTISING is an obviously effective business stimulant and in this connection the use of lobby display frames easily ranks first in appearance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the theatre may now be "dressed up" in excellent fashion with these frames. In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

American Display Corporation, 475 10th Avenue, New York, N. Y.
Igoe-Roemer Corp., Chicago, Ill.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
Northern Theatre Supply Company, 19 Glenwood Avenue, Minneapolis, Minn.

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Luminous Signs

Refer to SIGNS, DIRECTIONAL

Machines, Pop Corn

Refer to POP CORN MACHINES

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Machines, Ticket

A MOTOR driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets.

Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
General Register Corporation, 81 Prospect Street, Brooklyn, N. Y.
Standard Ticket Register Corporation, 1600 Broadway, New York City.
U. S. Ticket Company, Fort Smith, Ark.

Marquees

Refer to CANOPIES, THEATRE

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Mazda Lamps

Refer to LAMPS, MAZDA

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Mazda Regulators

THIS IS an electrical device for changing 110 volt or 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.

The Garver Electric Company, Union City, Ind.
International Projector Corp., 88-96 Gold St., New York City.

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Motor Generators

Refer to GENERATORS, MOTOR

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Motors, Projector

MOTORS for projection machines are usually 110 volts, 25 to 60 cycles and of 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speed of from 150 r.p.m to 4,000 r.p.m.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.

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Music Publishers

APPRECIATING the important part played by music in the theatre several companies have recently compiled special music for the guidance and assistance of theatre organists and orchestras. In this music and orchestral arrangement has been so scored that the numbers can be played with maximum effect by any combination of instruments, large and small.

Special books or organ music have also recently been available. These comprise classic, modern, characteristic, marches, opera selections and sacred numbers, making a valuable addition to every organist's library.

D. Appleton & Company, 35 West 32nd Street, New York City.
De Sylva, Brown & Henderson, Inc., 745 Seventh Avenue, New York, N. Y.

lenses

from the finest theatres come to us for resurfacing: condensers, lenses and reflectors of all kinds. Among our customers are the most particular and critical managers and projectionists. We can give 24-hour service. The cost is less than one-third the price of a new condenser or one-sixth the price of a new reflector. All work like new. Write for particulars.

G. O. Hansen & Brothers
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CHICAGO

Speed Silence
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CASH CONTROL GRC SYSTEMS TRADE MARK

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There must be a reason why **RADIO CITY-ROXY THEATRES** and the Chicago's **WORLD'S FAIR** are equipped **100%** with the latest **AUTOMATIC GOLD SEAL TICKET REGISTER.**

GENERAL REGISTER CORP.
81 Prospect St. Brooklyn, N. Y.
1018 S. Wabash Ave., Chicago
1726 S. Vermont Ave., Los Angeles
113 Albany St., Boston
112 North 12th St., Philadelphia

Oliver Ditson Company, 179 Tremont Street, Boston, Mass.
Donaldson, Douglas & Gumble, Inc., 1595 Broadway, New York City.
Leo Feist, Inc., 52 Cooper Square, New York City.
Carl Fisher, Inc., 52 Cooper Square, New York City.
Harms, Inc., executive office, 62 West 45th Street, professional office, 1674 Broadway, New York.
Edward B. Marks Music Company, 225 W. 46th Street, New York City.
Miller Music Co., 52 West 45th Street, New York, N. Y.
Mills Music, Brill Bldg., 49th Street and Broadway, New York City.
Oleman Music Co., 745 Seventh Ave., New York City.
Remick Music Corporation, 1659 Broadway, New York City.
Robbins Music Corporation, 799 Seventh Avenue, New York City.
Santly Bros., Inc., 755 Seventh Avenue, New York City.
Shapiro, Bernstein & Co., Capitol Theatre Bldg., 51st Street and Broadway, New York. N. Y.
M. Witmark & Sons, 1659 Broadway, New York, N. Y.

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Music Stands

MUSIC STANDS are made in a number of styles, from those of simple design for smaller houses to more pretentious and ornamental ones for the elaborate theatres.

J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Liberty Music Stand Company, 1960 E. 116th Street, Cleveland, Ohio.

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Novelties, Advertising

Refer to ADVERTISING NOVELTIES

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Oil Burners

Refer to HEATING SYSTEMS, OIL

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Orchestra Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

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Organs

ASIDE from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a theatre and in a church, for example, are obviously at variance. The result is that organs for theatres are built along exacting lines, expressly for the work they are intended to perform.

Chromolux, Inc., care Arthur P. Marr, 15 Park Row, New York City.
Geo. Kilgen & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Link Organ Company, Binghamton, N. Y.
Page Organ Company, 519 N. Jackson Street, Lima, O.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

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Organ Blowers

THE ORGAN BLOWER is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1/6 h.p. to 75 h.p., which are multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.

Coppus Engineering Corporation, Worcester, Mass.
Kinetic Engineering Company, Landsdowne, Pa.
Spencer Turbine Company, Hartford, Conn.
Zephyr Electric Organ Blower Company, Orrville, O.

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Organ Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

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Organ Slides

Refer to SLIDES

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Paint, Plastic

Refer to PLASTIC PAINT

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Paint, Screen

A PAINT for refining a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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Panel Boards

WITH lights playing such a prominent part in the operation of a theatre, the theatre owner must look to his lighting equipment for consistent service. The panel board with its multi-circuits and its easy accessibility gives to the theatre a lighting system which is endurable, elastic and efficient.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Bull Dog Electric Products Company, 7610 Joseph Campeau Street, Detroit, Mich.
The Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hoffmann-Soons, 387 First Avenue, New York, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metropolitan Electric Mfg. Co., East Avenue & 14th Street, Long Island City, N. Y.
The Trumbull Electric Manufacturing Company, Plainville, Conn.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Paper Drinking Cups

Refer to DRINKING CUPS, PAPER

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Paper Towels

Refer to TOWELS, PAPER

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Paste, Poster and Labelling

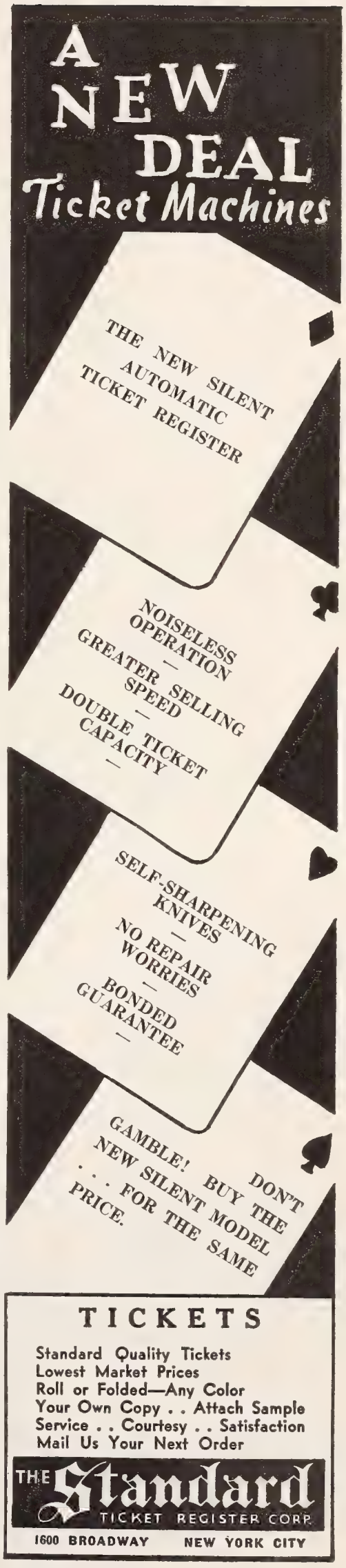
LENDING to efficiency in a theatre organization is a prepared wheat powder, which, when mixed with cold water, mixing easily and offering an adhesive paste for all types of poster billing.

Arthur S. Hoyt Company, 90 Broadway, New York City.

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Peanut Roasters and Popcorn Machines

Refer to POP CORN MACHINES



Perfumed Disinfectants

Refer to DISINFECTANTS, PERFUMED

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Perfumes and Perfumers

DISAGREEABLE odors are unfortunately a usual concomitant of crowds, particularly in such compact enclosures as the motion picture auditorium. These odors may be effectively eliminated by the use of highly aromatic perfumes, method of diffusion is the simple one of which are diffused throughout the air. One placing the perfume in decorative cones, resembling a vase, at various places along the walls. These cones are made of clay and readily absorb the perfume, which may be said to saturate the cones, and the odor radiates from the latter to quite a large area beyond.

Another widely used method is to spray the air with a perfume at suitable intervals.

A trifle less simple and perhaps more effective method is that of placing perfume in a disseminator located at the ventilating fan so that the evaporated liquid or solidified perfume will carry its fragrance through the auditorium along with the fresh air.

The Huntington Laboratories, Inc., Huntington, Ind.
West Disinfecting Co., 42-16 Barn St., Long Island City, N. Y.

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Photoelectric Cells

THE FUNCTIONS of the photoelectric cell in sound installations is to transform light into electrical energy in the reproduction of sound-on-film.

Arcturus Radio Company, 255 Sherman Avennue, Newark, N. J.
Cable Radio Tube Corporation, 84-90 North Ninth Street, Brooklyn, N.Y.
Continental Electric Company, St. Charles, Ill.
Duovac Radio Tube Corporation, 360 Furman Street, Brooklyn, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
International Projector Corp., 88-96 Gold St., New York City.
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Illinois.
Marvin Radio Tube Corporation, 76 Court Street, Irvington, N. J.
Sylvania Products Company, Emporium, Pa.
Western Electric Company, 250 West 57th Street, New York, N. Y.

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Pianos

PIANOS VARY IN SIZE and type, depending upon the use to which each is to be put. Both upright and baby grand, reproducing and non-producing pianos, are widely used in theatres as entertainment and to accompany the picture. The use of pianos on the mezzanine of the theatre is becoming more and more general. The larger theatres will have as many as six and eight pianos as a part of the permanent equipment.

The Baldwin Piano Company, 142 W. Fourth Street, Cincinnati, O.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Link Company, Inc., Binghamton, N. Y.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

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Pipe Organs

Refer to ORGANS

Plastic Paint

PLASTIC PAINT is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects can also be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powder. Before application it is mixed with water; sometimes, also, with coloring matter. It may be tinted with dry colors before application, or the plastic paint may be sized and then glazed with an oil glaze tinted with oil colors. It may be applied on any type of surface and when thus properly applied and treated it can be washed from time to time with soap and water.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.
Architectural Plastering Company, 624-26 First Avenue, New York City.
The Craftex Company, 37-39 Antwerp Street, Brighton Station, Boston, Mass.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Plumbing Fixtures

EVERY PART of the theatre should be in keeping with the general architectural beauty of the theatre. Also, those parts of construction which are under cover of plaster and other exterior coverings must meet the requirements of building codes. The value of hidden fittings of high quality cannot be too strongly stressed as a factor in efficient and economical theatre operations. Included in these specifications are plumbing fixtures, both exposed and concealed.

Plumbing fixtures play an important part, both in the decorating scheme of a theatre and the cost of insurance. They should, therefore, be investigated by the theatre owner, remembering that they may be had in both white and in colors, and with various distinguishing sanitary features.

The Crane Company, 836 S. Michigan Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.
Standard Sanitary Manufacturing Company, Bessemer Building, Pittsburgh, Pa.

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Pop Corn Machines

POP CORN MACHINES offer an excellent opportunity for theatres to increase their revenue, according to information from exhibitors who are operating them. One exhibitor states that in one week he cleared $59 with a corn popper in his lobby. Figures provided by another exhibitor state that in six months he took $967.91, out of which his expenses were $296.94, leaving a profit of $670.97. One theatre circuit in the east is using pop corn machines at five or its houses.

Pop corn machines may be had in a number of sizes and styles, ranging from small models to elaborate machines which also include peanut warming facilities.

C. Cretors & Company, 612 W. 22nd Street, Chicago, Ill.
Dunbar Company, 2652 W. Lake Street, Chicago, Ill.
Kirgery Manufacturing Company, 420 E. Pearl Street, Cincinnati, O.
Star Manufacturing Company, 4477 Finney Avenue, St. Louis, Mo.
Talbot Manufacturing Company, 121 Chestnut Street, St. Louis, Mo.

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Portable Projectors

PORTABLE PROJECTORS are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in. There is a model with a heavy pedestal for permanent installation.

Semi-portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations. That is to say, these machines, while sturdily constructed, are comparatively light in weight and may be moved from room to room or from one building to another. Specially designed carrying cases are also provided at slight additonal cost for convenience in transporting for longer distances. For permanent installations, the model with the heavy pedestal no doubt has its advantages. Sound apparatus specially constructed for portable machines is available. Also available are sound-on-film unit projectors of portable type for both 35-mm. and 16 mm. film.

The Ampro Corporation, 545 Fifth Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Andre Debrie, Inc., 115 W. 45th Street, New Yor City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
RCA Victor Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.
Victor Animatograph Corporation, Davenport, Ia.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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Poster Frames

Refer to FRAMES, POSTER

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Poster Lights

THESE ARE TUBULAR shaped reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

Kliegl Brothers, 321 W. 50th Street, New York.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Poster Paste

Refer to PASTE, POSTER AND LABELING

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Poster Projectors

THESE MACHINES are projectors operated similarly to steroptic-

ons, except that instead of employing transparent slides, matter printed on opaque surfaces can be projected upon a screen. They are used in the making of posters for lobby displays and similar purposes. The artist projects a drawing or photograph from a press sheet or other prepared advertising matter, upon the surface on which he is to make his own drawing, controlling the image size by moving the projector nearer to or farther from the objective. The system of mirrors and lenses in the projector gives an image of the same direction and proportions as those of the original. The artist then merely traces along the projected lines, filling in the colors as indicated.

Poster projectors usually allow the use of original subjects as large as six or seven inches long by five or six inches high. Subjects larger than that can be projected and copied in sections.

Bausch and Lomb Optical Co., Rochester, N. Y.
F. D. Kees Manufacturing Company, Beatrice, Neb.
A & B Smith Company, 63 Smithfield Street, Pittsburgh, Pa.
Yankee Sales Company, 491 Sixth Avenue, North Troy, N. Y.

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Power Plants

Refer to LIGHTING AND POWER PLANTS

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Projection Booths and Equipment

THE PROJECTION room, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection booth, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated. Though standardized in the general meaning of the word, the booth, in its placement, construction and equipment, should have individual treatment for each theatre. The skilled projection engineer should be consulted on this vital phase of motion picture presentation.

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection. It is wise in a majority of instances to consult a skilled projectionist before purchasing this equipment, for his knowledge of completeness and product is broad. The projection booth today is an efficiency room with an expert in charge, and the equipment purchaser should be selected with that in mind.

The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared. The co-operation of projection machine manufacturers or their distributors can profitably be called into use in the planning of a projection room and in considering its equipment. A number of instances are known where the design of the projection room, relegated to last-minute consideration by the architect or owner, has necessitated expensive remodeling when it has been found that beams and other constructional features made proper projection impossible.

The desirable projection room may vary in size but to acommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. By all means toilet facilities should be provided and a shower bath is highly desirable.

For construction, a floor of 6 inch cement slab is recommended with 4 inch tile wall. Doors, windows and casings should be of steel. There should be two entrances to the booth. A room adjacent to the booth, at least 8 by 8 and well ventilated should be provided for the generator.

It is important that in the event of fire the flame or smoke be kept out of the auditorium and for this reason the aperture on the front wall of the booth should be lined with steel and fitted with steel covers which will automatically drop when a fusible link melts that is over each projector, releasing the aperture covers.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Coxsackie Holding Corporation, Coxsackie, N. Y.
Enterprise Optical Manufacturing Company, 4431 West Lake Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Projection Machines

PROJECTORS HERE referred to are the standard non-portable machines designed for permanent installation, usually in theatres. It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent operator. Modern projection machines are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

Noticeable in the latest developments are the efforts of the manufacturers to keep abreast of the exacting requirements for projection in conjunction with sound reproduction. A type of shutter designed to eliminate the heat from the film and to provide air currents tending to draw dust and dirt from the film, are among the latest developments.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus, either for sound-on-disc or sound-on-film. The latter method, due to greater thickness and density of film requires the use of much more amperage at the arc and this factor has been met with lamps and lamphouses of greater illuminative output capacity. Also the use of the perforated sound screen has to a very great extent added to the necessity of greater illumination. Moving picture projectors are now constructed more acurately and sturdily than ever before due to the more exacting requirements of talking picture projection and greater area of picture surfaces.

While thousands of dollars are frequently spent in many other departments of the theatre an apparent indifference to the importance of the best possible projection has been shown by too many theatre owners in the past. Fortunately, this attitude is undergoing a very marked change and projection is beginning to receive due attention.

The motion picture theatre, despite the many trimmings connected with its construction today, offers to the public as its chief attraction the film story on the screen. Even sound has not made clarity of image less important. That the projected image should be as bright and steady as it is possible to produce by modern machinery and engineering skill goes without saying.

One of the handicaps to the securing of proper projection in the past has been in the delay given this phase of the theatre at the time plans for the house are made. In a measure responsibility for this may be placed with the architect who, in his desire to create a palace of beauty and grandeur has apparently failed to consider that such facilities are without purpose unless the thing which the public pays its money to see—the picture on the screen—is of a quality to produce the highest type of entertainment.

It is not the desire nor the intention here to go into any technical details concerning projection machines. It is rather aimed in these columns to impress upon the exhibitor who is not already alive to the fact that projection in his theatre should have his keenest attention. The picture is the main attraction practically always and any skimping in its quality ultimately will be reflected in decreased receipts.

Baird Motion Picture Machine Company, 31 E. Runyon Street, Newark, N. J.
The Coxsackie Holding Corporation, Coxsackie, N. Y
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Enterprise Optical Manufacturing Company, 4431 W. Lake Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
The Pathe Company, Bound Brook, N. J.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.

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Projection Machine Parts

NO MACHINE is stronger or more efficient than its parts. Replacements in projection machines are a more important phase of showmanship today than ever before, with the constantly growing demands of both the industry and the public for the best possible projection of motion pictures. Concerns dealing in parts for projection machines have their experts and the wise exhibitor gets their opinion.

Coxsackie Holding Corp., Coxsackie, N. Y.
Crown Motion Picture Supplies, 311 W. 44th St., New York City.
Fogelburg Engineering Company, 129 So. Clinton Street, Chicago, Ill.
Fuerstenberg & Company, 327-29 So. Market Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Globe Reliance Corporation, 29 Glenwood Avenue, Minneapolis, Minn.

GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guercio & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
Lavezzie Machine Works, 160 N. Wells Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
Precision Machine Company, 368 Milwaukee Street, Milwaukee, Wis.
S. O. S. Corporation, 1600 Broadway, New York City.

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Projectors, Advertising

EXPLOITATION IN THE theatre lobby by means of an advertising projector using trailers from curent or forthcoming attractions is a means of theatre publicity that is growing in popularity. Projectors for this purpose are available together with a trailer service. By means of recessing the screen daylight projection has been made possible. Continuous and automatic action is a feature of many of the advertising projectors now available. They may be had with or without facilities for sound.

Excelsior Illustrating Company, 226 W. 56th Street, New York City.
Geier & Bluhm, Inc., Troy, N. Y.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
RCA Victor Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.
Yankee Sales Company, 491 Sixth Avenue, North Troy, N. Y.

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Projectors, Portable

Refer to PORTABLE PROJECTORS

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Public Address Systems

PUBLIC ADDRESS SYSTEMS provide a means of electrically amplifying the voice. The microphone picks up the ing to the original sound waves, these "words" are carried through amplifiers to the speakers, where they are transformed into their original physical form as sound waves, only now of much greater intensity than when merely created by the human vocal mechanism. Public address systems are used principally in the theatre for announcements, though it is adaptable to many related purposes. Microphonic attachment may be made at several points in the system, making its function available to the manager in his office as well as backstage.

Associated Engineering Laboratories, Buffalo, N. Y.
H. J. Baier & Son Public Address Systems, Inc., 2134 Lee Road, Cleveland, O.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Full Range Laboratories, P. O. Box 112, Rochester, New York.
Gates Radio & Supply Company, Quincy, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Macy Electric Mfg. Company, 1451 39th Street, Brooklyn, N. Y.
Operadio Mfg. Company, St. Charles, Ill.
RCA Victor Company, Photophone Division, Camden, N. J.
Samson Electric Company, Canton, Mass.
Racon Electric Company, Inc., 52 E. 19th Street, New York, N. Y.
Western Electric Company, 250 W. 57th Street, New York City.

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Pulleys, Variable Speed

THIS EQUIPMENT is used in theatres for such purposes as driving ventilation fans. Because the proper audition of sound pictures requires the reduction of extraneous noises to a minimum, such drives are designed to operate quietly. Another desirable characteristic is an ability to operate without creation of heat. They are constructed for variable speeds so that the actual speed of the drive itself can be varied while the motive power remains constant.

Horton Manufacturing Company, 3016 University Avenue, S. E., Minneapolis, Minn.

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Radium Paint

RADIUM PAINT is a substance which gives a spectacular effect to the stage when the house is darkened. Its application has been simplified, and it is used with frequency in the stageshows of the country's motion picture theatres. It may be obtained in different shades, and offers a colorful background for the show.

Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
A. Strobl, 35 West 25th Street, New York, N .Y.

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Railings, Bronze and Iron

Refer to BRONZE AND IRON WORK, ORNAMENTAL

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Rails, Rope

Refer to AISLE ROPE

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Rain Insurance

Refer to INSURANCE

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Records for Sound Equipment

TO THE EXHIBITOR who has installed a music and sound reproducing device, or is contemplating the installation of such an instrument, a comprehensive library of records is of first consideration. Such a library should contain a wealth of material so that any picture, whether comedy or dramatic, may be cued.

American Record Corporation, 1776 Broadway, New York City.
Brunswick Radio Corporation, 1307 S. Wabash Avenue, Chicago, Ill.
Columbia Phonograph Company, 1819 Broadway, New York City.
Gennett Record, 729-7th Avenue, New York, N. Y.
Hollywood Productions, 6331 Hollywood Boulevard, Hollywood, Cal.
Pathe Phonograph & Radio Corporation, 20 Grand Avenue, Brooklyn, N. Y.
RCA-Victor Company, Camden, N. J.

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Record Cabinets

RECORD CABINETS house records when not in use and also are employed for arranging the records conveniently for playing. Some cabinets hold the records in cueing sequence so that no time is lost in finding the record specified on the cue sheet.

Chicago Cinema Equipment Company, 1736 N. Springfield Avenue, Chicago, Ill.



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Recording

MOTION PICTURE sound recording is divided into two general types —recording on discs, and recording on film.

In modern electrical recording the sound is picked up by a sensational electrical microphone. The microphone sets up a weak current which pulsates with the vibrations of the sound being recorded. This current is amplified, filtered and again amplified to the strength necessary to operate the mechanism necessary to make the impressions on the wax records. By this system any number of different sounds can be picked up and the volume of each regulated to the desired volume.

In sound-on-film recording, the sound waves translated into electrical energy by the microphone, are further translated into light waves, which affect the emulsion of the film in the usual photographic manner, creating light and dark areas along one side of the film. These areas (depending in their form upon whether the light-valve or oscillograph method of light translation has been used) represent the original sound waves in their light correlatives.

Blue Seal Sound Devices, Inc., 130 W. 46th Street, New York, N. Y.
Canady Sound Appliance Company, 1776 Broadway, New York, N. Y.
Columbia Phonograph Company, 1819 Broadway, New York City.
Federated Purchaser, Inc., Department P., 25 Park Place, New York City.
Marsh Laboratories, Inc., 306 So. Wabash Avenue, Chicago, Ill.
National Motion-Ad Company, 2448-59 Prairie Avenue, Chicago, Ill.
The Rapid Film Company, 1706 Central Parkway, Cincinnati, O.
RCA-Victor Company, Camden, N. J.
Vitaglo Studios, 4925 Sheridan Road, Chicago, Ill.

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Rectifiers

AN ELECTRICAL rectifier is a device for adapting 110 volt or 220 volt alternating current to direct current for use with motion picture projection low intensity reflecting arc and hand fed arc lamps. It produces up to 30 amperes of steady D. C. supply. Rectifiers have a price range from $125 up.

American Transformer Company, 178 Emmet Street, Newark, N. J.
Century Electric Co., 1806 Pine St., St. Louis, Mo.
P. E. Chapman Electrical Works, 1820 Chouteau Avenue, St. Louis, Mo.
Fidelity Electric Company, Lancaster, Pa.
Forest Manufacturing Corp., 145 Valley Street, Belleville, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Schenectady, N. Y.
International Projector Corp., 88-96 Gold St., New York City.
Interstate Electric Company, 4339 Duncan Avenue, St. Louis, Mo.
Radio Receptor Company, 106 Seventh Avenue, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Sarvas Electric Company, Inc., 22-14 40th Avenue, Long Island City, N. Y.

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Reels

THERE ARE VARIOUS types of these made, from the 10-inch, as used

by film exchanges, to the accurately constructed type used on the projector machines. Some have machine embossed sides, wire welded sides, and still another type has die cast sides. Most of the types offered for use on the projectors have large diameter film hubs, which greatly aid in relieving the strain on the projector as well as giving more even take-up tension.

E. E. Fulton Company, 1018 S. Wabash, Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.
Goldberg Brothers, 1646 Lawrence Street, Denver, Colo.
Neumade Products Corporation, 249 W. 47th Street, New York City.
E. J. Schaub, 30 No. Railroad Avenue, Corona, Long Island, N. Y.
Universal Electric Welding Company, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
W. & W. Specialty Company, 159 West 21st Street, New York City.

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Reel End Alarms and Film Indicators

A MECHANICAL DEVICE placed on the upper magazine of a picture machine to warn the operator that the end of the reel of film is near, takes the name of Reel End Alarm. They are so constructed that they can be set to ring a warning at any distance from the end.

At all times, the amount of film on the upper reel is shown.

E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Reflectors

REFLECTORS ARE MADE for Mazda Projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.

Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Sunlight Reflector Company, Inc., 226-228 Pacific Street, Brooklyn, N. Y.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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Reflector Arc Lamps

Refer to LAMPS, REFLECTOR ARC

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Reproducing Devices for Sound and Music

Refer to SOUND EQUIPMENT, COMPLETE

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Rewinders

Refer to FILM REWINDERS

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Rheostats

AN IMPORTANT item of projection equipment is the Rheostat. A rheostat may be described as a resistor provided with means for varying resistance (opposition). The resistance may be varied by having a contact lever or slider moved over a number of stationary buttons or segments between which sections of the rheostat are connected, by compressing a number of carbon or graphite disc or parts, by using a number of levers or knife-switches for cutting in and out resistance.

Cutler-Hammer, Inc., Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hoffman-Soons, 387 First Avenue, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Metropolitan Electric Mfg. Co., East Avenue & 14th Street, Long Island City, N. Y.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

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Rigging, Stage

Refer to HARDWARE, STAGE

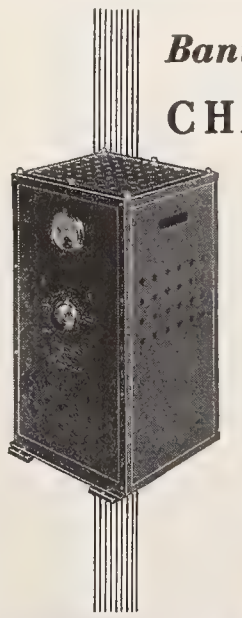
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Safes, Box Office

THIS IS A SAFE anchored inside the box office into which the cashier may drop silver coins and bills as received from patrons beyond what is needed for purposes of making change. This type of safe has been developed as a result of the many "stick-ups" of theatre box offices in which the robber has obtained receipts running into several thousand dollars. It is widely used in several other trades, the idea, in brief, being that with this type of safe in the box office a theatre is likely to lose only the amount which it is keeping exposed for making change.

Box office safes are made of steel and provided with a slot into which surplus receipts are placed as received, or are equipped with a chute through which the surplus receipts may be dropped. Safes of this type usually make possible the lowest rates of burglary insurance.

Gunite Foundries Corporation, Rockford, Illinois.
Herring-Hall-Marvin Safe Co., 400 Broadway, New York, N. Y.
York Safe & Lock Company, York, Pa.



Banish

CHANGE-OVER

troubles

GARVER KURRENT CHANGER

Changes A.C. to D.C. saving 20-30%. Delivers 15 to 30 Amps of constant, pure, white light quietly, dependably, without sound interference. Recommended by leading lamp manufacturers. $150.

REPRESENTATIVES IN ALL PRINCIPAL CITIES

GARVER Electric COMPANY

UNION CITY IND.

Sanitary Specialties

THE THEATRE in its modern clothes, and to meet local health board regulations, must adopt a strict policy of sanitation. Such a policy encourages patronage and, what is just as important, it will eliminate complications with local authorities.

Arthur Beck Chemical Manufacturing Company, 4743 Bernard Street, Chicago, Ill.
Creco Company, Inc., 36-06 43rd Avenue, Long Island City, N. Y.
Huntington Laboratories, Inc., Huntington, Ind.
U. S. Sanitary Specialties Company, 435 S. Western Avenue, Chicago, Ill.

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Scenery, Stage

Refer to STAGE SCENERY AND DRAPERIES

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Scenic Artists Service

OFTENTIMES AN exhibtor is in need of someone to paint a front drop or curtain, or do some special building and painting of sets for a stage prologue. There are several reliable firms that make a specialty of this kind of work. They will design and decorate the set to suit the exhibitor's needs and often will recommend lighting combinations that will do a lot to increase the beauty of the set.

Philip Gelb Studios, 10 W. 47th Street, New York City.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Street, St. Louis, Mo.

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Schools

THEATRE MANAGEMENT and theatre organ playing are no longer hit-or-miss propositions. Both have become highly specialized. The theatre manager must be trained in administration duties, advertising and technics, and the organist must be able to dramatize the music to accompany the screen attractions. So valuable do chain organizations consider the trained man or woman that they are demanding those persons who have become skilled through graduate work in schools.

The Del Castillo Theatre Organ School, 209 Massachusetts Avenue, Boston, Mass.
New York Institute of Photography, 10 W. 33rd Street, New York City.
RCA Institutes, Inc., 75 Varick Street, New York City.
Theatre Managers Institute, 325 Washington Street, Elmira, N. Y.

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Screens

THERE ARE THREE types of screens for motion picture projection, metallic surfaced, white surfaced and beaded surfaced. Sound screens are perforated to permit the issuance of the sound waves from the horns behind.

The metallic surfaced screens are built in various finishes, from a smooth surface to a heavy pebbled surface. The smooth surfaced screen has perpendicular reflective characteristics, while the heavy pebbled surfaces somewhat diffuse the light. In wide houses, the best image is obtained on the latter type. Metallic surfaces, as a

rule, are built to fit the requirements of each house.

Flat white or diffusing type screens in most cases are used with high intensity projection. Screen surfaces are made to meet the requirements of mazda, reflecting arc, regular arc and high intensity projection. Prices of screen range from 50 cents to $2 per square foot.

Screens for sound pictures are used with most sound apparatus. They differ from silent screens in that they are porous. When the horns are located behind the screen, a tightly woven canvas would retard or muffle the sound. These screens are perforated or otherwise made porous. Some are coated with a silver finish and are constructed to lace into a frame.

Beaded Screen Corporation, Roosevelt, L. I., N. Y.
Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Keasbey & Mattison Company, Ambler, Pa.
Minusa Cine Screen Company, 2665 Morgan Street, St. Louis, Mo.
Ortho-Krome Screen Co., 49th and Botanic Avenues, Philadelphia, Pa.
Raven Screen Company, 147-51 E. 24th Street, New York City.
Schoonmaker Equipment Company, 276 Ninth Avenue, New York City.
Walker Screen Company, 238 Sixth Street, Brooklyn, N. Y.
Whiting & Davis, Plantville, Mass.

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Screen Frames

AFTER ALL, THE picture's the thing, and without stability and solidity of the screen frame the picture is being shown at a disadvantage to both theatre owner and projectionists, to say nothing of the patron. Billowing of the screen is a blow to good projection. Now, too, there is the added element of the steel frame as another form of equipment development.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Schoonmaker Equipment Company, 276 Ninth Avenue, New York, N. Y.

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Screen Masks

LARGER SCREENS HAVE come into rather general vogue recently, due to the elaborate type of productions now being produced which, with the use of special lenses have enabled theatres to present outstanding scenes with greater effect and scope. The many opportunities to use the full screen to give added value to important scenes have brought about the development of the screen modifier, or mask which, automatically operated, permits framing of the screen at any desired size. The screen modifier, or mask, was first used in connection with sound-on-film to compensate for the sound on the edge of the film. This equipment is now being used in many other ways, especially in achieving ingenious opportunities for titles, announcements and special trailers.

Armstrong Studios. Inc., 1717 Cordova Street, Los Angeles, Cal.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Vallen Electric Company, Inc., 225 Bluff Street, Akron, Ohio.

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Screen Paint

Refer to PAINT, SCREEN

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Screen Resurfacing

TO INSURE proper screen illumination without increasing power consumption or incurring the risk of glare, the screen surface should be kept as reflective as possible. In spite of regular cleaning routine, however, screens gradually get soiled, and in instances in which it is not felt that a new screen is warranted, one has recourse to resurfacing.

When the screen surface was solid, resurfacing presented only the problems represented by the necessity for uniform whiteness and proper reflection and diffusion. The sound screen, however, is perforated (except in rare instances in which the horns may be located elsewhere than behind the screen), and in resurfacing means must be employed to keep the perforations free of the new material. A vacuum cleaner has been used successfully for this purpose.

Exhibitors have used a flat white paint to resurface their screens. However, due to the greater necessity today for an immaculate screen, the practice of resurfacing is increasing, and as a result specific materials and expert methods are available. One of these materials is sprayed on, after the screen is washed, and is of such character that it does not clog the perforations, and that it restores to the screen a high reflective power. One of the characteristics cited in a resurfacing material now on the market is its penetrability, causing it to permeate the texture of the screen fabric, restoring its original tightness.

The Motion Picture Screen Resurfacing Company, 4169 Pearl Road, Cleveland, Ohio.
Raytex Screen Process Company, 14117 Merchandise Mart, Chicago, Ill.

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Seat Covers

Refer to CHAIR COVERS

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Seat Indicators, Vacant

Refer to USHER SIGNAL SYSTEMS

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Seats, Theatre

Refer to CHAIRS, THEATRE

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Shutters, Metal Fireproof

THE PORT SHUTTER is made entirely of metal with a metal sliding suspended on a cord in which is connected a fusible link. In case of fire, the fusible links melts and the fire shutter automatically drops over the port hole in the booth. They are made to fit standard openings, such as projection port holes, stereopticon port holes and spotlight port holes. Prices range from $9 to $25.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
The Moeschl-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

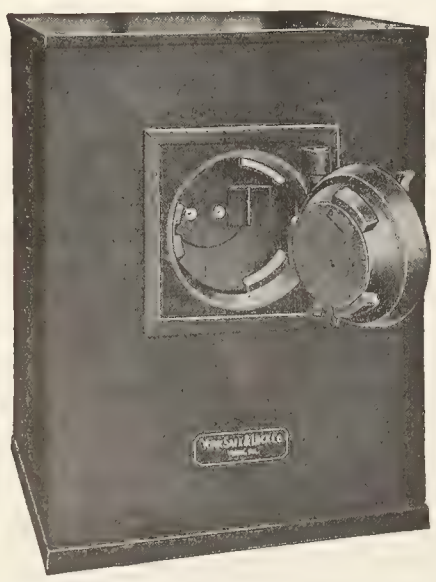
Signs, Directional

TAKE THE CASE of a patron who comes from the auditorium and asks for directions. If the theatre owner has had this experience he realizes the embarrassment and other inconvenience. The patron is paying his way into the theatre and he deserves every consideration. The modern theatre today is equipping itself with the directional sign. Every business building is doing likewise.

Signs may be considered in two general groups—those that are illuminated and those which are etched on metal or wood without illumination. The illuminated signs, which are highly artistic in finish and construction, are made to read either from one side or both. The lettering in the signs is chipped into the glass and silvered, making it easy to read in daylight.

Your
BEST PROTECTION





THE YORK ROUND DOOR CHEST does more than reduce your insurance costs. It actually discourages attempts at burglary. For this sturdy chest has a reputation in the underworld as an extra tough customer. Even the most experienced cracksmen have never been able to open one. Anchored in a block of solid concrete, it cannot be moved or attacked at any point except the heavy, burglar-resisting door. Equipped with "hold-up" partition to discourage hold-up.

Write for illustrated, descriptive folder.

YORK SAFE & LOCK CO.
YORK, PENNSYLVANIA
Manufacturers of the World's Greatest Vaults
BRANCHES AND AGENCIES IN ALL PRINCIPAL CITIES

The letters glow in a soft greenish color. Illumination is accomplished with 25-watt showcase lamps. Signs are fitted with lamps, cord and plug ready for attaching to light socket.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Guercio & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
The Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Rawson & Evans, 710 W. Washington Street, Chicago, Ill.
Tablet & Ticket Company, 1015 W. Adams Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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Signs—Electric

MOTION PICTURE theatres are dealers in the use of electrical advertising, the usual electric signs at some of the metropolitan houses being the most elaborate of their kind. Since the sign must necessarily be made with consideration for the size of the theatre facade and facilities for anchoring it, the matter is usually given individual consideration, and sketches prepared for the specific building to which the sign is to be fastened.

American Signs Corporation, Kalamazoo, Mich.
The Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 41 E. 42nd Street, New York City.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Federal Electric Company, 8700 S. State Street, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Textile Electric Sign Company, Inc., 500 Fifth Avenue, New York City.
The Philadelphia Sign Company, 338 N. Randolph Street, Philadelphia, Pa.
United Signs Corporation, 3728 30th Street, Long Island City.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.

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Signs, Exit

Refer to EXIT LIGHT SIGNS.

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Signs, Marquee and Attraction Board

ELECTRIC ILLUMINATION is a bonanza to the program. Presenting the program in the marquee or in the attraction board is a box office asset. The electric presentation of a theatre and a program is an invaluable adjunct to the theatre attendance. Large and small theatres,

American Signs Corporation, Kalamazoo, Mich.
Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 41 E. 42nd Street, New York City.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Texlite, Incorporated, 500 Fifth Avenue, New York City.
United Signs Corporation, 3728 30th Street, Long Island City, N. Y.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.

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Slides

SLIDES ARE DIVIDED into four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years.

A patented slide, having a paper frame and a composition transparency flexible enough to be placed in a typewriter, permits the management to prepare its own slides, at a moment's notice if need be, and is thus particularly useful for special announcements.

Kae Studios, 112 W. 44th Street, New York City.
Kansas City Slide Mfg. Co., 1717 Wyandotte, Kansas City, Mo.
Loucks & Norling, Inc., 246 W. 55th Street, New York City.
National Slide Company, 7 W. 44th Street, New York City.
National Studios, 226 W. 56th Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1674 Broadway, New York, N. Y.
Ransley Studios, 108 N. Dearborn Street, Chicago. Ill.
Sterling Pictorial Service, 151 W. 46th Street, New York City.
The U. S. Slide Company, 14 E. 8th Street, Kansas City, Mo.
Victor Animatograph Corporation, Davenport, Ia.
Visual Service Company, Inc., 245 W. 55th Street, New York City.

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Soaps, Liquid

Refer to SANITARY SPECIALTIES

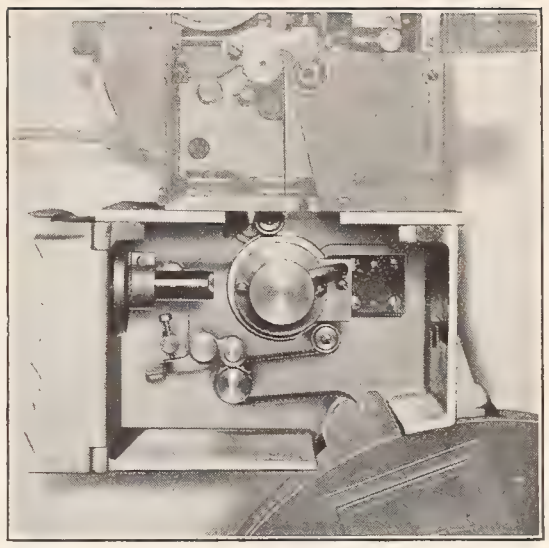
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Sound Equipment, Complete

MUSIC and sound reproducing devices are of two types, synchronous and non-synchronous. The latter use phonograph records, which are cued to the picture. The majority of these machines, which have from two to four discs for the records, are operated from the pit or other location in view of the screen. The synchronous type, however, is operated from the projection booth, employing disc records or film recordings made in conjunction with the picture.

Among the developments in motion picture sound is the increase in the employment of the sound-on-film method of reproductoin. Experiment has eradicated many of the disadvantages of this method and increased its advantages.

Associated Engineering Laboratories, Buffalo, N. Y.
Bestone, Incorporated, 1514 Davenport Street, Omaha, Neb.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Cremonim-Wood Corp., Fisk Bldg., New York City.
Dependix Equipment Corp., P. O. Drawer 4286, Jacksonville, Fla.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Enterprise Optical Mfg. Company, 4431 W. Lake Street, Chicago, Ill.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
Gates Radio & Supply Company, Quincy, Ill.
General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
Good-All Electric Manufacturing Company, Ogallala, Neb.
Gries Reproducer Corp., 485 East 133rd St., New York City.
International Projector Corporation, 90 Gold Street, New York City.
The Kolograph Company, 309 N. Illinois Street, Indianapolis, Indiana.
The Lincrophone Company, Inc., 127 Pleasant Street, Utica, N. Y.
LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.



Don't be content with partial reproduction

Syncrofilm
SOUND EQUIPMENT

Gives You All of It!

Get all you pay for. Get every word, clear and distinct. Get every note at its proper pitch and full intensity. Get 100% reproduction. Get it from Syncrofilm.

Don't be content with missing the higher and lower frequencies. Don't be content with words run together; with background noises; with uneven intensity.

Syncrofilm has one unique, exclusive feature that provides 100% reproduction. This feature is in every model; whatever price you pay for Syncrofilm, you get this feature.

Four times the customary light is projected through the sound track by Syncrofilm. Every tiny change is transmitted to the photocell with four times the usual intensity. Every fine shading of the actor's voice; each sweet overtone of the music reaches the audience. That's how Syncrofilm has improved business for hundreds of houses all over the world.

This outstanding feature is but one of the many that Syncrofilm offers. Syncrofilm can put you on the way back to prosperity if you give it a chance. A trial costs nothing for we will pay you back every cent Syncrofilm costs if you are not satisfied. Write for details.

WEBER MACHINE CORP.
59 RUTTER STREET, ROCHESTER, N. Y.
Export Office: 15 Laight Street, New York City
Cable Address: Romos, New York
Distributors throughout United States and Canada

SOUND EQUIPMENT
Rebuilt and New



Projectors, Screens, Booths, Opera Chairs, Spotlights, Stereopticons, Film Cabinets, Portable Projectors, Arc Lamps, M. P. Cameras, Carbons, Mazda Lamps, Tickets and Machines. . . .

Projection machines repaired and overhauled. Repair parts for all makes of opera chairs. Equipment bought at highest prices.

S. O. S. CORP.
1600 Broadway, New York City

WITH PLATTER PHOTOTONE TALKAFILM

Save—

—In Cost of Maintenance Labor
—In Guarantee Against Replacement Parts
—In Absence of Stray Noise
—Against Loss of Patronage through Poor Quality of Sound
—Through Simplicity of Operation with Modern Sound
—Through Reliability of Equipment
—Through Minimum Original Cost
—Through Film Insurance Device

Write us for Full Details, explaining your needs

AC Sound-on-Film Amplification and complete Sound Heads $350 and up.

Pioneers in Sound

PLATTER SOUND PRODUCTS CORP.
NORTH VERNON, IND.

WANTED

A REPRESENTATIVE

familiar with theatre supply dealers now handling proposition that will bring him in contact with independent dealers. Have excellent product and can offer interesting terms. If interested in a commission arrangement send complete details in first letter.

BOX 285
MOTION PICTURE HERALD
1790 Broadway New York

Motion Picture Patents My Specialty

PATENTS

William N. Moore

Patent Attorney

Loan and Trust Building
Washington, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $10, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

Copyright your play $5.00
Trade-Mark your goods or titles $30.00

Pacent Reproducer Corporation, 91 Seventh Avenue, New York City.
Photo-Vox Sound Equipment Co., Box 22, Memphis, Tenn.
Platter Sound Products Company, North Vernon, Ind.
Powers-Cinephone Equipment Corporation, 723 Seventh Avenue, New York City.
Royal Zenith Sound Projectors, Inc., 33 W. 60th Street, New York City.
RCA Victor Company, Photophone Division, Camden, N. J.
Scott-Ballantyne Company, 916-18 Redick Tower, Omaha, Nebraska.
Sono Equipment Corporation, 1200 Shelby Street, Indianapolis, Ind.
S. O. S. Corporation, 1600 Broadway, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Company, 250 W. 57th Street, New York City.

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Sound Equipment Accessories

ACCESSORIES for music and sound reproducing devices are many and varied. This comparatively new phase of the motion picture business has brought new demands upon the theatre. In the word "theatre" are included the exhibitor and the projectionist. These new phases of theatre operation must be studied, and included in the product necessary to operation of such equipment are: Pick-ups, motors, needle cups and covers, automatic stops, headsets, turntables, volume controls (rheostats), electric filter, amplifiers, (power packs), radio tubes, loud speaker units, speakers (magnetic or electro-dynamic), horns (exponential), rotometers, stroboscopic discs, cabinets and cabinet hardware. A well balanced set is imperative and for such a set there are equipment requirements which cannot be overlooked.

There has also been brought out a rectifying device for use with the exciter lamp on the projector. This device eliminates the use of batteries or rectifiers for supplying D. C. current to the filament of the lamp. It consists of a transformer, chokes and condensers, and uses Argon gas tubes for the rectifying unit.

Blue Seal Sound Devices, Inc., 723 Seventh Avenue, New York.
Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
A. Bodelson, 5060 40th Street, Long Island City, N. Y.
Canady Sound Appliance Company, 1776 Broadway, New York City.
Chicago Cinema Equipment Company, 1736-54 N. Springfield Avenue, Chicago, Ill.
Electrical Research Laboratories, 22nd and Paulina Streets, Chicago, Ill.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Good-All Electric Mfg. Company, 251-263 Spruce Street, Ogallala, Nebraska.
E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Illinois.
Kellogg Switchboard & Supply Company, 1024-70 W. Adams Street, Chicago, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
The Operadio Manufacturing Company, St. Charles, Illinois.
RCA Victor Company, Photophone Division, Camden, N. J.
S. O. S. Corporation, 1600 Broadway, New York City.
Sangamo Electric Company, 122 E. 42nd Street, New York City.
The Sono Lux Company, Inc., East Newark, N. J.
The Square D Company, 6060 Rivard Street, Detroit, Michigan.
Victor Animatograph Corporation, Davenport, Iowa.

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Speakers and Horns

HORNS AND SPEAKERS used in sound installations are air columns with a belled outlet, or magnetic or electro-dynamic cones (in baffles or horns), used to project the sound waves created by the amplified electrical pulsations. They are attached to amplifiers and usually number two or more, depending on the size of the theatre.

Bud Speaker Company, 1156 Dorr Street, Toledo, Ohio.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Fox Electric & Manufacturing Co., 3100 Monroe Street, Toledo, O.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
Gates Radio and Supply Company, Quincy, Ill.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Macy Electric Mfg. Co., 1451 39th Street, Brooklyn, N. Y.
Magnavox Company, Ltd., 2131 Bueter Road, Fort Wayne, Indiana.
Operadio Mfg. Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 E. 19th Street, New York, N. Y.
The Rola Company, 4250 Hollis Street, Oakland, Cal.
Stromberg-Carlson Telephone Manufacturing Company, 1060 University Avenue, Rochester, N. Y.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., St. Paul, Minn.

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Speed Indicators

SPEED INDICATOR — an electrical device with an indicator which can be located in the booth, on the orchestra director's table and in the manager's office, with the meters or speedometers attached to the picture machine to register at what rate of speed the film is being run through the machine. It indicates feet per minute and also may show minutes per thousand feet. In modern theatres where the performances are run on a schedule with everything synchronized, speed indicators are a necessity. Prices range from $15 a unit, up. Generators extra.

Barbour-Stockwell Company, 100-300 Broadway, Cambridge, Mass.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Cinema Specialty Company, Inc., P. O. Box 1037, Gary, Ind.
Essannay Electric Manufacturing Company, 1049 No. Hermitage Avenue, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Stewart-Warner Speedometer Corporation, 1826 Diversey Parkway, Chicago, Ill.
Weston Electric Instrument Corporation, Waverly Park, N. J.

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Splicing Blocks

A DEVICE USED in theatres and exchanges for splicing motion picture films. Splicing blocks sell for as low as $7.50.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Craig Splicer Co., 1031 S. Broadway, Los Angeles, Calif.

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Spotlights

Refer to LIGHTS, SPOT

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Sprinklers, Automatic

Refer to AUTOMATIC SPRINKLERS

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Stage Hardware

Refer to HARDWARE, STAGE

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Stage Lighting Equipment

UNDER THE HEADING of Stage Lighting Equipment come strip lights, proscenium strips, footlights, border lights, floodlights, stage effects. There are so many details in connection with stage lighting that we suggest getting in touch with the manufacturers of such equipment for specific information.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 802 Sibley Street, Chicago, Ill.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Cal.
Display Stage Lighting Company, Inc., 410 W. 47th Street, New York City.
Hall & Connolly, Inc., 24 Van Dam Street, New York, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lee Lash Studios, 707 Broadway, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metropolitan Electric Mfg. Co., East Avenue and 14th Street, Long Island City, N. Y.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
J. H. Welsh, 503 W. 43rd Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Stage Rigging

Refer to HARDWARE, STAGE

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Stage Scenery and Draperies

DRAPERIES ARE an important feature of theatres today. They accent color and give softness and richness to an interior. Architectural lines of doorways and archways are usually distinctively hard and draperies are the mediums by which these lines are softened to give a pleasing appearance.

Armstrong Studios, Inc., 1707 Cordova Street, Los Angeles, Cal.
Beck & Sons, Highland Avenue and Dorchester, Cincinnati, O.
Robert F. Brunton, 449 West 49th Street, New York, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Continental Studios, 100 E. Ohio Street, Chicago, Ill.
Dazians, Inc., 142 W. 44th Street, New York City.
Decorative Arts Co., 300 W. Austin Avenue, Chicago, Ill.
DuPont Fabrics Service, Newburg, N. Y.
Amelia Grain Theatrical Scenery, 819 Spring Garden St., Philadelphia, Pa.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
S. M. Hexter & Company, Inc., 2400 E. Superior Street, Cleveland, O.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
Lee Lash Studios, 707 Broadway, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
The Orinoka Mills, 183 Madison Avenue, New York City.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Universal Scenic Studios, Inc., 1218-24 No. Fifth Street, Milwaukee, Wis.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

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Stereopticons

STEREOPTICONS are used for the projection of lantern slides and effects, illumination being supplied by incandescent or arc lamps. They are made in single units and also for double and triple dissolving. Many unusual effects are possible with the modern stereopticon as developed for theatre use. They can be obtained for as low as $26.00 for Mazda type.

THEATRE EQUIPMENT AND SUPPLIES

CARBONS — MANY SAVINGS: low in cost due to slow burning, less current—with more light—White, brilliant and steady.

ELECTRIC LAMPS — All sizes, clear and colored; new 6-watt size for marquees, clear and colored, uses 40% less current than the 10-watt size.

NEW EQUIPMENT — Of every description used IN and ABOUT a theatre. Booths, frames, decorating, ticket machines. Tickets and projection room supplies.

TECHNICAL ADVICE AND SERVICE — Of any nature on your problems. We know how. Our service department consists of specialists.

OUR REPAIR AND RESALE DEPARTMENT — Specializes in used machines which are brought into our shops where they are not only thoroughly reconditioned but renewed and absolutely guaranteed.

DON'T WORRY — Get in touch with our nearest branch office, or write to us direct. We furnish prompt, dependable service, and our charges are based on today's conditions.

VORTKAMP & COMPANY
AMUSEMENT SUPPLY SPECIALISTS
1600 Broadway, New York, N, Y.
Telephone: CHickering 4–5550-1

Projecting Sound Pictures
By AARON NADELL

Film Reproduction
Sound-on-disc
Sound-on-film
Amplifiers & Rectifiers
Vacuum Tubes
Acoustics
The Loud Speaker
Motors & Generators
Tracing Trouble
Recording

PRICE (including postage): $2.60

Motion Picture Herald Bookshop
1790 Broadway, NEW YORK, N. Y.

A New Name With Years of Experience



Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue at Grand Boulevard, Detroit, Mich.
Kliegl Brothers, 321 W. 50th Street, New York City.
National Pictures Service, Inc., 324 E. 3rd Street, Cincinnati, Ohio.
Victor Animatograph Corporation, Davenport, Ia.

▲

Switchboards

CONTROL OF LIGHTING through the use of switchboards makes possible the wonderful lighting effects achieved in motion picture theatres today. Switchboards for this work are built in many capacities. Scenes for unusual lighting effects may be pre-selected by such a board and the theatre flooded with appropriate lighting scheme at a proper cue by the simple method of throwing a switch. Lighting control systems are being adopted by theatres of lesser size that heretofore have considered such installations as being only for the larger metropolitan houses.

Manufacturers of this type of equipment are glad to furnish engineering service and consult with exhibitors and architects on various phases of these lighting control systems.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
Cutler-Hammer Manufacturing Company, 12th and St. Paul, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Nomad Electrical Engineers, 239 West 30th Street, New York, N. Y.
Trumbull Electric Manufacturing Company, Plainville, Conn.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

▲

Switches

NEVER in the history of the theatre has electrical equipment played as vital a role as it does today. From projection room to stage and to manager's office, electricity to a large extent runs the show. With the program on a minute schedule, electrical switches in turn have an important duty to perform.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Dowser Manufacturing Company, 225 Broadway, New York City.
Hart Manufacturing Company, Hartford, Conn.
Hoffman-Soons, 387 First Avenue, New York City.
Kohler Company, Kohler, Wis.
Metropolitan Electric Mfg. Co., East Avenue and 14th Street, Long Island City, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Telephones, Inter-Communicating

Refer to INTER-COMMUNICATING TELEPHONES

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Temperature Control Apparatus

TEMPERATURE control apparatus are devices for automatically controlling the temperature of the auditorium, organ chambers or any part of the theatre where a uniform heat must be maintained. In a control for an auditorium the device is a small thermostat, which actuates a valve on an air-line, which in turn operates the shutters in the air ducts. In the average size theatre several of these will be located at various places and each will operate independently of the other, thus relieving hot or cold spots in any one section. Controls for organ chambers turn on or off electric heaters and also work on the thermostatic principle.

The Foxboro Company, Neponset Avenue, Foxboro, Mass.
Johnson Service Company, 149 E. Michigan Avenue, Milwaukee, Wis.
National Regulator Company, 2301 N. Knox Avenue, Chicago, Ill.
Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.

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Theatre Accounting Systems

Refer to ACCOUNTING SYSTEMS

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Theatre Curtain Advertising

THEATRE curtain advertising in many places has been the means of bringing together the exhibitor and the local merchant on more friendly terms, besides being a source of revenue for the exhibitor. It also has stimulated community interest among the patrons in trading at their neighborhood stores.

Chas. L. Hoyland Company, 180 N. Michigan Avenue, Chicago, Ill.
Twin-City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.

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Theatre Brokers

Refer to BROKERS, THEATRE

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Theatre Dimmers

Refer to DIMMERS

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Theatre Seats

Refer to CHAIRS

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Tickets

THEATRE TICKETS are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, and ticket coupon books. Roll and folded tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000, the price decreasing with additional thousands ordered.

Tickets are made for use with ticket issuing machines and are consecutively numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 50 cents a roll. Specitl printed roll or center hole folded tickets range in price from $8 for 10,000 to $158 for a million. The admission price must be printed on each ticket, by order of the government.

Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Columbia Printing Company, 1632 N. Halsted Street, Chicago, Ill.
Daly Ticket Company, 506-508 Vandalia Street, Collinsville, Ill.
Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.
Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Cal.
International Ticket Company, 50 Grafton Avenue, Newark, N. J.
Keystone Ticket Company, Shamokin, Pa.
National Ticket Company, Shamokin, Pa.
Showman's Press, 416 So. Dearborn Street, Chicago, Ill.
The Standard Ticket Register Corp., 1600 Broadway, New York.
Weldon, Williams & Lick, Fort Smith, Ark.

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Ticket Booths

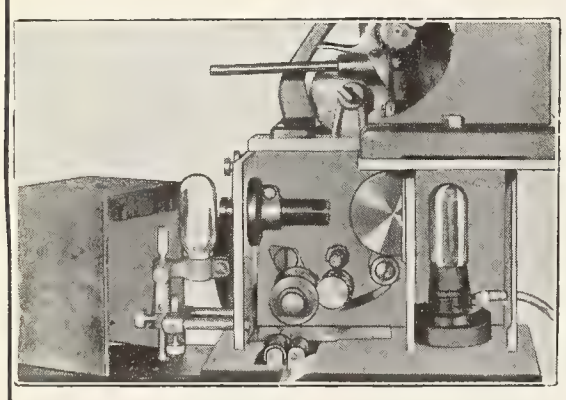
KEEPING PACE with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is usually designed in harmony with the design of the theatre.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
The Caille Brothers Company, 6210 Second Boulevard, Detroit, Mich.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 549 W. 52nd Street, New York City.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Stanley Frame Company, 630 Ninth Acenue, New York City.

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Ticket Choppers

A MACHINE FOR punching tickets dropped in box as patron enters theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent acurately checking results. Ticket choppers are made in



WILL YOUR THEATRE STAND INSPECTION?

Mellaphone Sound Equipment removes all doubt, it gives you perfect reproduction of voice and music. And you buy this equipment outright by a plan that makes it easy to pay.

Write or wire for full information.

MELLAPHONE CORP.
ROCHESTER NEW YORK

KLIEGL STAGE LIGHTING EQUIPMENT
HAS BEEN
STANDARD THEATRE APPARATUS
For More Than
TWENTY-FIVE YEARS
There Must Be A REASON
KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 WEST 50th STREET
NEW YORK, N.Y.
SEND FOR OUR NEW CATALOG

several wood and metal finishes, and are operated by electricity, or hand and foot. Prices range from $75 to $250.

Automatic Simplex Register Corporation, 1018 S. Wabash Avenue, Chicago, Ill.
Caille Brothers, 6210 Second Avenue, Detroit, Mich.
General Register Corporation, 81 Prospect Street, Brooklyn, N. Y.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Standard Ticket Register Corporation, 1600 Broadway, New York City.

▲

Ticket Holders

THERE ARE various forms any types of these made for both the single and coupon ticket rolls and generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

General Register Corporation, 81 Prospect Street, Brooklyn, N. Y.
Standard Ticket Register Corporation, 1600 Broadway, New York, N. Y.

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Ticket Machines

Refer to MACHINES, TICKET

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Tool Kits

TOOL KITS, or outfits, are made complete with a set of tools for use on the picture machine. They usually contain "V" Block, Split Screw Driver, Driver Pins, Taper Pin Reamer, Taper Pin Remover and Sprocket Puller. Price is $5.

Enterprise Optical Mfg. Company, 4431 West Lake Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Millen Mfg. Company, 7 Water St., Boston, Mass.
Utility Sales Service, 367 Hudson Avenue, Brooklyn, N. Y.

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Transformers

Refer to GENERATORS, MOTOR

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Transparencies, Window Displays

THE TRANSPARENCY offers a colorful and eye-catching form of advertising. Use of this type of display is growing, for the effect is one of delicacy, yet it attracts. It may be ordered in the form of window displays, lobby boards, etc.

Eastman Brothers Studios, 36 W. 46th Street, New York City.
National Studios, 226 W. 56th Street, New York City.
Ransley Studios, 308 W. Randolph Street, Chicago, Ill.
Sterling Pictorial Service, 151 W. 46th Street, New York City.

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Uniforms

THEATRE PRESTIGE emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Angelica Company, 1419 Olive Street, St. Louis, Mo.
Brooks, 143 W. 40th Street, New York City.
Browning, King & Company, 260 Fourth Avenue, New York City.
Chicago Uniform & Cap Company 208 East Monroe Street Chicago Ill.
The Costumer, 238 State Street, Schenectady, N. Y.
Gemsco, 692 Broadway, New York City.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
M. C. Lilly & Company, 293 E. Long Street, Columbus, O.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Mandel Brothers, State and Madison, Chicago, Ill.
A. G. Meier and Company, 205 W. Monroe Street, Chicago, Ill.
National Uniform Company, 12 John Street, New York City.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 625 S. State Street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.

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Upholstery Material

USE OF SOUND absorbing upholstering on theatre seats has come into popular demand since the advent of sound pictures. A popular fabric used in this connection is mohair, which combines beauty with important sound properties. Upholstering material of this nature may be obtained in a variety of colors and executed in interesting patterns and designs. It is claimed for this material that it will not fade, does not mat down, and can be kept fresh and clean with little effort. Use of mohair for upholstering is said to produce a marked elimination of reverberations in the theatre auditorium.

L. C. Chase & Company, 295 Fifth Avenue, New York, N. Y.
Ronald Grose, Inc., 2 W. 46th Street, New York City.
Ideal Seating Company, Grand Rapids, Michigan.
The Orinoka Mills, 183 Madison Avenue, New York City
John Zimmermann & Sons, Erie and Castor Avenues, Philadelphia, Pa.

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Usher Signal Systems

THE USHER SIGNAL SYSTEM provides a sending station at each aisle, equipped with numeral push buttons that give any total of seats that aisle might have. The usher registers on this station the number of vacant seats available, which information is transmitted to the floor or head usher, depending on the size of the theatre. In the larger houses the floor usher relays the information to the head usher. The head usher sends total of all aisles and floors to the doorman who directs the people to the different sections of the house where the vacant seats are waiting.

The Acme Electric Construction Company, 407 S. Dearborn Street, Chicago, Ill.
Automatic Electric Company, Inc., 1027 W. Van Buren Street, Chicago, Ill.

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Vending Machines and Scales

IN RECENT months BETTER THEATRES has inaugurated a department called "Added Income" designed to keep theatre owners informed of possibilities for extra revenue through the use of vending machines and other merchandising ideas.

One large circuit which has recently installed candy vending machines and weighing scales in some 600 theatres has made a careful analysis of possible revenue from such sources and reveal an expected income of between $400,000 and $500,000 annually. Their survey shows that an average of one out of every thirteen persons attending a theatre will patronize a vending machine. According to figures from various theatres, candy vending machines have produced from $50 per month upward, each. Many theatres have found room for three or more machines.

Advance Machine Company, 4641 Ravenswood Avenue, Chicago, Ill.
The American Vending Company, 39 S. LaSalle Street, Chicago, Ill.
Automatic Canteen Company, 155 W. Austin Avenue, Chicago, Ill.
Automatic Selling Associates, Inc., 341 Madison Avenue, New York City.
Columbus Vending Company, 2005-13 E. Main Street, Columbus, O.
Consolidated Automatic Merchandising Corporation, 245 Fifth Avenue, New York, N. Y.
O. D. Jennings & Company, 4309 W. Lake Street, Chicago, Ill.
Minute Make-Up Company, Bankers Trust Building, Philadelphia, Pa.
Mills Novelty Company, 4110 Fullerton Avenue, Chicago, Ill.
National Automatic Machines Co., 2196-2206 University Avenue, St. Paul, Minnesota.
Rock-Ola Mfg. Company, 629 W. Jackson Boulevard, Chicago, Ill.
Vendola Corp., 636 Eleventh Avenue, New York City.

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Ventilating Systems

Refer to AIR CONDITIONING AND COOLING EQUIPMENT—COOLING, VENTILATING SYSTEMS—ELECTRIC FANS—FANS, VENTILATING

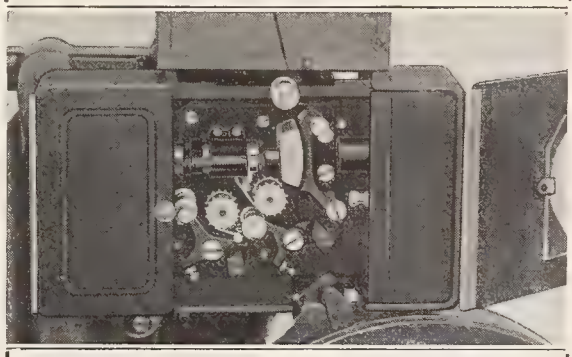
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Ventilators

PROPER DISTRIBUTION of air in the theatre is an important feature of correct ventilation. One of the methods of achieving this is through the use of ventilators located in the auditorium floor. Air brought into the theatre is distributed in this manner to all parts of the house. Ventilators of this type which are generally known as mushroom ventilators, may be adjusted to permit the desired amount of air entering the auditorium.

American Metal Products Company, 5855 Manchester Avenue, St. Louis, Mo.
Knowles Mushroom Ventilator Company, 41 N. Moore Street, New York City.
Sobel & Kraus, Inc., 525 E. 136th Street, New York City.

LINCROPHONE
SOUND-ON-FILM



Built for Those Who Demand the Best Costs Less in the Long Run

Enthusiastically endorsed by hundreds of leading exhibitors, proven through months of hardest usage **LINCROPHONE** offers to-day what is probably the simplest and finest sound on film equipment on the market, especially made for those who want a better product that they can buy outright at a price only a little more than the cheapest.

GUARANTEE

Every **LINCROPHONE**, when properly installed with our special amplifiers and speakers is guaranteed to reproduce sound equal, or superior, to any other sound on film equipment on the market, irrespective of price.

Send for Complete Description

LINCROPHONE COMPANY, Inc.
W. H. Linton, Pres.
127 Pleasant St. Utica, New York
Dealers Invited to Correspond

THEATRE SUPPLY DEALERS

A DIRECTORY OF CONCERNS IN THE UNITED STATES AND CANADA SUPPLYING MOTION PICTURE EQUIPMENT OVER RESTRICTED TERRITORIES

Alabama

THE QUEEN FEATURE SERVICE, INC.
1912½ Morris Avenue
Birmingham

Arkansas

THE THEATRE SOUND EQUIPMENT COMPANY
Hope

Arizona

ARIZONA FILM SUPPLY COMPANY
84 West Pennington Street
Tucson

California

CONTINENTAL THEATRE ACCESSORIES, INC.
Burbank

BRECK PHOTOPLAY SUPPLY COMPANY
1969 South Vermont Avenue
Los Angeles

EDUCATIONAL PROJECT-O-FILM COMPANY
214 American Bank Building
Second and Spring Streets
Los Angeles

NATIONAL THEATRE SUPPLY COMPANY
1961 South Vermont Avenue
Los Angeles

PINEAU & HOWSE STAGE LIGHTING COMPANY, LTD.
1451 Venice Boulevard
Los Angeles

B. F. SHEARER COMPANY OF CALIFORNIA, LTD.
1640 West Washington Boulevard
Los Angeles

J. SLIPPER & COMPANY
1968 South Vermont Avenue
Los Angeles

AMERICAN STUDIOS, INC.
1062-1068 Folsom Street
San Francisco

NATIONAL THEATRE SUPPLY COMPANY
121 Golden Gate Avenue
San Francisco

WALTER G. PREDDEY
187 Golden Gate Avenue
San Francisco

C. J. HOLZMUELLER THEATRICAL APPLIANCES
1108 Howard Street
San Francisco

B. F. SHEARER COMPANY
243 Golden Gate Avenue
San Francisco

THEATRICAL PRODUCTS COMPANY
283 Golden Gate Avenue
San Francisco

WESTERN THEATRICAL EQUIPMNT COMPANY
146 Leavenworth Street
San Francisco

Colorado

GRAHAM BROTHERS
546 Lincoln Street
Denver

NATIONAL THEATRE SUPPLY COMPANY
2106 Broadway
Denver

Connecticut

HARRISON HARRIES
360 Main Street
Hartford

NATIONAL THEATRE SUPPLY COMPANY
133 Meadow Street
New Haven

District of Columbia

BEN LUST THEATRE SUPPLIES
919 New Jersey Avenue, N. W.
Washington

Florida

MOVIE SUPPLY COMPANY
Box 5511
Tampa

Georgia

NATIONAL THEATRE SUPPLY COMPANY
187 Walton Street, N. W.
Atlanta

N. E. SAVINI, Agent, Theatrical Supplies
125 Walton Street
Atlanta

Illinois

BASS CAMERA COMPANY
179 West Madison Street
Chicago

E. E. FULTON COMPANY
1018 S. Wabash Avenue
Chicago

E. E. FULTON COMPANY
2001 S. California Street
Chicago

GUERCIO & BARTHEL
1018 S. Wabash Avenue
Chicago

ILLINOIS THEATRE SUPPLY COMPANY
1024 So. Wabash Avenue
Chicago

MOVIE SUPPLY COMPANY
844 S. Wabash Avenue
Chicago

NATIONAL THEATRE SUPPLY COMPANY
825 S. Wabash Avenue
Chicago

JOSEPH SPRATLER
12 East Ninth Street
Chicago

COOPERATIVE AMUSEMENT & SUPPLY COMPANY
Springfield

Indiana

E. C. SCOBEY
220 E. Ohio Street
Indianapolis

E. E. FULTON COMPANY
340 N. Illinois Street
Indianapolis

NATIONAL THEATRE SUPPLY COMPANY
436 N. Illinois Street
Indianapolis

Iowa

DES MOINES THEATRE SUPPLY COMPANY
1121 High Street
Des Moines

EASTMAN KODAK STORES, INC.
608 Pierce Street
Sioux City

NATIONAL THEATRE SUPPLY COMPANY
561 West Seventh Street
Des Moines

Kansas

SOUTHWEST THEATRE EQUIPMENT COMPANY
309 W. Douglas Avenue
Wichita

Kentucky

AMERICAN MOTION PICTURE COMPANY, INC.
Rex Theatre Building
Louisville

BLAKE AMUSEMENT COMPANY
211 West Jefferson Street
Louisville

FALLS CITY THEATRE SUPPLY COMPANY
Savoy Theatre Building
211 West Jefferson Street
Louisville

Louisiana

HARCOL MOTION PICTURE INDUSTRIES, INC.
Harcol Building, 610-612 Baronne Street
New Orleans

National Theatre Supply Company
220 S. Liberty Street
New Orleans

George Vivirito
318 Baronne Street
New Orleans

Maine

Maine Theatre Supply Company
263 St. John Street
Portland

Maryland

J. F. Dusman
213 Calvert Street
Baltimore

National Theatre Supply Company
417 St. Paul Place
Baltimore

Massachusetts

Capitol Theatre Supply Company
28 Piedmont Street
Boston

Church Film Company
28-30 Piedmont Street
Boston

Independent Theatre Supply Company, Inc.
47 Church Street
Boston

National Theatre Supply Company
211 Columbus Avenue
Boston

New England Motion Picture Equipment Company
334 Worthington Street
Springfield, Mass.

Michigan

McArthur Theatre Equipment Company
2310 Cass Avenue
Detroit

National Theatre Supply Company
2312 Cass Avenue
Detroit

Minnesota

National Equipment Company
409 W. Michigan Street
Duluth

Star Theatre Supply Company
2109 W. Superior Street
Duluth

National Theatre Supply Company
56 Glenwood Avenue
Minneapolis

Northern Theatre Supply Company
19 Glenwood Avenue
Minneapolis

Porter Electric Company
523 S. Seventh Street
Minneapolis

A. W. Starbird
18 Washington Avenue
Minneapolis

Twin-City Scenic Company
2819 Nicollet Avenue
Minneapolis

Western Theatre Equipment Exchange, Inc.
33 Glenwood Avenue
Minneapolis

Missouri

A. A. Electric Machinery Company, Inc.
1117 Cherry Street
Kansas City

Cole Theatre Supply
115 West 18th Street
Kansas City

Independent Theatre Supply Company
118 West 18th Street
Kansas City, Mo.

Exhibitors Film Delivery & Service Company
111 West 18th Street
Kansas City

National Theatre Supply Company
223 West 18th Street
Kansas City

Stebbins Theatre Equipment Company
1804 Wyandotte Street
Kansas City

Erker Bros. Optical Company
610 Olive Street
St. Louis

Exhibitors Supply Company
3238 Olive Street
St. Louis

E. E. Fulton Company
3232 Olive Street
St. Louis

National Theatre Supply Company
3210 Olive Street
St. Louis

Van Ashe Radio Company
10th and Walnut Street
St. Louis

Nebraska

Quality Theatre Supply Company
1518 Davenport Street
Omaha

The Service Theatre Supply Company
303 N. 16th Street
Omaha

U. S. Scenic Studios, Inc.
Film Exchange Building
Omaha

U. S. Theatre Supply Company
Film Exchange Building
Omaha

New Hampshire

G. K. Wadleigh
Hillsboro

New Mexico

Eastern New Mexico Theatre Supply Company
Box 548
Clovis

New York

Continental Theatre Accessories, Inc.
1056 Broadway
Albany

Empire Theatre Supply Company
42 Orange Street
Albany

Hauser Bob Studios
11 W. Tupper Street
Buffalo

National Theatre Supply Company
498 Pearl Street
Buffalo

Queen City Scenic Studios
145 High Street
Buffalo

United Projector & Film Corporation
228 Franklin Street
Buffalo

Acme Exchange
345 E. 17th Street
New York

Amusement Supply Company, Inc.
345 West 44th Street
New York

Auditorium Supply Company
37 East 28th Street
New York

Behrend M. P. Supply House, Inc.
630 Ninth Avenue
New York

Capitol Motion Picture Supply Company
630 Ninth Ave.
New York

Continental Theatre Accessories, Inc.
325 W. 44th Street
New York

Crown Motion Picture Supplies
311 West 44th Street
New York

E. E. Fulton Company
115 West 45th Street
New York

International Theatre Accessories Corporation
730 Seventh Avenue

National Theatre Supply Company
92-96 Gold Street
New York

National Theatre Supply Company
1560 Broadway
New York

S. O. S. Corporation
1600 Broadway
New York

Service on Sound Corporation
1600 Broadway
New York

J. A. Tannenbaum, Inc.
1600 Broadway
New York

Theatre Supply & Service Co.
555 Eleventh Avenue
New York

Vortkamp & Company
1600 Broadway
New York

WILLOUGHBY'S
110-114 W. 32nd Street
New York

CAROL FENYVESSY
130 So. Clinton Avenue
Rochester

MOTION PICTURE EQUIPMENT SERVICE
Brewerton Road
Syracuse

CHARLES BESELER COMPANY
131 E. 23rd Street
New York City

●

North Carolina

CAROLINA THEATRE SUPPLY COMPANY
206 S. Poplar Street
Charlotte

NATIONAL THEATRE SUPPLY COMPANY
222 West Fourth Street
Charlotte

●

North Dakota

McCARTHY THEATRE SUPPLY COMPANY
64 Fifth Street, N.
Fargo

●

Ohio

THE WILLIAM BECK & SONS COMPANY
Highland and Dorchester Avenues
Cincinnati

CINCINNATI MOTION PICTUPE COMPANY
1434 Vine Street
Cincinnati

NATIONAL THEATRE SUPPLY COMPANY
1637-39 Central Parkway
Cincinnati

CLARENCE E. RUNEY
1436 Vine Street
Cincinnati

THE ARKAY SIGN COMPANY, INC.
Film Exchange Building
Cleveland

ESCAR MOTION PICTURE SERVICE, INC.
10008 Carnegie Avenue
Cleveland

NATIONAL THEATRE SUPPLY COMPANY
2112 Payne Avenue
Cleveland

OLIVER MOVING PICTURE SUPPLY COMPANY
2209 Payne Avenue
Cleveland

TRI-STATE MOTION PICTURE COMPANY
2108 Payne Avenue
Cleveland

AMERICAN THEATRE EQUIPMENT COMPANY
165 N. High Street
Columbus

DAYTON THEATRE SUPPLY COMPANY
111 Volkenand Street
Dayton

CLOUSE FILM EXCHANGE
111 West Wayne Street
Maumee

AMERICAN THEATRE SUPPLY COMPANY
310 St. Clair Street
Toledo

●

Oklahoma

NATIONAL THEATRE SUPPLY COMPANY
700 W. Grand Avenue
Oklahoma City

Oregon

PORTLAND MOVING PICTURE MACHINE COMPANY
Rivoli Theatre Building, Room 206
102 West Park Street
Portland

THEATRE EQUIPMENT EXCHANGE
448-450 Glisan Street
Portland

●

Pennsylvania

CHARLES H. BENNETT
1324 Race Street
Philadelphia

CONTINENTAL THEATRE ACCESSORIES, INC.
1225 Vine Street
Philadelphia

INDEPENDENT THEATRE SUPPLY COMPANY
309 N. 13th Street
Philadelphia

NATIONAL THEATRE SUPPLY COMPANY
1315 Vine Street
Philadelphia

CLEM RIZZO THEATRE SUPPLIES
251 N. 13th Street
Philadelphia

LEWIS M. SWAAB & SON
5038 Chestnut Street
Philadelphia

WILLIAMS, BROWN AND EARLE, INC.
918 Chestnut Street
Philadelphia

M. S. ENGLAND
425 Van Braam Street
Pittsburgh

MOTION PICTURE MACHINES COMPANY
607 Neville Street
Pittsburgh

NATIONAL THEATRE SUPPLY COMPANY
1721 Blvd. of the Allies
Pittsburgh

PINKNEY FILM SERVICE COMPANY
1028 Forbes Street
Pittsburgh

S. & S. SALES COMPANY
1010 Forbes Street
Pittsburgh

SUPERIOR MOTION PICTURE SUPPLY COMPANY
86 Van Braam Street
Pittsburgh

THEATRE SUPPLY COMPANY
425 Van Braam Street
Pittsburgh

THEATRE EQUIPMENT COMPANY
940 Quincy Street
Scranton

Rhode Island

RHODE ISLAND THEATRE SUPPLY COMPANY
357 Westminster Street
Providence

WRIGHT & MACOMBER, INC.
76 Dorrence Street
Providence

●

South Carolina

IMPERIAL FILM SERVICE
N. Main Street
Greenville

INDEPENDENT THEATRE SUPPLY COMPANY
22 W. North Street
Greenville

TRIO AMUSEMENT COMPANY, INC.
Greenville

●

South Dakota

AMERICAN THEATRE SUPPLY COMPANY, INC.
320-322 S. Phillips Avenue
Sioux Falls

●

Tennessee

WHITE THEATRE EQUIPMENT
24 Sixth Street
Bristol

MONARCH THEATRE EQUIPMENT
154 E. Calhoun Avenue
Memphis

NATIONAL THEATRE SUPPLY COMPANY
400 S. Second Street
Memphis

●

Texas

DAVID F. PARKER
The Educational Equipment Company
1913a Commerce Street
Dallas

HARDIN THEATRE SUPPLY COMPANY
714 Hampton Road
Dallas

KING STUDIOS, INC.
309 S. Harwood Street
Dallas

LEE THEATRE SUPPLY
2711 Oak Lawn Avenue
Dallas

DALLAS SCENIC STUDIO, INC.
2700 Ferris
Dallas

NATIONAL THEATRE SUPPLY COMPANY
306 S. Harwood Street
Dallas

SOUTHWEST DISTRIBUTORS
309 Browder Street
Dallas

SOUTHERN FILM SERVICE
1616 Fravis Street
Houston

INDEPENDENT FILM EXCHANGE
352 East Commerce Street
San Antonio

Utah

ALHAMBRA THEATRICAL COMPANY
Paramount Theatre
2429 Kiesel Avenue
Ogden
WORMAN SUPPLY COMPANY
1069 23d Street
Ogden
NATIONAL THEATRE SUPPLY COMPANY
248 E. First South Street
Salt Lake City
SERVICE THEATRE SUPPLY COMPANY, INC.
964 Denver Street
Salt Lake City

Vermont

BOARDMAN THEATRE SUPPLY HOUSE
156 Bank Street
Burlington

Washington

NATIONAL THEATRE SUPPLY COMPANY
2400 First Avenue
Seattle
SCENIC AND LIGHTING STUDIO
3227 Western Avenue
Seattle
B. F. SHEARER COMPANY
2318 Second Avenue
Seattle
JOHN W. GRAHAM & COMPANY
707-711 Sprague Company
Spokane
MAXWELL & FRANKS
(Electrical Contractors and Dealers)
724 First Avenue
Spokane

West Virginia

CHARLESTON ELECTRICAL SUPPLY COMPANY
Charleston
CHARLESTON THEATRE SUPPLY
506 State Street
Charleston
McCRAY & McCRAY
327 Main Street
Fairmount
STANDARD THEATRE SUPPLY COMPANY
3119 McColloch Street
Wheeling

Wisconsin

ART SUPPLY COMPANY
230 W. Water Street
Milwaukee
J. M. KAGEL SCENIC STUDIO
664 Fourth Street
Milwaukee
NATIONAL THEATRE SUPPLY COMPANY
725 W. Wells Street
Milwaukee
THE RAY SMITH COMPANY
635 N. Seventh Street
Milwaukee
THEATRE SEATING & EQUIPMENT CORPORATION
194 Fourth Street
Milwaukee

Hawaii

HAWAII FILM SUPPLY COMPANY
1267-1269 Fort Street
Honolulu

CANADA

British Columbia

DOMINION THEATRE EQUIPMENT COMPANY, LTD.
847 Davie Street
Vancouver
EMPIRE AGENCIES, LTD.
211-13 Bower Building
543 Granville Street
Vancouver
THEATRE EQUIPMENT SUPPLY COMPANY
906 Davie Street
Vancouver

Manitoba

THE AUDIEN EQUIPMENT COMPANY
270 Fort Street
Winnipeg
RADIO INDUSTRIES OF CANADA, LTD.
120 Fort Street
Winnipeg

Ontario

CANADIAN THEATRE & ELECTRICAL SUPPLIES, LTD.
61 Albert Street
Toronto
THE COLEMAN ELECTRIC COMPANY
258 Victoria Street
Toronto
DOMINION THEATRE EQUIPMENT COMPANY, LTD.
21 Dundas Square
Toronto
PERKINS ELECTRIC COMPANY, LTD.
277 Victoria Street
Toronto, 2

Quebec

CANADIAN THEATRE SUPPLY COMPANY
366 Mayor Street
Montreal
ELECTRICS LIMITED
400 McGill Street
Montreal
PERKINS ELECTRIC COMPANY, LTD.
2027 Bleury Street
Montreal

EQUIPMENT AFFAIRS

General Equipment News and Comment

OIL FURNACE

● An oil-burning furnace designed to be especially adapted to heating water supplied through the regular plumbing system of a theatre or other building, has been placed on the market by the General Electric Company. It is completely assembled at the factory. Control is thermostatic.

NEON SIGN

● A new neon sign, combining an electric clock with blue neon tubing contrasting with a flashing red tube on the base, has been developed for lobby display purposes by the General Scientific Corporation of Chicago. The sign devotes the upper half to standard colored stills announcing present or future attractions, while the lower half allots five lines in which metal or cardboard letters are used to set up the theatre name or date placard. The entire display is surrounded by brilliant neon tubing lighting.

MUSIC STAND

● A new model music stand for orchestra pit has been developed by the Liberty Music Stand Company of Cleveland. Effort has been made to eliminate glare or light leaks entirely by means of a triangular opening beneath the lamp. A single lamp of 25 watts is recommended.

The music rack is oval and of plywood construction, with a standard width of 24 inches and a ledge of 3½ inches deep. The stand is equipped with facilities for additional scores, auxiliary instruments, mutes, etc. The frame is of tubular steel and has a three-point base.

NEW LIGHT BROCHURE

● A new catalog showing its full line of theatre lighting apparatus has been issued by Kliegl Brothers of New York. The publication is fully descriptive of each of the many items of equipment, in both text and illustrations. Also supplied are tables and instructions for the use of color and effect mediums.

PEST EXTERMINATOR

● An electric machine for the extermination of insects and pests of all kinds has been brought out by the Blake Manufacturing Company of Springfield, Mass. It may also be used for deodorizing.

The machine is attached to an electric socket, and steam is generated, forcing the insecticide through an adjustable nozzle.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Question:

FOR A LONG time I have contemplated the remodeling of my theatre but have been putting it off, having the opinion that building costs would still come further down, but now I think that the bottom of prices has been reached and am now ready to proceed. Therefore I take the liberty to ask you for some information.

One of the most important items is the enlarging of the projection room. It is entirely too small. What would be the minimum dimensions for such a room? I want to use two machines.

The house is poorly seated, most of the seats are only 18 inches wide and run from 27 inches to 28 inches from back to back.

At the present time I have 38 rows of seats in two banks of 12 seats in a row each, with center aisle and two wall banks of five seats in a row each. The house is 62 feet wide between the walls Of course the auditorium will have to be redecorated, and how can I improve the space around the screen on the stage? The screen stands 15 feet back from the proscenium, and while I have been using side tabs to fill in the space it never has looked right to me. Do you think a traveler would improve this? I have a small balcony but I can get long without it and use that space for the new projection room and office space. Will you kindly give me an idea what the cost of this remodeling would be and how the present prices compare with those of 1929.—W. D. M.

The Answer:

PERSONALLY I believe that the building prices have reached the bottom and that the present trend is for a substantial increase in the near future. Therefore let me advise you to proceed with your building plans as soon as you possibly can and take advantage of the present low cost and save yourself a neat little sum.

The minimum dimensions for a projection room are 10 x 24 feet. To this you must add space required for generator and rewinding room, if so desired. It is needless for me to state that this projection room will have to be constructed out of fireproof materials and according to your local or state building codes covering theatres.

I can easily imagine that your house is poorly seated, as is the trouble with so many other theatres. It does not pay to sacrifice comfort to gain a few more seats. A seat 20 inches wide is comfortable, and since you have the space I suggest that you space the seats 32 inches back to back as a minimum. As your auditorium is 62 feet wide, why not make a center bank of 13 or 14 seats in a row, as permissible in your State, and two wall banks of seven seats in a row. In this case you will need only two aisles and the best space in the house now occupied by the center aisle will be used for seats. Why not place the projection screen in a cyclorama and have a traveller right in front of the screen of the same color and material as the cyc? A silver material is used a great deal for modern effects. Start the cyc close to the proscenium as possible. It seems that the proscenium arch is a thing of the past, as the stage should be a part of the auditorium, making the effect more intimate. Treat the proscenium as inconspicuously as possible. The decorating of the auditorium should not cost over $1,700; drapes about $400; seats $5,000; and projection room $600; so the entire remodeling should not cost over $8,000. This is about 35 per cent less than it would have cost in 1929.

●

The Question:

WILL YOU please give me the following information in regards to modernizing my theatre? I own an old theatre with a seating capacity of 800. It is a one-floor house. The ceiling is only 15 feet high and I would like to increase this about 10 feet. The roof is supported by wood trusses. Will I have to take off the entire roof and rebuild it? I hate to do this as the roof is in a perfect condition.

The house is 50 feet wide and 150 feet long and a one-story building. I would like to have a 20 foot stage but do not like to go to the expense of building a gridiron. What should be the height of the proscenium arch and how high should the stage be?

The inside walls are plain with strip paneling. The acoustics are very bad. How can I improve this condition? The front is very plain brick without any projecting corners. Is there any material which is thin enough to face the brick with, as I have only 3 inches to go on? How much must I figure by square foot for this kind of material? I want to make this front as modern in design as possible.

I also need a new marquee and attraction boards. How much must I allow for this? The front doors are flush with the outside, and the box office is of the old type along the wall. Don't you think it better to install a ticket booth in the front between the doors? How far shall I place the doors back.—S. M. K.

The Answer:

MY FIRST advice is that you consult with a theatre architect, especially when you want to go modernistic, as a great many architectural crimes have been committed in that name. Be sure not to overdo it, as modernistic is only beautiful when it is plain and simple. You do not have to remove the roof. Just have it jacked up. A careful contractor can do this without damage to the roof. The plaster of the ceiling will have to be removed, then have it replastered with acoustical plaster and cover the panels in the side walls with an absorbing material. The proscenium arch will be 20 feet high, and the stage should be 45 feet high. You can place the beams for the roof the same as one would place the beams for the slots in a gridiron, and by using underslung pulleys you are all set for the rigging.

There are several materials on the market for facing purposes. Most of them require only two to three inches and are very well adapted to modernistic designs. You can figure from two to three dollars per square foot, installed.

You should figure not less than $2 for the marquee and attraction boards. By all means install a ticket booth in the front.

Sound Equipment Leases

(*Continued from page* 15)

making a test of the proper operation thereof, to supply worn or broken parts and keep the machine in repair for proper functioning.

The theatre owner agreed to pay the sum of $3,180 by twelve promissory notes in the sum of $265 each, the first note to become due on April 20, 1929, and one note each month thereafter until the twelve notes were fully paid. The theatre owner paid the first two notes but failed and refused to pay the notes maturing up to and including March 20, 1930. The General Talking Pictures Corporation filed suit but the theatre owner attempted to avoid liability on the grounds that the General Talking Pictures Corporation is a nonresident corporation and had not complied with the laws of the State of Arkansas authorizing it to do business in this state and therefore could not maintain the suit.

The General Talking Pictures Corporation stated that its place of business is in the city and state of New York and that a representative called on the theatre owner and interested him in obtaining its license agreement. Its representative forwarded to New York the order for the equipment and the General Talking Pictures Corporation prepared in New York the license agreement and forwarded it by United States mail to the theatre owner in Arkansas who signed and returned it to New York. Later the talking machine equipment was shipped F.O.B. from New York to the theatre owner. In holding this business transaction to be interstate, thereby permitting the General Talking Pictures Corporation to file and maintain its suit in Arkansas, the court said:

"The character of the transaction as to whether interstate or intrastate is necessarily determined by the essence of the contract. The essence of the instant contract was the renting or leasing of a picture machine in New York for shipment to McGehee, Arkansas. The agreement was entered into in New York. It was clearly an agreement for an interstate shipment and must be classed as interstate commerce unless that portion of the contract providing for installation, inspection, and repairs renders the transaction intrastate. The decided weight of authority is to the effect that an agreement to install machinery or other apparatus at the point of destination will not divest the sale of its character of interstate commerce. The authorities treat installation of the apparatus as a mere incident to the sale or transaction. . . . In principle, we cannot see why an agreement for inspection and repairs of the machinery after being installed would take the contract of sale or lease out of the protection of the Interstate Commerce Clause of the Federal Constitution."

Obviously, the seller or lessor of talking picture equipment would not be permitted to maintain a suit against a theatre owner in a state in which the seller or lessor has failed to comply with state law requirements, providing the transaction is intrastate. The distinction between an intrastate and an interstate transaction is that an intrastate transaction is one completed in the state in which the theatre is located. However, an interstate transaction relates to a business contract not completed in a single state. For instance, a salesman who travels from one state into another and takes an order for equipment shipped from another state performs an interstate transaction, providing the salesman sends the order for confirmation to his employer located in the foreign state. If, on the other hand, an employer authorizes a salesman to enter a foreign state and complete a contract and the salesman remains in such foreign state and assists in installation of the equipment, this would be an *intrastate* transaction primarily because the contract was fully completed in the foreign state in which the theatre is located.

Uncertain Agreement

IT IS SETTLED law that where two parties enter into an uncertain or ambiguous agreement neither party is obligated. Moreover, neither party is liable for failure to sign a written contract having complicated stipulations therein not clearly explained in a preliminary conversation during which the theatre owner agreed to sign the written agreement.

For example, in Roig v. Electrical Research Products (57 F. [2d] 639), the owner of a theatre and a seller had conversation during which the seller agreed to install in the theatre certain electrical sound reproducing equipment and the theatre owner agreed to pay for it. However, when the seller had installed the talking picture equipment and presented to the theatre owner a written contract containing obligations not explained in the preliminary conversation, the theatre owner refused to sign the agreement, and the seller filed suit contending that the theatre owner was liable for payment under the contract because the equipment was installed in the theatre and presently in use. Nevertheless, the higher court held the theatre owner not liable.

II
Law of Patents

Restricted Patent Licenses

IN MANY instances provisions in license agreements are invalid which result in neither party being obligated under the contract. Therefore, it is interesting to observe that an absolute property right in patents has been generally recognized by all courts since the patent laws were formulated. In the very old case (Wilson v. Roesseau, 4 How. 646) the court said:

"The law has thus impressed upon it (patent) all the qualities and characteristics of property and has enabled him (inventor) to hold and deal with it the same as in the case of any other property belonging to him, and on his death it passes, with his personal estate, to his legal representatives, and becomes part of the assets."

Reasons for Patent Monopoly

IN THE VERY old and ancient litigation of Pennock v. Dealogue (2 Pet. 1), decided in 1829, the court clearly explained the primary purpose of patent monopoly. The later courts have consistently upheld this court's interpretation of the law, as follows:

"While one great object of our patent laws was, by holding out a reasonable reward to inventors, and giving them an exclusive right to their inventions for a limited period, to stimulate the efforts of genius . . . . the main object was to promote the progress of science and useful arts."

The present laws of the United States give a patentee the exclusive right to control the *manufacture, use and sale* of his patented invention. If he prefers he may withhold its benefits from all persons and prevent all persons and firms from making, selling and using the invention. In the leading case of Heaton v. Eureka (47 U. S. 146), the Supreme Court of the United States explained this phase of the law, as follows:

"If he (patentee) sees fit, he may reserve to himself the exclusive use of his invention or discovery. . . . That the grant is made upon the reasonable expectation that he will either put his invention to practical use or permit others to avail themselves of it upon reasonable terms, is doubtless true. This expectation is based alone upon the supposition that the patentee's interest *will induce him to use, or let others use, his invention. . . . His title is exclusive,* and so clearly within the constitutional provisions in respect of private property that *he is neither bound to use his discovery himself nor permit others to use it.*"

Right to Restrict Use

AT VARIOUS times during the early periods of the industrial progress in the United States, the question has frequently been presented to the courts whether or not a patentee has a monopoly of such character that he may legally control the uses to which purchasers of his invention may subject it.

The enactment of the Sherman Anti-Trust Act in the year 1890 resulted in numerous patent litigations, because many purchasers of patented articles contended that this Act affected the previously recognized broad monopoly in patents. Then several years later the Clayton Act importantly modified the previous monopoly afforded inventors by patent rights.

In Henry v. Dick Company (224 U. S. 1), the question before the Supreme Court was whether a patentee manufacturer of a machine may restrict the purchasers' use

of it, and control the kind of material to be used in it. The patented machine in controversy had attached thereto a plate containing the following notice:

"This machine is sold by the A. B. Dick Company with the license restriction that it may be used only with the supplies made by A. B. Dick Company, Chicago, U. S. A."

A purchaser of a machine containing a plate bearing the license notice ignored it and proceeded to buy and use supplies and equipment made and sold by a firm other than the patentee manufacturer. The patentee filed suit for infringement. *The court held the purchaser bound by the license notice and,* therefore, *liable as an infringer,* notwithstanding the Sherman Act. This law now is obsolete, as it has been overruled.

The Supreme Court of the United States in the case of Bauer v. O'Donnell (229 U. S. 1), established new law presently effective on the rights of a patentee to control the resale price of his patented product.

In this case it was disclosed that each patented article had attached to it a notice that the dealer who purchased it from the manufacturer should resell the device for not less than a stipulated amount. The patentee contended that this notice was valid and enforceable against all purchasers because it constituted a legal agreement made when the sale was completed. However, in holding a patentee not legally entitled to control the resale prices of his product the Supreme Court of the United States explained the new law on the subject, saying:

"The (patent) act secured to the inventor the *exclusive* right to make, use and vend the thing patented, and consequently to prevent others from like privileges without the consent of the patentee. In framing the act and defining the extent of the rights and privileges secured to a patentee Congress did not use technical or occult phrases, but in simple terms gave an inventor the exclusive right to make, use and vend his invention for a definite term of years. Congress did not stop with the express grant of the rights to make and to use. Recognizing that many inventions would be valuable to the inventor because of sale of the patented machine, or device, to others, it granted also the exclusive right to vend the invention as covered by the Letters Patent. But in view of the facts certified in this case, as to what took place concerning the article in question, it is a perversion of terms to call the transaction in any sense a license to use the invention. The real question is whether in the exclusive right secured by statute to 'vend' a patented article there is included the right, by notice, to indicate the price at which subsequent sales of the article may be made. But, in the essential nature of things, when the patentee, or the person having his rights, sells a machine or instrument whose sole value is in its use, he receives the consideration for its use and he parts with the right to restrict the use. The patented article in the language of the court passes without the limits of the monopoly; that is to say, the patentee or his assignee having in the act of sale received all the royalty or consideration which he claims for the use of his invention, in that particular machine or instrument, it is open to the use of the purchaser without further restriction on account of the monopoly of the patentee."

Effect of Clayton Act

THE CLAYTON ACT in effect provides that it is unlawful for any person to enter into a contract for sale of goods, wares, merchandise, machinery, supplies, or other commodities, *whether patented or unpatented,* for use, consumption or resale within the United States or any territory thereof, where any condition of the contract may be interpreted to mean that the purchaser shall not use or deal in the goods of a competitor of the seller. In other words, the purpose of the Clayton Act is to prevent buyers and sellers from entering into agreements intended to substantially lessen competition or tend to create a monopoly in any line of commerce.

The leading case interpreting the effect of the Clayton Act on patent monopolies is United States Corporation (258 U. S. 451). In this case an action was brought against a corporation which approximately controlled 95% of the business in its line in the United States. The patents in controversy were granted prior to the passage of the Clayton Act.

The important part of the contract in litigation in effect provided that patented machinery leased to users *should not be used to make goods on which some operations had been performed by the use of machinery which had not been made by the corporation.* Also, the contract provided that if the lessee of the machinery failed to use it exclusively the corporation had the privilege to cancel the contract. Still another clause of the contract provided that the lessee of the corporation machinery agreed to purchase all supplies exclusively from the latter. The court held this contract void and of no effect, in view of the provisions incorporated in the Clayton Act, and said:

"No matter how good the machines of the company may be, or how efficient its service, it is not at liberty to lease its machines upon conditions prohibited by a valid law of the United States. From an early day it has been held by this court that the franchise secured by a patent consists only in the right to exclude others from making, using, or vending the thing patented without the permission of the patentee. . . . The patent grant does not limit the right of Congress to exact Legislature not interfering with the legitimate rights secured by the patent but prohibiting in the public interest, the making of agreements which may lessen competition."

[*In the May 6th issue of Mr. Parker will discuss the most important aspects of the law involved in the sound equipment leases themselves.*]

A Theatre Architect Visits Europe

(*Continued from page* 18)

short newsreel and then the feature picture. The picture was run off with English dialogue. However, they had superimposed on the print the dialogue written in German. Of course, they could not get all of the dialogue on the film, and I wondered just how much sense a picture of this kind would make when the songs would not rhyme in their tongue, and I also wondered how it would sound in German to say, "The son-of-a-gun is a tailor." They seemed to enjoy the performance, however, and the house was a sell-out. No other picture was shown on this program.

AUSTRIA IS in a very bad financial plight. Its money has been depreciated to such an extent that $15,000, pre-war, is worth only $1 on the present rate of exchange. Naturally this has impoverished a great number of its citizens. So much so, in fact, that begging is put on a systematic basis. Friday is the day allowed for begging, and on Friday each storekeeper has a great quantity of two-groschen pieces on hand. This coin is worth less than a quarter of a cent, and hundreds of beggars march in and out of the stores all day long collecting their alms.

Berlin boasts of a great number of motion picture theatres. Most of them are designed in a bold, horizontal, modern architecture. A great many of them are alterations, and in a number of cases they have revamped the exterior with neon signs so as to give a unique architectural appearance at night. There is no regard for hazards in entering the theatre, as it is very common to step up or down eight or ten steps when entering the vestibule. The box offices are inside the front doors. Lighting systems are very modern in appearance. Every theatre has a bar in its most prominent location.

To find a theatre by a street number is quite a trick, as the streets begin numbering at the corner and number down along the block to the next corner. Then the numbers cross the street and work along the opposite side of the street back to the corner where they started. Therefore each number repeats on a street many times, depending on the number of blocks the street contains. They certainly have worked this out the hardest way.

The cafes in Berlin offer diversified en-

tertainment. There is one cafe six floors in height with a restaurant of a different nationality on each floor. They have an American cabaret with an American band on one floor, the next will represent Italy, then Switzerland, Germany, etc. On each floor the waiters are dressed in the native costume of the country, and the music and entertainment is also typical of the country. Another cabaret in Berlin has telephones on every table. The number of the table is plainly visible and you dial whatever person you care to talk to in any part of the room. (Wouldn't it be difficult if you got the wrong number?)

I crossed the English channel by rail—I don't mean train,—I mean ship's rail—and dear old London greeted me with its usual fog. While pictures are quite the thing in London, the real sensation is continuous vaudeville, and there are a great number of houses running with this policy. This is still the life-saving country for the four-a-day performer.

Many of the theatres have the box offices inside the vestibule, and the great majority of their new theatres are so arranged that you walk down steps to the auditorium level and walk up a few steps to the balcony level. All theatres have bars in connection, and some even have tearooms with dance floors. While Modern is being used in theatre construction in England, it is very much weaker than that used in the theatre architecture in France and Germany.

The legitimate theatre in London still enjoys a good business.

END

Production Methods and the Theatre

(*Continued from page* 10)

the problem of the producer too, and the effectiveness of the product is very much the problem of the exhibitor as well as the producer. A lack of consideration of the other fellow's problem means a loss of income to both. The importance of a closer relationship between production and reproduction is not recognized even when both phases are controlled as they are in some instances by one organization, of which there are a few remaining examples. The failure of some of the larger producing companies to succeed as both producer and exhibitor can be partially traced to the lack of proper relationship between the two phases of the industry.

It would be well to set forth a definite program at this time, by which production and exhibition can be reguided.

1. Encourage better use of the total area of the screen towards a more effective delivery of the film.

2. Establish a screen shape more suitable than the present one.

3. Establish a new film size and screen sizes to more fully meet the requirements of viewing in the theatre.

4. Eliminate the visual obstruction of any part of the screen due to poor planning.

5. Reduce sharp angles of projection due to poor cinema planning.

6. Establish proper auditorium sizes and shapes for good sound reproduction.

7. Eliminate seating positions affording uncomfortable, distorted and obstructed views of the screen images.

8. Limit sizes of cinema auditoriums to insure intimacy with the performance.

F. H. Richardson's Comment

(*Continued from page* 26)

A PROJECTIONIST in a small town in my own native state, wants to know, "Why is it that when I focus the white light so that the edges are perfectly sharp, and then thread in a film, the film is out of focus and there is a blurry edge around the picture? Can I do anything to remedy this trouble?

"Another thing: Why is the background of picture blurry or out of focus? Is it any fault with my projectors, or is it the way the pictures are taken? I have a 20-20 Transverter, Ross lenses and Da-Lite screen. Projection distance is 81 feet."

In asking the first question, you should have told me the kind and model of the projectors you use; also the question might be interpreted in two different ways. I should also know the size (width) of the picture you project.

It does not follow that the lens adjustment, that gives a sharp white light outline, will also give a sharp picture. This is by reason of the fact that there may be an appreciable difference in distance from film emulsion surface to projection lens and from aperture edge to projection lens. True, the difference is small. It would be expressed in thousandths of an inch, but the difference may in some conditions amount to as much as four to six-thousandths of an inch, and inasmuch as sharpness of focus depends upon the relation of distances of film emulsion surface and screen surfaces from the focal center of the projection lens, which must be very exactly adjusted, even this tiny measurement may set up the effect you describe.

However, your description is so worded that I cannot be certain this effect is what you have in mind. It is possible you mean that when you have a sharp picture center, the edges are out of focus, and that when you sharpen the edges the center is out, which condition might be due to aperture plate tracks so worn that the film does not lie perfectly flat, but is bowed slightly as it passes over the aperture; or it may be due to projection lenses which you or someone else have taken apart and wrongly reassembled, or to lenses not sufficiently corrected. If the latter, you need a new set of lenses. However, you have an 81-foot projection distance and presumably a picture not excessive in size; also you have Ross lenses, which I do not believe would be under-corrected so to set up such an effect.

Moreover, you name an utterly impossible projection angle, probably due to a misprint in your letter. Instead of 75° you surely meant to say either 15° or 25°, the latter of which would be very bad indeed. It might well set up the effect you describe at top or bottom of picture, or both. Your only remedy would be to move the projection room to some location less objectionable from the projection viewpoint, or to reduce the diameter of your lenses by painting their front lens surfaces with coach painters' black, leaving an unpainted spot in the exact center just large enough to eliminate the trouble, or to reduce it at least. This will mean lots of wasted light, but with a heavy projection angle it cannot be avoided, except and unless some lens manufacturer will undertake to supply you with two full-diameter lenses having sufficient depth of focus to overcome the trouble.

As to the second question, if the foreground of a picture is sharp, that is all that need concern the projectionist. In many cases scenes are made with foreground sharp and background more or less out of focus, sometimes almost entirely so.

Some may possibly criticize me for using space in answering such elementary questions. By way of explanation let me say that I try honestly to serve no single part especially, but all parts of this great industry. Many questions which are elementary to experienced projectionists are not in the least so to men younger in the profession, particularly in the smaller towns and villages. These men work in small theatres which supply the only form of theatrical amusement available to millions upon millions of people.

These small town projectionists are usually supplied with films in none too good condition, and they cannot possibly have contact with other projectionists and discuss their various problems. It therefore is highly important that we do every possible thing to help them, even to the answering of questions which may seem very elementary to some of us.

NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on April 4. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

Kentucky

HENDERSON — Henderson Grand Opera House plans erecting new opera house, theatre and store building. Maturity indefinite. Estimated cost, $100,000.

Maryland

BALTIMORE — Gwynn Amusement Company, Inc., Robert Cantor, 611 Poplar Grove Street, has plans by Kubitz & Koenig, Emerson Tower Building, for a one-story brick fireproof theatre, 46 by 150 feet, to be located at 4609 Liberty Heights Avenue.

Michigan

SELFRIDGE — Sum of $72,000 has been appropriated for new theatre and gymnasium for the C. Q. M. Bids in project held up indefinitely.

Minnesota

FERTILE—A. V. Highland is considering rebuilding his theatre destroyed by fire.

LITTLE FALLS — Lowell Theatre, Charles Farrow, has plans by Liebenberg & Kaplan, 710 McKnight Building, Minneapolis, for rebuilding theatre destroyed by fire. Now wrecking old walls. Brick and hollow-tile walls and stone front. House will have seating capacity of 750. Lessee, H. B. Smoots. Estimated cost $20,000.

Missouri

ST. JOSEPH—Nate Block, independent theatre owner, has plans by Boller Brothers, Kansas City, Mo., for rebuilding his Orpheum Theatre which was badly wrecked by fire. New house will have seating capacity of 1,100. It is said house will be operated with straight picture policy.

New Jersey

HAWTHORNE — Owners, care J. Holt, architect, 132 Market Street, Paterson, N. J., plans erecting one-story brick moving picture theatre and store building to be located on Lafayette Avenue. Estimated cost $175,000.

New York

NEW YORK—Park Realty Company, W. L. Marks & Company, 18 East Forty-eighth Street, plans erection of theatre and store building at 8 East 110th Street. Site acquired. Estimated cost $100,000.

NEW YORK—B. S. Moss Theatres, 572 Madison Avenue, has revised plans for new theatre to be located on Eighth Avenue and Twenty-third Street. Cost estimated to exceed $150,000.

Texas

*LAREDO—R. & R. Theatres has received bids for three-story concrete theatre, 56 by 195 feet. W. Scott Dunne, architect, Melba Building, Dallas, Texas. Estimated cost $100,000.

Contracts Awarded

Indiana

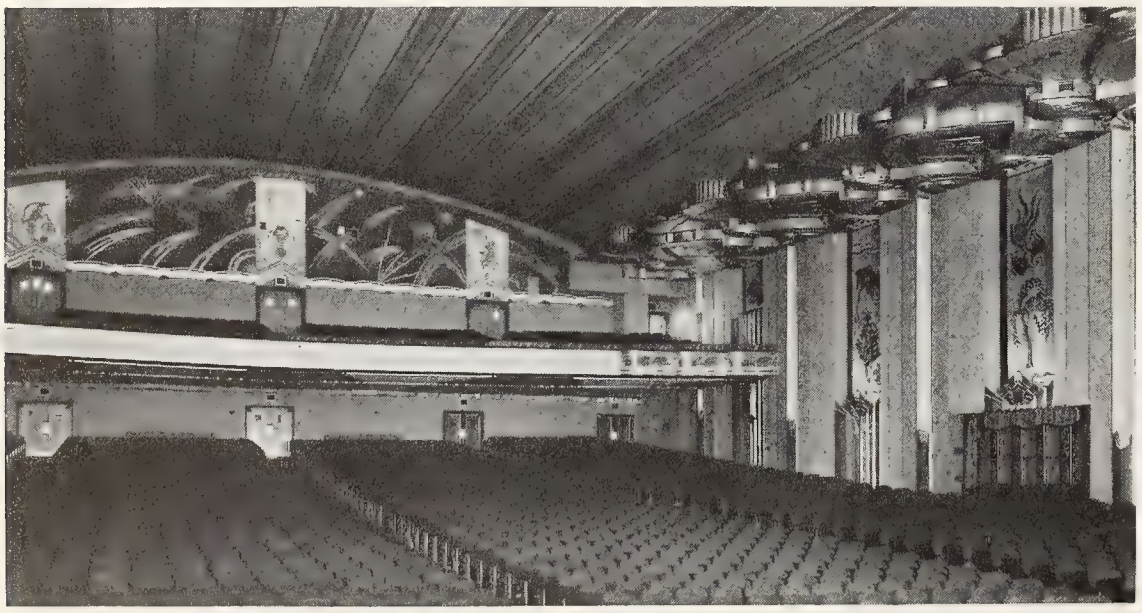
GARY—Plaza Theatre which was razed by fire, has been rebuilt, and is scheduled to open soon.

Nebraska

OMAHA—Albert S. Ritchie, 1111 City National Bank Building, has awarded general contract to N. E. Carter, 4703 South Fourteenth Street to repair fire damage to the theatre at 4922 South Twenty-fourth Street. Estimated cost, $3,000.

Texas

FORT WORTH — First Methodist Church has awarded contract to G. W. Childs to convert old church building into modern theatre at West Tenth Street and Burnet Avenue. Estimated cost $4,000.



Auditorium toward the rear, Midway theatre, Philadelphia. Magaziner & Eberhard, architects.

Remodeling

Colorado

HUGO—J. W. Davis, who recently took over the Empress Theatre from Fay Leiber, has installed new sound equipment and made other improvements.

Kansas

BONNER SPRINGS—The Iris Theatre has been extensively remodeled by J. F. O'Connell. Improvements include new booth equipment, screen, carpets and other furnishings.

Louisiana

ELIZABETH—A. P. Kyle, who recently took over the Paramount Theatre, has brightened and reopened house for business.

NEW ORLEANS — Harry Schulman, former operator of theatre in Texas, will renovate and reopen the Rio Theatre, formerly known as the Rialto, it is reported.

Missouri

BRAYMER — The Braymer Theatre has been renovated and reopened by E. P. Michael.

KANSAS CITY — Westport Theatre has been completely renovated by J. F. Rigney, including artistic redecorating.

WARRENSBURG—The new Mainstreet Theatre has been opened by Dumond Christopher. RCA high fidelity sound equipment has been installed.

Ohio

CANTON—J. Francis Stein, formerly operator of the Playhouse, Louisville, Ky., has brightened and reopened Windsor Theatre.

DAYTON — Edward Breckinridge, who recently resigned his connection with the Hartman Theatre at Columbus, Ohio, to manage a Kenneth Harlan road tour, has leased the Lyric, a former burlesque house, which has been remodeled and reopened with five acts of vaudeville and pictures at 10, 20 and 30 cents.

NEW LONDON—Reported that L. G. Brady has taken over the Karolyn Theatre from Richard Barry, renovated and renamed house the Family.

Texas

DALLAS—Pipe organ has been installed in the Melrose Theatre.

Houses Opened

Kansas

IOLA—E. Van Hyning has opened a new theatre with seating capacity of 600. RCA sound equipment will be used.

Utah

SALT LAKE CITY—A. L. Stallings, prominent theatre operator throughout southern Utah for many years, recently Playhouse Theatre, which was closed for several months and previously used for stock shows. A new picture vaudeville policy has been inaugurated.

Illinois

MARENGO—W. Beacham, 416 Maple Avenue, has opened a new theatre.

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Among Contributors to This Issue:

¶ *Ben Schlanger (Production Methods and the Theatre) is a New York architect who has contributed to* Better Theatres *on several previous occasions. He is the originator of a reversed floor slope plan for theatres which has been widely discussed in this country and abroad.*

¶ *Leo T. Parker (Sound Equipment Leases) is a Cincinnati attorney who regularly writes for* Better Theatres *on court decisions and points of law of special interest to theatre operators.*

¶ *Armand D. Carroll (Constants in Modern Theatre Design) is a Philadelphia architect, the designer of many outstanding theatre structures.*

¶ *S. Charles Lee (A Theatre Architect Visits Europe) is one of the leading theatre architects of the Pacific Coast. His headquarters are in Los Angeles.*

¶ *Aaron Nadell (Sound Equipment Today—and Its Market) is a sound engineer, the author of a book on sound reproduction, besides numerous magazine articles on the subject, many of which have appeared in* Better Theatres. *He has been identified with both manufacturers of sound equipment and theatres. His home is in Brooklyn, N. Y.*

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BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems.
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning euipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Arc regulators.
15 Artificial plants, flowers.
16 Automatic curtain control.
17 Automatic projection cutouts.
18 Automatic sprinklers.

B

19 Balloons, advertising.
20 Banners.
21 Baskets, decorative.
22 Batteries.
23 Bell-buzzer signal systems.
24 Blocks, pulleys, stage-rigging.
25 Bolts, chair anchor.
26 Booths, projection (portable).
27 Booths, ticket (portable).
28 Box office safes.
29 Brass grills.
30 Brass rails.
31 Bulletin boards, changeable.

C

32 Cable.
33 Cabinets.
34 Cameras.
35 Canopies for fronts.
36 Carbons.
37 Carbon sharpeners and wrenches.
38 Carpets.
39 Carpet cushion.
40 Carpet cleaning compound.
41 Carpet covering.
42 Cases, film shipping.
43 Cement, film.
44 Cement for fastening chairs.
45 Chair covers.
46 Chairs, wicker.
47 Chairs, theatre.
48 Change makers.
49 Changeable letters.
50 Change overs.
51 Cleaning compounds.
52 Color hoods.
53 Condensers.
54 Controls, volume.
55 Cutout machines, display.

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56 Date strips.
57 Dimmers.
58 Disinfectants—perfumed.
59 Display cutout machines.
60 Doors, fireproof.
61 Draperies.
62 Drinking fountains.
63 Duplicating machines.
64 Dynamic speakers.

E

65 Earphones.
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67 Electric measuring instruments.
68 Electric fans.
69 Electrical flowers.
70 Electric pickups.
71 Electric power generating plant.
72 Electric signs.
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75 Exit light signs.

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76 Film cleaning machines.
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81 Fire extinguishers.
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133 Lobby gazing balls.
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161 Ornamental metal work.

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201 Reel packing, carrying cases.
202 Resonant orchestra platform.
203 Reseating service.
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206 Rigging, stage.

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207 Safes, box office.
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221 Screens.
222 Seats, theatre.
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224 Sign flashers.
225 Sign lettering service.
226 Slides.
227 Slide ink, pencils.
228 Slide, lanterns.
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230 Slide mats.
231 Shutters, metal fire.
232 Soap containers, liquid.
233 Sound equipment, complete.
234 Sound heads.
235 Sound-proof installation.
236 Speakers, dynamic.
237 Speed indicators.
238 Spotlights.
239 Spring seats, interchangeable.
240 Stage lighting equipment.
241 Stage lighting systems.
242 Stage rigging-blocks, pulleys.
243 Stage scenery.
244 Stair treads.
245 Statuary.
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247 Sweeping compounds.
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251 Telephone, Inter-communicating.
252 Temperature control apparatus.
253 Terra cotta.
254 Theatre accounting systems.
255 Theatre dimmers.
256 Theatre seats.
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258 Ticket booths.
259 Ticket choppers.
260 Ticket holders.
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266 Transformers.
267 Transparencies.
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277 Vitrolite.
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W

279 Wall coverings.
280 Water coolers.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[4-8-33]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: .....

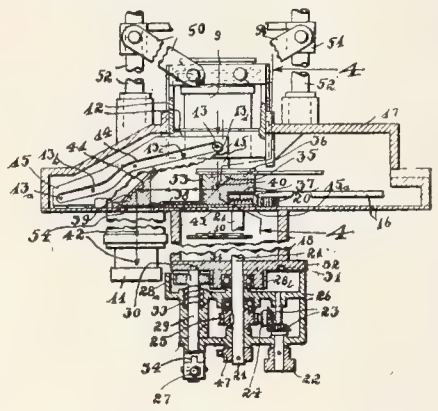
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Name ..... Theatre ..... City .....

State ..... Seating Capacity .....

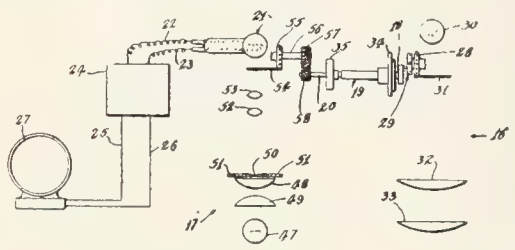
New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,873,571. FOCUSING DEVICE FOR MOTION PICTURE CAMERAS. Armin Fried, Los Angeles, Calif. Filed Apr. 20, 1931. Serial No. 531,372. 7 Claims. (Cl. 95—44.)



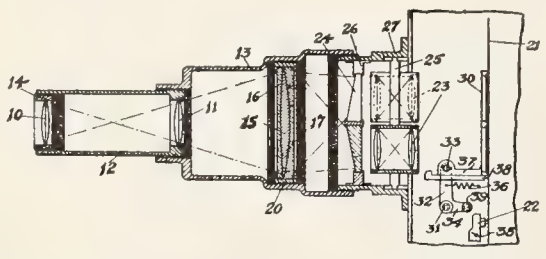
1. In a camera, a photographing lens, a finder including said lens as a part of its structure, the camera having the customary movable medium with a sensitized surface, and a carriage including reflecting means for the finder movable transversely to the axis of the finder and of the lens and having means for moving the lens outwardly in linear direction coaxial to the axis of the lens when used for focusing with the finder.

1,873,342. APPARATUS FOR EXAMINING AND SELECTING MOTION PICTURE FILMS. Iwan Serrurier, Hollywood, Calif. Filed Apr. 3, 1929. Serial No. 352,167. 3 Claims. (Cl. 88—16.2.)



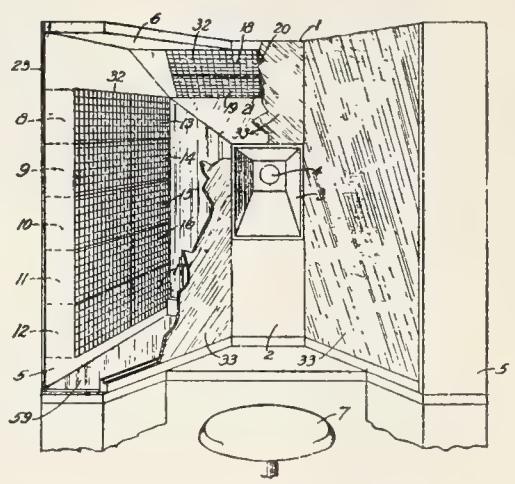
1. An apparatus of the character described comprising a film viewing unit provided with a shaft, a sound film reproducing unit provided with a shaft, and a rubber member connected at its opposite ends to said shafts.

1,873,302. COLOR PHOTOGRAPHIC MACHINE. Marshall De Francisco, Brooklyn, N. Y. Filed Aug. 29, 1929. Serial No. 389,219. 9 Claims. (Cl. 88—16.4.)



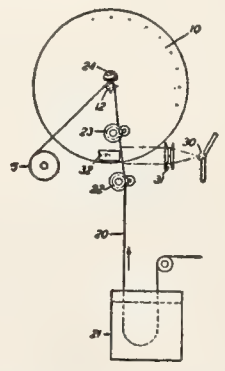
1. In a color camera, a focusing lens system, an image receiving lens having its light receiving surface in the focus of said focusing lens system, a plurality of prisms in the field of aid image receiving lens, a separate image forming lens system associated with each of said prisms, a color filter in the path of the light rays passing through each of said image forming lens systems and a mounting for said lenses whereby said lens systems may be adjusted to one to the other.

1,873,411. TELEVISION. Herbert E. Ives, Montclair, N. J., and Frank Gray, New York, N. Y., assignors to Bell Telephone Laboratories, Incorporated, New York, N. Y., a Corporation of New York. Filed June 26, 1929. Serial No. 373,769. Renewed Oct. 6, 1931. 20 Claims. (Cl. 178—6.)



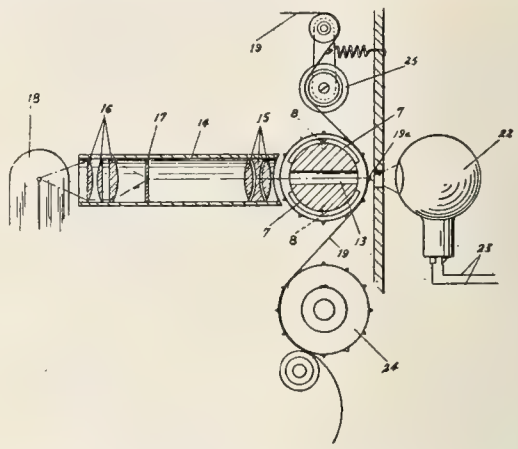
1. A scanning cabinet for television systems comprising a wall provided with an opening through which a beam of light may pass for traversing the object and banks of large photoelectric cells within said cabinet and on different sides of said opening and in different planes respectively.

1,873,387. ELECTROOPTICAL SYSTEM. Frank Gray, New York, N. Y., assignor to Bell Telephone Laboratories, Incorporated, New York, N. Y., a Corporation of New York. Filed Nov. 17, 1930. Serial No. 496,099. 6 Claims. (Cl. 178—6.)



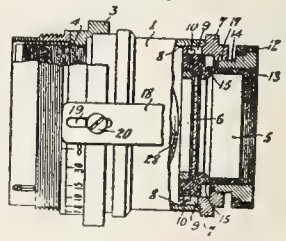
6. A television system comprising a rotating scanning element for scanning successive line series of elemental areas of a pictorial or message element of strip form, rotating driving means unitary with said scanning element directly engaging and driving said pictorial or message element, said field of view being spaced from said scanning element in the direction of said axis, optical means for associating successive portion of said pictorial or message element with said scanning element to permit the former to be scanned and means for maintaining said pictorial or message element in engagement with said driving means.

1,811,365. ROLLER SUPPORT FOR TRAVELING FILMS. Freeman H. Owens, New York, N. Y., assignor to Owens Development Corporation, New York, N. Y., a Corporation of New York. Filed May 22, 1930. Serial No. 454,765. 5 Claims. (Cl. 179—100.3.)



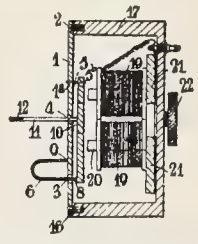
1. A roller film support, comprising a fixed arbor, a two part roller mounted for rotation on said arbor, means for maintaining the parts of the roller longitudinally separated, and said arbor being provided with an opening passing diametrically therethrough at a point in the length of the arbor between said separated roller parts.

1,873,758. CAMERA LENS AND FILTER MOUNT. Abraham J. Ginsberg, New York, N. Y. Filed Nov. 25, 1930. Serial No. 498,122. 7 Claims. (Cl. 95—2.)



1. A device of the character described including a barrel, a focusing lens in the barrel, an adjusting ring having screw threaded engagement with the barrel and adapted to adjust the lens to focus the same, a filter mount having screw threaded engagement with the barrel, a multi-color filter in the mount said last mentioned threaded engagement including threads of a pitch differing from the threads of the focusing ring, and means operatively connecting the focusing ring and filter mount, so that when the lens is adjusted a predetermined distance along the barrel, the filter will be similarly moved but through a less distance than the lens.

1,873,153. SOUND REPRODUCING DEVICE. Sidney Leopold Price, London, England. Filed Feb. 12, 1930, Serial No. 427,855, and in Great Britain Feb. 20, 1929. 16 Claims. (Cl. 179—114.)



1. The method of supporting the magnetic armature of an electromagnetic device adapted for use in the reproduction of sound, which comprises suspending the armature having connected thereto a diaphragm actuating stylus from a semi-rigid member in the form of a reed by means comprising at least one resilient member, whereby to afford to the armature comparatively unrestricted freedom to vibrate.

NATIONAL THEATRE SUPPLY COMPANY

OFFICES IN ALL PRINCIPAL CITIES

400 SOUTH SECOND STREET — MEMPHIS, TENNESSEE

March 27th 1933

International Projector Corporation,
New York City, N. Y.

Gentlemen:

Enclosed herewith are typed copies of original letters we have in our possession, received from various Simplex-Acme users.

Since receiving these, we have sold additional Projectors to parties operating the Missouri Theatre, Senath, Missouri, and also the Southland Theatre, Brownsville, Tenn., both of these exhibitors having purchased equipment for other towns.

Cordially,

NATIONAL THEATRE SUPPLY CO.,

Arthur de Stefano - Manager.

ADS:JW
Enc.

GENERAL OFFICES 92-96 GOLD STREET NEW YORK N Y

SOUTHLAND THEATRE

Brownsville, Tenn

Feb. 1st, 1933

Mr. A. de Stefano,
National Thea. Sup. Co.,
Memphis, Tenn.

Dear Mr. de Stefano:

Some few months ago I wrote you in regard to your Simplex-Acme Projectors which are in use here in the theatre.

At that time the machines had not been in use but for about eight months, and I had hardly had an opportunity to see just what this equipment was capable of, but, now that it has been in constant operation for more than a year, I feel I am in better position to pass judgment than at that writing.

As you know these Projectors were the first of their make to be installed in this territory, and, naturally, I felt a bit backward about installing them here, as the theatre that preceded me here had an equipment costing possibly eight or ten times as much as the Simplex-Acme, and I did not know whether or not your machines would do the work, as the people here would have access to comparisons that in all probability would have a marked reaction if it was not as good as they had been accustomed to.

Needless to say, the Simplex-Acme stood the test remarkably well, and the customers were quick to praise the sound, and a great many of them, from time to time, have informed me that it is far better than in some of the uptown theatres in Memphis, and they have gone so far as to say that it surpasses anything within a radius of fifty miles from here.

It may also interest you to know that we have not spent one cent for repairs or replacements on this equipment. (This equipment has been in operation exactly one year, Jan. 18th.)

In view of the foregoing statement you can easily see that I can recommend the equipment to anyone that may be in the market for sound projectors that will DO THE WORK AND DO IT WELL.

In conclusion I might add that your service and cooperation with reference to the above equipment has been all that anyone might ask for, and I thank you.

Sincerely,

(Signed: C. C. Lawing.)

Manager - Southland Theatre.

There is no better advertising than an honest, unsolicited testimonial from a satisfied user of a product.

THESE LETTERS EXPLAIN WHY

Simplex-Acme

SOUND PROJECTORS WERE PURCHASED

AND

WHY

ADDITIONAL

Simplex-Acme

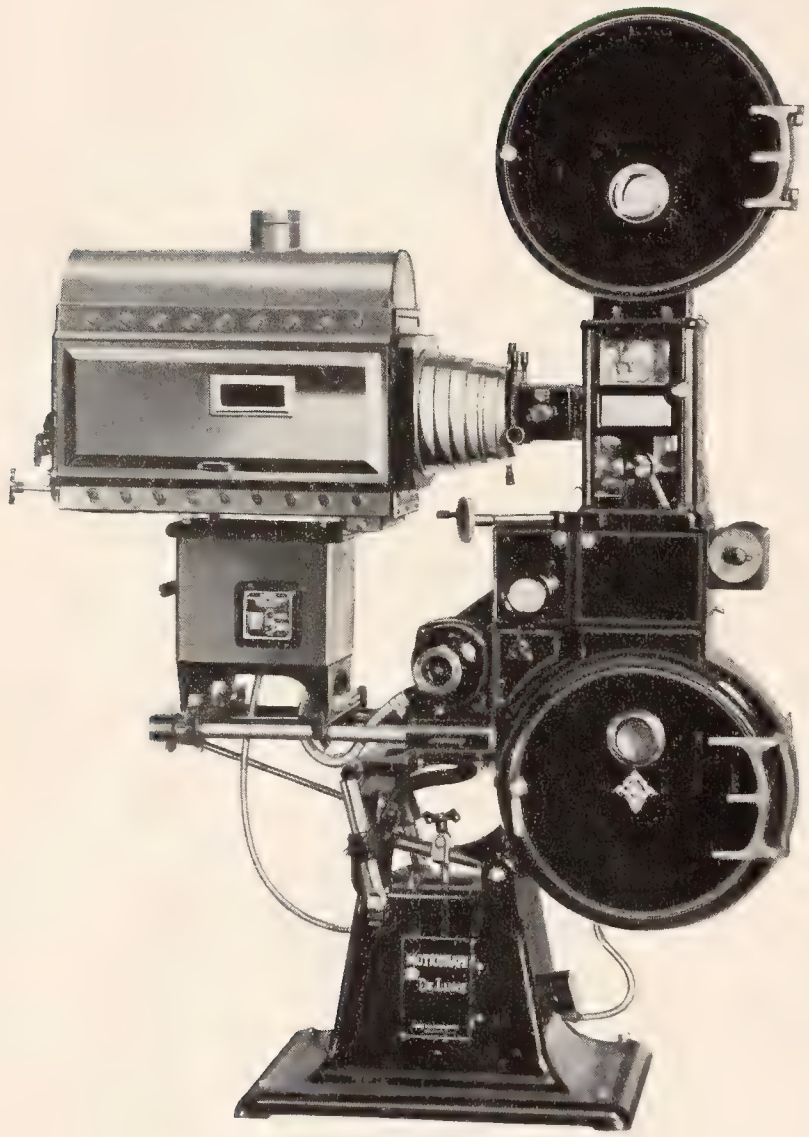
SOUND PROJECTORS WERE ORDERED

The prospective buyer will find that Mr. Lawing's letter contains just the kind of information he would like to get from a friend in the business.

International Projector Corporation

90-96 GOLD STREET NEW YORK, N. Y.

MOTIOGRAPH DE LUXE LIVES UP TO ITS REPUTATION!



MOTIOGRAPH SOUND
$750 up

DO YOU KNOW THAT YOU CAN BUY
DIRECT FROM THE FACTORY

— MOTIOGRAPH DE LUXE MECHANISMS —
— MOTIOGRAPH REFLECTING ARC LAMPS —
— MOTIOGRAPH DE LUXE AMPLIFIERS —
— MOTIOGRAPH DE LUXE FILM PICK-UPS —
— MOTIOGRAPH DE LUXE SPEAKERS —

FAMILY THEATRE

146 SOUTH MAIN STREET

WILKES-BARRE, PENNSYLVANIA

March 20, 1933

The Enterprise Optical Mfg. Co.,
4431 W. Lake Street,
Chicago, Ill.

Gentlemen:

Our second year's operation of Motiograph DeLuxe Sound Projector Equipment is now over, and you will be interested to note our cost of operation was only $83.35 for the full year from February 1st, 1932, to February 1st, 1933. The equipment was in operation every day for over ten hours a day and we never had to call for a service man—consequently no service cost.

In view of the interest you have always shown in the results and low operating costs we have obtained with your equipment, it is interesting to compare this second year's operating costs with our two previous reports covering the first year, in which the first six months' operating cost was $38.40, and the second, $78.83, or a total of $117.23 for the first year against $83.35 for the second. Seemingly, the cost of operation decreases as the equipment gets older.

As you know, I am proud of the equipment and want to keep it right and will appreciate your advising me of any new developments which you may bring out and which will keep our equipment always up to the minute in performance.

Our equipment is now over two years old, and still I wouldn't trade it for the best . . . that I ever heard.

Very truly yours,

E. R. SUTLIFFE, *Projectionist*,
Family Theatre.

MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT

IS SOLD DIRECT FROM FACTORY TO USER—AT FACTORY PRICES

WRITE US FOR THE "BLUE BOOK" AND BLANK SURVEY SHEET FOR LOWEST QUOTATIONS

THE ENTERPRISE OPTICAL MANUFACTURING Co.

4431-41 West Lake Street — Chicago, Ill.



MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

"IT'S SHOW BUSINESS AS MUCH AS EVER"

says a showman in the field, Floyd Bell of the Boston Metropolitan Theatre, this week's Guest Editor in the Managers' Round Table Club Department

STATES' LAWMAKERS HEED EXHIBITORS

Special taxation is defeated in several situations; lawmakers split over sales assessment; latest developments in the states are reviewed

HITLERISM HALTING FILM ACTIVITIES

American production and distribution in Berlin comes to a standstill under dictator's policy requiring that product conform to Nazi restrictions

Vol. 111, No. 3 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 15 cents.* April 15, 1933

WE CORDIALLY INVITE YOU TO COMPARE

When better pictures are made,
we can all quit work!

GEORGE ARLISS
in "The Working Man"*



It will make "Frisco
Jenny" blush!

RUTH CHATTERTON
in "Lilly Turner"†
with George Brent



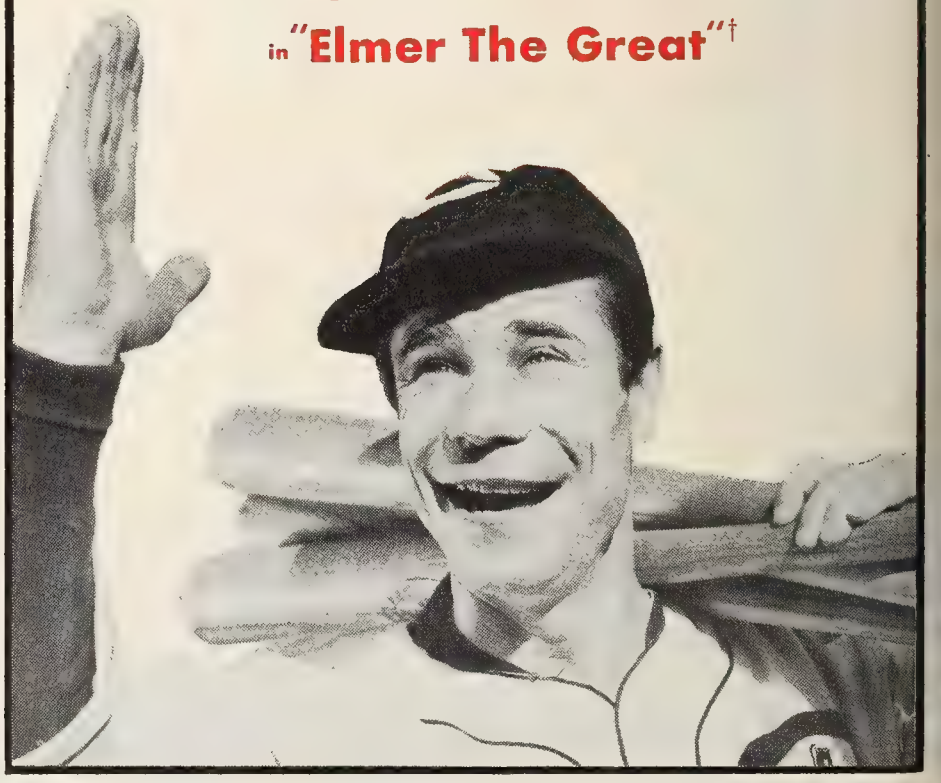
Air Monarch Crashes at Sea in Storm-
Torn Night!

"CENTRAL AIRPORT"†
starring
RICHARD BARTHELMESS
Sally Eilers, Tom Brown



Booked by Radio City Music Hall!

JOE E. BROWN
in "Elmer The Great"†



*A Warner Bros. Picture †A First National Picture Vitagraph, Inc., Distributors

WARNER BROS.' COMING PRODUCT, NOT WITH ANY OTHER SINGLE COMPANY'S, BUT WITH THE CREAM OF ALL OTHER COMPANIES' PRODUCT FOR THE NEXT TWO MONTHS

His camera comes out when the blinds come down!

JAMES CAGNEY
in "Picture Snatcher"*
with Ralph Bellamy, Alice White



Not recommended for people over 60!

BETTE DAVIS
in "Ex-Lady"*



What will bootleggers do after prohibition is repealed?

EDWARD G. ROBINSON
in "The Little Giant"†



The frank, man-to-man story of a man-to-man girl!

BARBARA STANWYCK
in "Baby Face"*



FIND OUT WHY EVERYBODY'S SAYING—
"WARNER BROS. HAVE THE PICTURES!"

101,127 ADMISSIONS IN FIRST 4 DAYS!

Sets new World's Attendance Record as crowds storm Radio City Music Hall



Even the "State Fair" (FOX) record tumbles before the terrific onslaught of this entertainment juggernaut . . . as the FOX road-show king becomes the mightiest popular-priced attraction in show history.

CAVALCADE

A **FOX** ACHIEVEMENT

IMAGINE how it will avalanche *your* house during and after Easter Week . . . if it can smash world's records in *Lent!*

PICTURE of the GENERATION

APR 14 1933

©CIB 187433

MOTION PICTURE HERALD

Vol. III, No. 3 — April 15, 1933

HOLLYWOOD'S ORCHID

THE palpitating dispatches from Motion Picture Daily's Mr. Maurice Kann have brought us the charming information that "leaders of the Academy feel that they have waged and won the battle for the salesman in Des Moines and the stenographer in New York, as well as for the creative elements in Hollywood" in the salary restoration movement flowering in the big West Coast conference of industry executives.

With no cliques, clans or guilds to vociferate in their behalf, permit us to set down that we have interviewed both "the salesman in Des Moines and the stenographer in New York" and find that they are not sufficiently grateful. They claim that they got stuck with a share in a situation they did not create, a disproportion between the capacity of the market and the cost of the merchandise. They claim that they never were paid on the basis of anything but the competitive market for their services and the results they attained on the job.

Extending our survey we find that not only the salesmen in Des Moines and the stenographer in New York but also the exhibitor in Bad Axe, Michigan, the exhibitor in Wahoo, Nebraska, the exhibitor in Tonganoxie, Kansas, the exhibitor in Kennebunkport, Maine, and the exhibitor in Snohomish, Washington, are ready to sign a round robin suggesting that Hollywood's biggest possible favor will be a flow of product related in all respects to the current market for entertainment. Such a line of product will enable the salesman in Des Moines to take care of himself, cheer the exhibitor and probably encourage the boss to be nice to the stenographer.

Rescue by the fellow who pushes you off the dock wins no medals.

△ △ △

WHEN Mr. George Bernard Shaw arrived in New York this week with a speaking date for the Academy of Political Science, a spokeswoman told the New York Times: "Mr. Shaw does not desire any publicity." Yes, and for the same reasons that Mr. Henry Ford does not want a motor car and Mr. John D. Rockefeller does not want a dime.

△ △ △

OVER THE RIVER

JERSEY CITY over yonder across the Hudson has no motion picture censorship. But last week it demonstrated in just a casual bit of routine that the police powers of any community are sufficient to safeguard the screen and its patrons. A New York entrepreneur leaped over the river and advertised "Mad Moments of Youth," a quickie made under another title, "for men only," etc., for showing at the Central Theatre. The advertising was so hot that Charles Wilson, inspector of police, sampled the merchandise at a preview, and that concluded proceedings.

SHOCKING COMPETENCY

THE considerably current comment up and down the byways of this show business that "Warners seem to be turning out good ones pretty steady" will be supported and augmented not a little when the country gets George Arliss in "The Working Man." There's a bit of a cheer up business message in it, too, suggesting there is business to be done by those who work at it—and keep selling. That, however, is incidental to the fact that here is an excellent example of production attuned to America's life of the immediate today, a story of the work-a-day world, understandable by everybody, and never-the-less thoroughly bespangled with glamour, chuckles and heart throbs.

An important aspect of "The Working Man" is that it escapes the all too frequent and painful effort to "knock 'em out of their seats." The production is handsomely and adequately mounted but there are none of the screaming extravagances that a seasoned Hollywooder could have found beckoning in the script.

The picture is positively revolutionary in the sense that it is obviously devoted entirely to the purpose of telling the pleasantly interesting story in hand, and that's all.

△ △ △

WILL THEY KNOW NOW?

WE have out there on the sun-laved shores of California a keen, alert, snappy creative community. Ideas! Why they positively shoot them on the wing. But how very, very strange it is that, despite the services of air mail, wires and radio, it became necessary for Mr. Will Hays to gather up a whole committee of strong men to go out en masse and tell them about business conditions. It is sort of reminiscent of the routine of the notification committees after the political conventions and the meeting of the presidential electors.

△ △ △

A SENSATIONAL phrase, "net profit," appears in the week's news of the industry. It is to be found in the statement issued to stockholders of Columbia Pictures Corporation by Harry Cohn, president. The figures are $373,785 for the last half of the late and lamentable year of 1932. Evidently it can be done.

△ △ △

EARLY returns from outlying precincts tend to indicate that box office receipts have been at least a shade better since beer came back. One thing is certain—beer is more likely to make the customer sit down and contemplate. Gin makes him want to go elsewhere every few minutes.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

CINEMATIC SALESMEN

No satisfactory salesmen of France, ambassadors of good will to the American public, are the current crop of lecturers, "unhealthy - looking, decrepit, feverish, coughing and trembling old men bound into frock coats," as stern-visaged Joseph Paul-Boncour, French foreign minister himself characterized them. That pro-French propaganda may be properly effective here, the foreign minister pushed through the Chamber of Deputies an appropriation of 33,000,000 francs ($1,320,000) for the purpose, indicating the situation's gravity via 175 documentary pages. Playing an important part in the "sell France" campaign will be the furtherance of French motion pictures, personable heroes supplanting Rip Winkle lecturers. . . .

NEW MEXICO CONTEST

To bat with the legislature of the sovereign state of New Mexico has gone MGM, championing thereby the cause of all distributors, in obtaining a temporary injunction against state officers charged with fulfilling the letter of the new law providing for simultaneous offering of product to all exhibitors on a competitive bidding basis. MGM charges the law violates its constitutional rights, in that it restrains private business. To June 12 the court has continued the case, and the injunction. Striking back, distributors have instituted a C. O. D. policy for New Mexico exhibitors, pending final decision. . . .

INDEPENDENT PROTEST

Once more arises a champion of the independent theatre owner, this time in Milwaukee, where last week John E. Honthaner, operator of the Comet, whose name is representative of 25 neighbors, brought suit against every large distributor and circuit-owned theatre in the state. "Independents must wait 40 to 60 days for pictures already shown in neighborhood circuit houses," cried Robert A. Hess, attorney. The state monopoly laws give basis for the injunction asked. Later was the champion unhorsed when the court declared he must sue for himself alone, his neighbors likewise. Uncertain is Attorney Hess of his course. . . .

SCREEN TEACHING

With 1,200 freshmen playing white mice to the scientific probing of professorship, Dr. Clarence C. Clark, general science professor of NYU, has long been experimenting with the sound motion picture, trying to evaluate it educationally, in the schoolroom. Concluding an elaborate study, Dr. Clark evaluates: "the mere addition of a spoken lecture to a silent film has little or no value for teaching purposes . . . in fact . . . may detract. Also . . . only type of educational sound films which have any value over silent . . . are in which sound is a vital and real part of the pictures." . . .

SEEING STORIES

Some 19 years ago a young man walked into the office of Photoplay Magazine, hung his hat on a peg and began to write about the then immature motion picture industry. Followed successive positions in Triangle's scenario department, with the late Lewis J. Selznick, Cosmopolitan Magazine, Cosmopolitan Productions, Famous Players-Lasky, more senarios, film editorship, and assorted production etceteras. This week, after 18 months as story department head, Julian Johnson becomes buyer for all new story material for Fox, still seeing stories. . . .

SMART ANNOUNCEMENT

Smartly twisting the prosaic into the unusual is Monogram's blue and red printed card announcing its third annual sales convention at Atlantic City's Ambassador Hotel April 24 to 27. In blithe, jingly rhyme and cartoon cuts the card entices, does not order, bludgeon attendance. . . .

In This Issue

All companies restore full salaries as leaders discuss program in Hollywood — Page 9

Hitlerism forces standstill of business of American producers and distributors in Germany — Page 10

Early action doubted on Sirovich proposal of congressional inquiry on film industry; state legislators heed exhibitors' appeals — Page 14

Columbia nets $373,785 in six months, compared with $275,006 for same period in 1931 — Page 13

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J. C. Jenkins—His Colyum — Page 44
Asides and Interludes — Page 21

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Managers Round Table — Page 49
Short Features — Page 34
Technological — Page 35
Chicago — Page 34
The Release Chart — Page 56
Box Office Receipts — Page 38
Classified Advertising — Page 62

PLOT'S COUNTERPART

Pistols drawn, faces tense, police leaped from siren-screaming radio cars one night last week, rushed into the Granada theatre in Corona, Queens, to be greeted by the crack of gunfire. They raced to the manager's office on the mezzanine, while more shots rang out. Prepared to do battle with a gang of armed desperadoes, they burst open the door to find—nothing. The realistic sound effects of the film "Lucky Devil" meanwhile gripped the thousand patrons, made them unaware of real crime, real invasion of the law. Manager Charles Mann had been held up, robbed, beaten. The robbers had fled—but the authenticity of screen reproduction had been proved. . . .

FROM DUSTY SHELVES

While producers at large take manuscripts out of the hands of authors ere the last period is struck on the typewriter, off the presses before the ink is dry, Carl Laemmle, Universal's veteran president, turns back to the dust-covered library shelves, picks therefrom for "special" production a famed story, Edward Everett Hale's nearly immortal "The Man Without a Country." Widely Uncle Carl plans to throw the flaps of his production pocketbook, that the picture shall be worthy of its original. . . .

NOVEL STRUCTURE

Wide will probably pop the eyes of America's average Mr. and Mrs. Cinemapatron when they see Fox's "The Power and the Glory," just now starting into production, if advance promises of novel story structure are fulfilled. Under pioneer Jesse L. Lasky, Preston Sturges, playwright, evolved a style, requiring a third person—a narrator—who addresses the audience, recounting the story apparently as it occurs to him. If the most dramatic point of the man's career is his demise, there will the narrator start his tale, running backward to the man's distant youth. The story, it is claimed, will yet advance to a crisis. Admittedly, it is an experiment. . . .

UNION CAUTION

With memories still vivid of the tyrannous reign of King Sam Kaplan, since sentenced to jail for coercion, members of New York's projectionists' union, Local 306, have decreed that officers will hereafter be elected for one year terms, not four. Not insignificant is the annual stipend offered the president: $20,000. First to pocket such a salary is new president Harry Sherman. Optimistically, members see all local projection machines soon manned by Local 306 men. . . .

7 COMPANIES ON FULL PAY; STUDIO DICTATOR ASKED

Plans for Physical Distribution Merger Furthered at Joint Meeting of New York and Hollywood Executives

Emergency Reduction Canceled by United Artists, Educational, Goldwyn, Radio, MGM, Hal Roach; Earlier by Columbia

BULLETIN

Corporate realignment of the motion picture industry on a major scale was reported to be under discussion in Hollywood Wednesday night. It would be effected through a merger of two existing companies and the creation of one new company headed by many leading executives now with other organizations. The reports were vague and could not be verified nor could it be learned whether the idea has any connection with the current Hollywood conferences.

Broadway's mightiest motion picture businessmen and the impresarios of California's studios gathered in Hollywood Monday to talk about the industry's problems. It was the first time that all executives of both coasts had assembled for concerted action to balance costs with income. By midweek, the developments were:

Elimination of salary reductions by seven companies, in some cases retroactive.

Proposal to establish a dictator over all of Hollywood.

Furthering of plans to effect a physical distribution merger.

Discussions for stabilizing the business by adjusting costs and income.

Proposal to adopt a "gentlemen's agreement" to adjust common difficulties.

Submission by Will H. Hays of his five-plank program for solving problems, previously outlined to leaders in New York.

Outlining to Hollywood the necessity for a new economic order.

While the executives continued conferences looking toward economies, the emergency committee of workers of the Academy of Motion Picture Arts and Sciences announced that the 25 and 50 per cent emergency pay reduction had been abrogated by United Artists, Educational, Samuel Goldwyn Productions, RKO-Radio, Hal Roach Studios and Metro-Goldwyn-Mayer, with others probably taking similar action before the weekend. Columbia restored full salaries last week. Educational's is effective April 30. It had not been made known whether United Artist's included distribution.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, on arriving in Hollywood Sunday with the New York executives, explained that the broad purpose of the meeting was "to discuss such industry policies as are necessary for the stability of the industry. The fundamental problem, of course, is to balance the budget between outgo in all branches with current income from the box office.

"The exchange of views as to the needs of production on one hand, and the imperative requirements of economy in all branches on the other hand, should clarify many of these problems and result in plans that will hasten the processes of readjustment which this industry, as well as other American industries, is now going through," Mr. Hays concluded.

Specifically, New York executives went west to outline to Hollywood, right on its home ground, the hard facts of how theatre receipts have dropped, to what extent the foreign market has shrunk, how film rentals of a majority of pictures are not in keeping with costs, how necessary it is to make pictures cheaper without impairing quality.

Hollywood's reaction evidenced itself in certain quarters, where it was maintained that the socalled creative factors entering production make necessary individual handling of such situations. Regardless, it appeared that Hollywood might be governed by a dictator. During the secret session Tuesday, it was learned, the confreres were giving serious thought to establishment of a virtual dictator. He would have complete charge over such matters as salaries, enforcement of the Production Code and active censure of any studio which might run "out of bounds" in any respect. Such dictator would work, not necessarily under Mr. Hays, but with him, paralleling Mr. Hays' efforts in the East. He would control no individual activities of the major studios, except in instances where it was considered that the general industry practice is being ignored. Another move in the dictatorship plan, it was said, would be to try to keep salaries within the "bounds of reason" through the creation of a united booking office, similar to the organization which for years existed in the vaudeville field.

The general theory is that no new contracts could be signed without clearing through, and getting the approval of, such dictator.

Physical Merger to Solve Sales Ills

Merchandising and its ailments were discussed. At Wednesday's sessions it appeared that a merger of physical distribution might be effected. The idea was first mentioned in New York in mid-winter, at a meeting of sales leaders at the offices of the MPPDA. Discussion of actual plans was referred back to New York. It was estimated that such a merger would save the various sales corporations $9,000,000, and, according to the proponents, it would not effect individual sales effort.

Jack Schlaifer, Universal distribution director, and George Schaefer, sales head at Paramount, said in New York Wednesday that nothing had been done on the plan since December, at which time they were appointed a committee to investigate.

A new "gentlemen's agreement" to adjust common problems also was a subject of conversation. Major companies might then pay more strict attention to each others' rights it was said.

The corporate heads arrived in California with a definite idea as to the nature of the industry's problems, but without any specific program for solving them.

Mr. Hays opened the conferences Monday night at the annual meeting of the Association of Motion Picture Producers, Hollywood affiliate of MPPDA. He spoke of the necessity for studio and theatre reorganization and for producing quality product at lowest cost. "Long term contracts with high-salaried personnel," he said, coupled with "temporary decline in theatre attendance, and the fact that no picture can hope to gross the income of normal years, have thrown some of the elements out of adjustment and call for reorganization and rehabilitation."

Distribution costs, too, need readjustment, said Mr. Hays. "We are still pinioned to elaborate and wasteful methods of film distribution by antiquated laws that confuse organization with monopoly. There are signs, on the basis of a recent court decision, that large economies might be possible in distribution costs through proper organization. By plans that may be devised under the limits of this decision, very definite economies could be effected in distribution." It was presumed that Mr. Hays was referring to the relation of the anti-trust laws to the proposed plan for a merger of physical distribution.

Mr. Hays' five-plank plan includes theatre decentralization, integration of distribution facilities, lowered production cost and increased flow of trained talent to the studios, patent adjustment, and greater emphasis on self-regulation.

West Meets East at Pasadena

When the *Chief* rolled into Pasadena Sunday afternoon, practically all of Hollywood's executive force was on hand for the debarkation of the generals from Broadway. Louis B. Mayer, Harry Rapf and Hunt Stromberg rode up from MGM's studio at Culver City to welcome Nicholas M. Schenck, president. A. M. Botsford, Paramount representative, was awaiting the arrival of Adolph Zukor, president, and Emanuel Cohen, production executive. Jack L. Warner and Darryl Zanuck were there from the Warner studio to meet Harry M. Warner.

From Radio came Merian C. Cooper, who rode into Los Angeles with RKO's president, Merlin Hall Aylesworth, one of the few New York officers who did not get off at Pasadena. Joseph Breen, MPPDA official on the West Coast, and Fred Beetson, secretary of the producers' association, were there to meet Mr. Hays, who, with a half-dozen bulging portfolios as "evidence," had brought his assistants, Earl Bright and Roy Norr.

Junior and Senior Laemmle represented Universal's reception committee for Robert H. Cochrane, who had made the trip reluctantly. A. H. Giannini, of the Bank of America, and an important factor in motion picture financing, was at the Pasadena station, and so were Joseph M. Schenck, president of United Artists, and Abe Lehr.

Sidney R Kent, president of Fox Film, had arrived in Hollywood previously.

All these officials and many more were assembled in the coast quarters of the Hays organization on Hollywood boulevard, when Mr. Hays sounded the gavel late Monday, calling the first session to order. Sam Briskin, of Columbia's studio, represented Harry Cohn, president, who was in New York conferring

(*Continced on page* 19)

HITLERISM FORCES STANDSTILL OF U.S. FILM TRADE IN GERMANY

Regime Requires Product Must Conform to Nazi Dogma and Sets Up Racial Restrictions; German Films Also Suffer

Adolf Hitler's political upheaval in Germany has brought to a complete standstill the business of American motion picture companies in that country both as to production and distribution. The same is said to be true of Germany's own domestic industry. Theatres are being forced to use film previously contracted for and no new product is being released. One reason assigned for the apparent paralysis in the industry, is that, like everything else in Germany, the picture business is to be "coordinated" with the new National Socialist regime, which sets up two requirements: Product must conform to Nazi dogmas, and the industry must be "purged" of all Jewish elements.

Would Be Propaganda Vehicle

The first requirement is being formulated in a new censorship law under which the motion picture will become an instrument for propaganda, and the second requirement has resulted in a wholesale shutdown of sales activities on the part of both American and German firms. This rapidly is creating a dearth of German films, and American representatives there are said to believe that this eventually will provide a good opportunity for increased imports of the American product.

Major Frederick Herron, head of the foreign department of the Motion Picture Producers and Distributors of America, is in Washington this week conferring with State Department officials to get more complete and accurate information.

Following the forced severance of Max Reinhardt, Germany's most eminent theatrical producer, from the Deutsches theatre in Berlin, after having served the theatre for more than a quarter of a century, news dispatches brought notice of the death of Alfred Rotter, one of the leading Jewish producers of musical comedy in Berlin. Rotter, with his brother Franz, controlled nine Berlin theatres, including the famous Schauspielhaus. Six young Germans, reported to be ardent Nazis, are in jail at Feldkirsch, Austria, on a charge of murderous assault on Alfred Rotter and his wife.

Showings Canceled

Meanwhile in this country exhibitors in several sections have found it necessary, because of strong anti-Hitler feeling, to cancel showings of German films. In New York, where the latest German picture, "M", got away to a good start two weeks ago at the Mayfair theatre, public sentiment is said to have run so high that Joseph Plunkett, operator of the Mayfair, discontinued the picture's run. In Cincinnati, Dr. Fritz M. Witte, manager of the UFA theatre, temporarily has closed his house. Dr. Witte for a long time has been one of the most aggressive operators in the country.

Another phase is seen in the announcement by Kinematrade, distributor of foreign films, that it will handle the picture "Kuhle Wampe," or "Whither Germany," which will have its American premiere late this month. This picture is said to be an indictment of the Hitler regime.

Max Friedland, general European representative for Universal, is reported this week to have left Berlin for Switzerland. At the company office in New York no definite information could be obtained as to Mr. Friedland's activities. "We have not heard a word from Germany for over a week," a representative of the company said. "They are maintaining the strictest censorship possible."

Exhibitors and other leaders continue to deplore any form of boycott of German pictures. Typical is the expression of Arthur Ziehm, general manager of World's Trade Exchange, Inc., who said recently that any boycott of German product here would injure the Jews of Germany more than it would affect the Hitlerites.

"It must be taken into consideration that by far the largest percentage of German writers, producers, directors and artists are Jews," Mr. Ziehm said. "The three leading trade papers in Germany, the *Film Kurier*, the *Licht Bild Buehne* and the *Film Journal* are also owned and operated by Jews.

"Exhibitors in Jewish neighborhoods who are being requested by their patrons to discontinue the showing of German films should make their customers acquainted with these facts," Mr. Ziehm said, "either by mentioning them in the program, or by running a short trailer prior to the running of German productions."

Uncertain on Contracts

Inability to obtain any word from Germany, either by correspondence or cable, has left New York distributors uncertain whether existing contracts for film must be fulfilled. At RKO, which distributes in Germany through a state rights representative, no word has been received. Distribution of Warner films in Germany is at a standstill, although some definite news has been received by the home office from Paris as to the general situation.

Major Albert Warner, vice-president of Warner-First National, denied a report printed in Germany that Warners was contemplating production of a picture based upon current conditions in Germany.

Late last week Max Reinhardt was reported to be considering an offer from S. L. (Roxy) Rothafel to come to this country to produce for him. Just what might be the Rothafel plan and what part Professor Reinhardt is intended to play in it was not revealed.

Replying to world wide protests against the embargoes placed on Bruno Walter, Reinhardt and other noted artists of Jewish extraction, Hans Hinkel, assigned to "special duties" in the Prussian ministry of culture, announced last week that henceforth Jews would be completely excluded from official executive positions in the theatres and operas.

ANARCHIST TO SHAW HOLLYWOOD ALL

George Bernard Shaw, fresh—very fresh—from Hollywood, engaged in a typically Shavian tirade Tuesday night at the Metropolitan Opera House in New York. Mr. Shaw bemoaned and belittled everything from President Roosevelt and the Constitution to Hollywood, which he pronounced a hot-bed of anarchistic propaganda.

"In America there is a sort of propaganda of anarchism," Mr. Shaw said. "Formerly you were not able to affect public morals and public feeling on the other side of the Atlantic as much as you are able to do now, because you have an institution, a place here called Hollywood, which has given you a tremendous influence throughout the world."

"The real thing with which you are corrupting the world is the anarchism of Hollywood," he said. "There you put a string of heroes in front of people and all of them are anarchists, and the one answer to anything annoying or to any breach of the law or to any expression which he considers unmanly, is to give the other person a sock in the jaw.

"I wonder you don't prosecute the people who produce these continual strings of gentlemen who, when they are not kissing the heroine, are socking the jaw of somebody else. It is a criminal offense to sock a person in the jaw. When will we see a film issuing from Hollywood in which the hero, instead of socking the gentleman in the jaw, does the civilized thing and calls a policeman?"

Mr. Shaw, while in Hollywood, was entertained by William Randolph Hearst on his sumptuous ranch. Later he was accorded a lavish reception by Louis B. Mayer of the Metro studios. Then, too, there was the intoxicating effect of the nearness of a galaxy of picture beauties, including Marion Davies, with whom Mr. Shaw was constantly photographed.

Americans See Eventual Opening for Increased Exports If Native Product Supply Runs Short; Canceling Protested

Fox May Take Over Joinville Paramount Studio in France

Fox may close a deal for production at the Paramount Joinville studio in Paris, according to Robert T. Kane, former European manager for Paramount in charge of the Joinville studio, on his arrival in New York from Paris this week. Mr. Kane is now associated with Fox.

Paramount has summoned Ike Blumenthal, acting manager at Joinville, to New York. He will probably confer with E. E. Shauer, vice president of Paramount International, on that company's future activities in Paris. No successor to Mr. Kane has as yet been appointed. Clayton Sheehan, Fox foreign manager, is expected in New York from Europe early next week.

Pathe Stockholders to Meet

The annual meeting of Pathe Exchange Inc., stockholders, will be held April 25 in New York.

THE CAMERA REPORTS



BEER ARRIVES. (Left) About the time this monk did, and they get tried out on each other, with the assistance of Jack Dempsey. The monkey was brought from Java by the B. F. Zeidman expedition, which filmed "Samarang."

VIENNESE. (Below) Nancy Carroll in Universal's "The Kiss Before the Mirror."



TOURING. (Right) Jeanette MacDonald in Amsterdam during her European concert tour. Later she will make "The Merry Widow" for United Artists."





OFFICIAL GRATITUDE. As members of the New York RKO Radio exchange were banqueted by home office sales executives for winning company's sales drive. Ned E. Depinet, distribution head, and Jules Levy, general sales manager, alternated as chairman. Among others present were W. H. Clark, Al Mertz, E. L. McEvoy, R. F. Sisk, S. Barrett McCormick, Rutgers Neilson, Leon Bamburger, M. G. Poller, J. P. Skelly, F. A. Kennedy, A. A. Schubert, L. H. Miller, W. E. Dahler, J. J. O'Connor, Fred Meyers, Max Fellerman, Nate Blumberg, J. J. Nolan, Walter Derham, Frank Alstock, Harry Gittleson, K. Hallam, Robert Dann, M. L. Maier, R. S. Wolf, Phil Hodes, B. Kranze, F. L. Drumm, J. J. Dacey, M. Westebbe, E. Carroll, Jack Ellis, L. I. Kutinsky.

BACK TO WORK. (Below) Katharine Hepburn, RKO Radio star, leaving New York for Hollywood, following a six-weeks' vacation. She will begin work at once on "The Morning Glory," with Douglas Fairbanks, Jr., as leading man. Miss Hepburn hails from England.





RETURNS FROM FILMING EXPEDITION. Walter Futter (left), producer of cartoon and travel subjects, greeting Richard Halliburton, the noted writer of travel books, upon the latter's return to New York from India, where he supervised for Futter the production of "India Speaks," which will be released by RKO Radio.





FEATURED. (Below) Although her appearance was brief, Jean Parker was duly billed for her role in MGM's "Gabriel Over the White House"—a concession which seems amply explained by this new study of her.

VACATIONING. Irene Ware, one of the newer Fox players, who arrived in New York last week. She expects to return to Hollywood April 19, upon renewal of her contract.





NEW PLAYERS. Elizabeth Allen and (immediately above) Edwin Styles, both on the MGM roster. Styles, one of the more recent acquisitions of the screen, had as his initial assignment a role in "Hell Below," working under the direction of Jack Conway. Miss Allen is from the British stage and studios and will make her American debut in "Service," the direction of which has been assigned to Clarence Brown.

Shubert Obtains Company's Assets

Lee Shubert, chairman of the reorganization committee of the Shubert Theatre Corporation, bought in all assets of the corporation for $400,000 at an auction held last week at the New York County Courthouse by order of Federal Judge Francis G. Caffey. The bid was the lowest permitted by the court.

Included in the assets were 28 houses, of which eight in New York are: Imperial, 46th Street, Harris, National Barrymore, Winter Garden, Music Box, Morosco and Plymouth. The five last named are leased.

Attempts to reorganize the corporation under a plan introduced February 15 have been abandoned because of insufficient deposits of debentures, claims and subscriptions for preferred and common stock proposed in the plan, Mr. Shubert announced earlier.

Trans-Lux Net Is $93,175 For Year Ended December 31

Trans-Lux Daylight Picture Screen Corporation and subsidiary, Canadian Trans-Lux Corporation, Ltd., report net profit of $93,175 for the year ended December 31, 1932, after depreciation, federal taxes, interest, loss on securities, etc., equivalent to 12 cents per share (par $1) on 785,175 shares of capital stock. For 1931 the company and its subsidiary reported profit of $277,505 after charges, but before federal taxes.

The net profit for 1932 does not include operation of Trans-Lux Movies Corporation, which, from August 5, 1932, to December 31, 1932, showed a loss of $7,848. Current assets as of December 31 last amounted to $544,444, and current liabilities were listed at $43,994, which compares with assets of $618,442 and liabilities of $30,163 at the close of 1931.

Northwest Owners Organize; National Circuit Is Planned

Organization of First National Theatres, Inc., was completed in Seattle this week, with a nucleus of 23 theatres as a basis for what is hoped by its sponsors will eventually be a nationwide circuit. The circuit was formed by independent exhibitors for affiliation with independent producers. All theatres involved were a part of the Jensen, Von Herberg, Mercy and other independent northwest circuits.

Officers of the corporation are: John Von Herberg, Seattle, president; Fred Mercy, Yakima, vice president; Claude Jensen, Portland, secretary; Fred Mercy, Jr., treasurer.

George Dembow Joins National Screen Service

George Dembow, variously engaged for many years in all phases of the industry, has joined National Screen Service as assistant to the president, Herman Robbins. Mr. Dembow's headquarters will be at 630 Ninth avenue, New York.

Mr. Dembow was formerly district manager for Fox, and has since represented Samuel Goldwyn in New England and Metro-Goldwyn in the East.

COLUMBIA PICTURES NET $373,785 IN 6 MONTHS

GOVERNOR CHAMPIONS CALIBER OF INDUSTRY

A defense of the motion picture and its people was voiced Monday by Governor White of Ohio, in signing a bill exempting newsreels from censorship. Said the Governor:

"The very word 'censorship' is obnoxious to the American people, but while we must continue to exercise it over motion pictures generally, I see no reason whatever for censorship of films depicting current news events. I want to pay tribute to the motion picture industry in Ohio. The exhibitors of this state constitute a high-class, conscientious group of our citizenship, seeking to give only entertainment of the highest order for our people. In fact, they have, through their own organization, regulated their industry so well, that over a long period of time there have been very few prosecutions for violations of censorship laws. I am sure we may be confident that there will be no abuse of the privilege accorded by this bill in connection with newsreel films."

Warner Seeking Fixed Charge Cut

Through reductions in interest rates on outstanding debentures, theatre leases and property mortgages, Warner Bros. is reported to be putting its financial structure in order. The move has been underway for some time, and Harry M. Warner has been devoting himself almost exclusively to these affairs.

Last week Mr. Warner conferred with landlords of various theatre properties in the Stanley-Warner circuit at Philadelphia, with a view to obtaining wholesale revisions downward in rents and mortgages. Generally the company is seeking to reduce the interest rate on debentures to 3 per cent. Five Warner men are now spending their time in the field to further these objectives.

Form Sound Laboratory

The Bruno Laboratories has been established in New York by Dr. William A. Bruno, Thomas J. Walsh and John B. Antofilli. Mr. Walsh and Mr. Antofilli recently resigned from the Akeley Camera Corporation. The new company will specialize in motion picture sound equipment.

Detroit Operators Confer

Projectionists in local 199 at Detroit and representatives of the exhibitors have yet to reach a decision on a proposed salary reduction. It is understood that the operators are willing to agree to a "reasonable" cut but not as much as 37½ per cent, as was the settlement at San Francisco. In the March 25 issue it was stated that the Detroit projectionists already had accepted a wage reduction.

Equals $2.07 on Common and Compares with $275,006 for Same Period in 1931, or $1.46 a Share for Half of That Year

Net profit of $373,785 for the last half of 1932 was reported by Columbia Pictures Corporation, in a statement sent to stockholders last week by Harry Cohn, president, following restoration of the 25-50 per cent salary reduction. The company was the first to rescind the emergency wage order.

The net profit, which further reflected the favorable financial position of the company, is equal to $2.07 on each common share, and compares with $275,006 for the same period in 1931, which was equivalent to $1.46 per share. Profit reported for the six months was after amortization of films, interest, federal taxes and dividends on the 167,885 no-par shares.

Consolidated income account for the six months ended December 24, 1932, compares as follows:

	6 mos. ended Dec. 24, '32	6 mos. ended Dec. 26, '31
Operating profit	$2,903,274	$3,029,608
Other income	35,675	72,951
Total income	$2,938,949	$3,102,019
Amortization of films	2,487,632	2,745,633
Interest	14,141	39,092
Federal taxes	63,391	42,288
Net profit	$373,785	$275,006
Preference dividends	26,121	26,596
Common cash dividends	.....	30,769
Surplus	$347,664	$217,641

Consolidated balance sheet of the parent corporation and its domestic subsidiaries, as of December 24, follows:

Assets: Land, buildings, equipments, license rights, etc., after depreciation, $1,384,006; cash (including $100,000 U. S. Treasury certificates), $830,157; accounts receivable, $1,129,322; inventories, $2,748,574; deposits, $42,661; investments, $118,281; prepaid expenses, $136,434; total, $6,389,435.

Liabilities: Convertible preference stock (represented by 17,391 no-par shares), $525,225; common stock (represented by 167,885 no-par shares), $2,069,196; notes payable, $290,011; accounts payable, $584,949; mortgages and purchase contracts payable (current), $59,068; producers' shares payable, $136,437; due to officers, $13,789; federal taxes, $63,390; mortgages and purchase contracts payable after one year, $218,136; deferred income, $229,559; reserve for contingencies, $488,876; capital surplus, $66,327; earned surplus, $1,644,472; total, $6,389,435.

Strand Building Fire Does Not Halt "42nd Street" Show

Fire which destroyed the top floor of the Strand theatre building at 46th Street and Broadway, New York, on Tuesday, will not interfere with the showing of Warner's "42nd Street," now playing the Strand, it was announced by Major Albert Warner, vice president in charge of distribution.

The theatre was emptied, rapidly and quietly, with complete absence of excitement, merely as a matter of precaution, when the fire was discovered, said Major Warner. Actually the theatre was some distance from the scene of the blaze, and was not in any way damaged.

EARLY ACTION DOUBTED ON SIROVICH FILM BILL

Industry Makes Fair Progress in Own Defense Against Measures in State Legislatures; Lawmakers Split Over Sales Tax

Whether there will be a congressional investigation of motion picture industry activities depends upon the membership of the House of Representatives as a result of the action of the rules committee in making a favorable report on Congressman Sirovich's resolution of inquiry. Representative Byrnes of Tennessee, House majority leader, declared Wednesday that with important legislation pending, the Sirovich resolution would not come up before Thursday at the earliest. Mr. Sirovich failed Monday in his efforts to obtain immediate consideration. "A foolish waste of money," Blanton of Texas said Wednesday.

The inquiry would be prosecuted by a special committee of seven congressmen. The results would be reported at the opening of the regular session next January. Every phase of motion picture activity would be studied by the committee.

Progress in State Fights

In the divergent fields of state legislature the industry appears to be making fair progress in its battle to protect itself. The sales tax is the chief weapon which state lawmakers are trying to use to obtain new revenue. It has caused a sharp division among legislators.

Kentucky and Mississippi are the only states in which there has been no legislative session, regular or special, this year. In Georgia a special session has been called for budget action. The West Virginia legislature adjourned March 13 but a special session was called April 4, and there is a probability of introduction of a bill for an admission tax or an assessment on film shipped into the state.

In Alabama a 10 per cent admission tax is up for reconsideration. Governor Miller has said he would sign the measure. Litigation may tie up the Arizona sales tax effective April 30.

Governor Rolph of California on Monday vetoed the Redwine bill, which would have exempted theatrical agents from restrictions of existing employment agency legislation. A luxury sales tax also is proposed.

In Connecticut, Thomas J. Spellacy, attorney for receivers of the Poli circuit, urged the legislators to vote repeal of the seating capacity tax on theatres. Otherwise, he warned, the large houses must close their galleries.

Delaware Exhibitors Protest

Independent exhibitors in Delaware are protesting against a censorship bill declaring films shown in the state already are censored in Maryland and Pennsylvania. Representative Schroeder's measure to create a motion picture board of control was passed in the House. A measure to permit city referendums on Sunday showings beginning at 2 p. m. was brought out of the House committee.

Tax protests in Florida may, it is feared, turn the legislators toward the theatres as a possible source of revenue. The Georgia legislative committee turned thumbs down on a 10 per cent ticket levy. Idaho legislators also closed their session after rejecting all sales tax proposals. Theatres have been definitely exempted from the 3 per cent levy voted in Illinois.

A move to repeal Iowa's blue law was defeated. Industry leaders in Kansas blame exhibitors' lack of organized action for failure to obtain passage of the Blood bill to legalize Sunday shows. However, amendments eliminate film inspectors and censorship tags on prints. A flat 2 per cent assessment on net incomes of all corporations and 20 per cent reduction of realty assessed valuation for taxation purposes were voted.

The lower house in Maine has before it a divided committee report on a 1 per cent sales tax. A proposal in Maryland, defeated by the House, called for increased penalties for violations of censorship laws and gives the board supervision of the licensing of trailers, stills, illustrations and advertising matter, posters and banners. Sunday showings in Baltimore won out. A proposal of the Massachusetts tax commissioner, now before the House ways and means committee, would saddle a state tax on admissions.

Michigan's legislature has in committee a suggested graduated sales tax of from 3-10ths of 1 per cent to 3 per cent. Minnesota exhibitors are jubilant because no censorship bills have been introduced. In Missouri exhibitors helped kill a 1 per cent tax which had been reported as substitute for a 5 per cent tax on admissions. All sales tax proposals in the state were lost. A bill to repeal the Sunday blue law was killed by the House. Constitutionality of a proposed ½ of 1 per cent tax is questioned in New Hampshire. The latest censorship bill in Nebraska died in committee.

Decision on the plea of counsel for Metro-Goldwyn-Mayer to make permanent the temporary injunction obtained in New Mexico restraining enforcement of the new law, which provides that pictures be offered simultaneously to all exhibitors in the state on a competitive bidding basis, has been delayed until June 12.

New York theatres' grosses will be subject to a 1 per cent sales tax passed last week by the state legislature, with exhibitors' payments in the next two years estimated at $3,620,000. By a vote of 47 to 2, the senate defeated a measure for legitimate stage showings Sundays. A 10 per cent admission tax lost in Texas.

Oregon Tax up to Voters

A movement is under way for a referendum fight on North Dakota's new graduated sales tax, effective July 1. Governor White of Ohio this week signed the last-minute bill exempting newsreels from censorship. Maryland and Virginia now are the only censor states whose boards exercise control over news reels. When the legislature reconvenes May 15 a bill will be submitted asking for diversion of the censorship fees into a fund to establish libraries of educational pictures for school use.

Oregon's voters at a special election in July will pass on a 2 per cent gross sales tax. In Pennsylvania proposal was made that censorship fees be reduced from $2 a reel to $1.50. Leading theatre operators in Tennessee said they would make no move to open their houses on Sundays even if the bill before its legislature should pass. A 2 per cent sales tax is before the House, while the South Carolina House voted down a sales levy and proposed instead increased income taxes. Utah exhibitors will be subject May 1 to both a three-fourths of 1 per cent sales tax and a one cent tax on all admissions, effective until April 1, 1935, and in Vermont a measure was passed calling for a gross sales tax graduated from one-eighth of 1 per cent to 4 per cent. An occupational tax of 1½ per cent on gross is applied to all houses in Washington state. Wisconsin's blue laws will cease to exist as soon as Governor Schmedeman signs the Daugs bill.

Another new tax is being weighed by the Canadian government. This is a proposal to apply the 12½ per cent tax on royalties and copyright fees paid to organizations and individuals outside of Canada to film rentals which eventually go to the United States or Great Britain.

AMEND NEW YORK FILM SALES LAW

A bill, amending section 1089 of the New York State Education Law, was passed by the legislature at Albany last week. The statute before amendment declared as unlawful the practice of leasing or selling any motion picture, unless at the time of the sale or making of a lease there was in full force and effect a valid license to exhibit. The amendment passed provides that the section shall not be construed to prohibit the making of an executory contract for the sale or leasing of a film, provided the film shall have been licensed at the time of delivery, but allows the making of an executory contract for sale or leasing for advance exhibition. The bill is now in Governor Lehman's hands for approval.

Biggers, Author, Playwright, Dead

While still at the height of his career as a playwright, author and the creator of the famed Charlie Chan, Earl Derr Biggers, 48, died last week at the Pasadena Hospital from a heart attack he had suffered the week before at Palm Springs.

Widely known, first as a brilliant playwright, then as an author of detective and mystery fiction, Mr. Biggers' creation of the smooth, soft-voiced Chinese detective, Charlie Chan, had brought his name to the attention of millions of motion picture public, through picturization of the character whose indulgence in witty and philosophical aphorisms made him unique in the annals of famed fictionalized sleuths.

A literary course at Harvard was followed for Mr. Biggers by the writing of a humorous column, and later dramatic criticism, for the *Boston Traveler,* until 1911. His first novel, the famous "Seven Keys to Baldpate," was brought to the stage by George M. Cohan, and was a tremendous success. A successful silent film version followed. Magazine stories, plays, articles and novels came next. A war play, "Inside the Lines," ran 500 nights in London in 1915 and 1916. He went to California in 1919, as he expressed it, to repair his health in the sunshine and his bank account in the motion picture works, and had made his home there ever since.

Paramount Foreign Company Shifts Executive Personnel

J. H. Seidelman has resigned as vice president and acting manager of Paramount International Corporation. E. E. Shauer, vice president and general manager of the corporation, which handles foreign product, has accepted the resignation and appointed Mr. Seidelman special foreign representative. He will make his headquarters in Europe.

John W. Hicks, Jr., has been named acting manager of the corporation and George Weltner assistant manager.

THE BEST NEWS SINCE THE BANKS OPENED

Hurray for spring! Hurray for beer. Hurray for FOX. Again the FOX master showmen ring the bell. Ready to welcome in the merry month of May with the sweetest product line-up in the market . . . from anybody. And FOX is celebrating . . . by giving you SEVEN smash hit box-office wallops. *How you can use them!*

FOX *May* FESTIVAL

No wonder FOX is happy. You'll be happy, too, at the prospect of sharing in this gala occasion to the tune of an overflowing theatre. Take a peep at the line-up on the following pages!



BOOK THEM IN A ROW FO

You get Hollywood's biggest stars in the FOX May Festival. When FOX throws a party it's a pip. Just look at these names: Will Rogers, Janet Gaynor, Henry Garat, James Dunn, Sally Eilers, Loretta Young, Marian Nixon, Buddy Rogers, Norman Foster, Clive Brook, Diana Wynyard. What material to dress *anybody's* marquee! *Now for the pictures!*

All available for May showing:

ZOO IN BUDAPEST

Gene Raymond Loretta Young

O. P. Heggie

Jesse L. Lasky's first smash for FOX. Acclaimed as a masterpiece at the West Coast preview. Dramatically different . . . as you'd expect from Lasky's master hand.

JANET GAYNOR HENRY GARAT

in ADORABLE

What a combination . . . a stroke of FOX show genius. Millions want to see Janet Gaynor in this perfect lover's arms. Merry with tunes everyone will hum.

FOX May



YOUR BEST MONTH IN YEARS

HOLD ME TIGHT

JAMES DUNN

SALLY EILERS

he perfect title for the perfect team. Tender, lightful, heart-warming romance . . . with a touch of pathos . . . can't miss.

5c A GLASS

HARLES (Buddy) ROGERS

MARIAN NIXON

oaming over with exploitation angles. Peppy, appy and spiced with music. The fans will drink it up.

CAVALCADE

Watch it continue to smash records at popular prices . . . as it is doing at Radio City Music Hall. Grab it for May and get the biggest hit in show history.

The WARRIOR'S HUSBAND

with ELISSA LANDI

Marjorie Rambeau Ernest Truex
David Manners

Uproarious comedy romance in the land where women are the traveling salesmen and the men are the farmers' daughters. A Jesse Lasky production...entertainment guaranteed.

STATE FAIR

Now beating regular first run averages on *return* engagements. If you don't date it in, you're missing one of the surest bets in show business.



ESTIVAL



YOUR PROFITS FOR *May* ARE COMING FROM FOX

Never before has any company prepared such a feast of entertainment as FOX has for May. Get ready for the mobs that are going to swarm into your theatre the minute you announce the titles. Get hopped up . . . excited . . . enthusiastic. Dress up your house and open an extra bank account. *You'll need it!*

FOX *May* FESTIVAL



Studio Dictator Proposed When Leaders Convene

(Continued from page 9)

with brother Jack. Winfield Sheehan, Jack Gain and Jesse L. Lasky augmented the Fox delegation. Cecil B. DeMille, of Paramount, sat in, and so did B. B. Kahane, president of Radio Pictures; Henry Henigson, of Universal, and Abraham Lehr, for Samuel Goldwyn, who is now in Europe.

Additional representatives were: E. H. Allen, for E. W. Hammons' Educational company; William R. Fraser, Harold Lloyd Corporation, and Henry Ginsberg, for Hal Roach. George Cohen, of the Hollywood firm of Loeb, Walker and Loeb, was the legal "watchdog."

Columbia's Harry Cohn was to have attended but up to press time had made no arrangements to leave New York.

Generalities the Keynote

Again on Tuesday night, Mr. Hays called everybody together to confer on the program for rehabilitation. The means toward accomplishing the end appeared to be open discussions, with exchange of personal views. Typical were talks by Harry Warner, Mr. Kent and Mr. Aylesworth, each stressing chaotic conditions in the industry and urging that something be done about it.

All agreed to eliminate social activities. Even Carl Laemmle's invitation that they be his guests at the Breakfast Club was met with refusal.

Hollywood appeared quite insistent that producer-distributors agree to the salary reduction—rehabilitation program or no. When workers were requested March 6 to accept the drastic reduction at the time of the general banking stringency, Hollywood agreed, on condition that salaries be restored by individual studios before the end of the eight weeks if and when ledgers revealed that improved conditions permitted such action.

Salaries and the Program

Columbia, which acted last week, was the first company to restore salaries. Similar action was taken Tuesday by Educational (for April 30), Samuel Goldwyn, United Artists and Hal Roach Studios, the three having made the new order retroactive to March 6. MGM and RKO followed on Wednesday, agreeing to restore full pay April 17. RKO's order is retroactive to April 6. Conferences with officials of Fox, Paramount, Warners and Universal were continued Wednesday by the Academy committee, which pointed out that restored salaries were not limited to Hollywood workers, but include all employees in all branches.

When word reached the studio colony late last week that New York executives were traveling westward to effect a program for balancing expenditures and income, Academy members hurriedly conferred at the Beverly-Wilshire Hotel, alarmed at reports of further reductions, or of continuance of the 25-50 cent decree beyond the eight weeks. By fiery speech and resolution the Academy voted to resist any further attempt to reduce pay checks and so served notice to the executive caravan then approaching Hollywood. As J. Theodore Reed, of the Academy's technical division, put it: "Let us meet them as a militant fighting group."

Mr. Hays, on arrival, said the producers were not planning a new wage slash. "Of course," he added, "our problem is to balance up between the outgo in all branches and the current income from the box-office." And at Monday night's session Mr. Hays said: "Compensation can be and is being adjusted to meet the standards of the times."

Eastern executives attending private studio conferences early in the week were told by their Hollywood lieutenants that the emergency slash in March was followed by ebbing enthusiasm in production. Nor did Hollywood workers agree that salary slashes were a necessary part of the program balancing the industry's budget. "The emergency is over," said John T. Mott, counsel for the Academy's committee.

Maurice D. (Red) Kann, editor of Motion Picture Daily, is in Hollywood this week representing the Quigley Publications in reporting on the industry conferences He accompauied the New York executives westward.

EXHIBITORS CONTINUE WRANGLE WITH UNIONS

Theatre owners in many cities continued during the week with negotiations with union projectionists, stage hands and musicians, for reductions in salary scales, in line with a general campaign to lower overhead charges. Developments were:

In Kansas City, Mo., 41 theatres, including every downtown house, closed Wednesday when union employees rejected a pay reduction.

Altoona, Pa., projectionists walked out after refusal to accept 25 per cent reduction; non-union operators employed.

Buffalo operators will vote Saturday on exhibitors' demands, said to be for 50 per cent.

Cincinnati operators and Allied Theatre Owners meet Friday on proposed 25 per cent cut.

Cleveland theatres reopened Sunday after having been dark 26 days when operators and exhibitors were deadlocked; finally accepted 25 per cent cut. Musicians refused and first runs went straight films.

Columbus, Ohio, operators and theatre owners said to be nearing compromise which would avert a shutdown.

Detroit musicians walked out because of unpaid salaries.

Jersey City operators returned to work in four theatres after agreement on reduced pay.

Kansas City, Kan., theatres are on a day-to-day basis during conferences, although seven houses have already darkened, blaming operators.

Memphis closings were averted by a compromise; agreement now being drawn, with new scale.

New Orleans faces a general strike or walk out unless reduced scales are effected. Already, operators have walked out of first runs because managers insisted upon two men in each booth, instead of four.

Pittsburgh stagehands accepted a 15 per cent cut; theatres demanded 20 per cent, same as operators.

Topeka, Kan., operators settled, averting shutdown; operators agreed to one man in the booth and one stage hand employed.

Wichita, Kan., operators agreed to one man in the booth.

Lloyd Wins Appeal Victory In Witwer Plagiarism Suit

The United States circuit court of appeals in San Francisco this week reversed a decision of the Los Angeles federal court, thereby awarding a favorable verdict to Harold Lloyd, comedian, in the protracted plagiarism suit in which he was defendant. The action was brought by Mrs. Sadie S. Witwer, widow of H. C. Witwer, author, claiming the Harold Lloyd comedy, "The Freshman," plagiarized her husband's work.

Show Effect of Extended Range On Naturalism

Extension of the frequency range in new apparatus developed to realize greater naturalism in mechanically reproduced sound, was somewhat sensationally demonstrated in Philadelphia Tuesday evening by the Bell Laboratories in cooperation with the Philadelphia Symphony Orchestra. An invited audience of musicians, critics and press representatives sat before a curtained stage equipped with speakers, while the orchestra played in the foyer, an arrangement intended to mystify the auditors as to the immediate source of the music. Many were so mystified until the curtain rose to disclose the horns. Other devices of similar purpose were also contrived.

Specifically the demonstration served to show the new possibilities in the transmission of musical performances over substantial distances through amplifiers and speakers with natural effect. The apparatus employed was capable of reproducing frequencies of from 35 to 16,000 cycles a second, in contrast to the usual range of 50 to 5,000 cycles.

The orchestra was under the direction of Dr. Leopold Stokowski, who sat in the auditorium with a device controlling the volume. The demonstration was in charge of Dr. Harvey Fletcher, director of acoustical research of Bell Laboratories.

The first public demonstration of this equipment is to be held April 27 in Washington, under the auspices of the National Academy of Sciences.

West Coast Cameramen In East For Conferences

East and west coast branches of the International Photographers Association have been called together for conferences in New York April 24 with IATSE officials and Pat Casey, union representative of the producers. Howard E. Hurd, business representative of cameramen's local 659, Hollywood, is in New York with Lou Blix, representative of studio local 37, and J. McElvoy, associate of Mr. Blix.

"We were called into New York suddenly," Mr. Hurd said this week," and none of us can say definitely just what the conferences will cover. It is more than likely, however, that the chief topic will be the 25-50 per cent salary cuts. Our contract agreements still have a year to run."

Mr. Hurd said that probably 15 representatives of the west coast cameramen's locals would attend. Pat Casey, he said, is now in Hollywood participating in the general discussions of production executives.

Women's Group Commends Use of Family Night Plan

A women's group of Harrisburg, Ill., at a meeting last week, heartily commended the establishment in theatres over the country of the "family night," generally Friday, when films especially suitable for family consumption are shown, Steve Farrar, Harrisburg exhibitor, informs via newspaper clipping. The idea that western pictures are harmful to boys was termed an exaggeration by one speaker.

COUNCIL VOTES MANY FILMS FOR THE FAMILY

Chicago Organization Lists as Many Pictures for Attendance by Entire Family as in Adult Grouping; 188 Reviewed

The number of motion pictures recommended for family attendance practically equaled those classified as for adults, in an analysis of findings on 188 films previewed in the past year by committees of the Better Films Council of Chicago and Cook County.

One objective of the organization, formed in April, 1932, is to encourage the showing of pictures suitable for the entire family on weekends, including Fridays. This aim, coupled with the thought of discouraging frequent and promiscuous attendance by children in midweek, is felt by members of the Council, of which Mrs. Richard M. McClure is president, to be to the advantage of the exhibitor. Adult pictures showing in midweek are previewed from the standpoint of being adult material.

Mrs. McClure has compiled and edited the reports of six reviewing committees of four members each, who were admitted to first-run theatres with the cooperation of the distributors and exhibitors. The results showed:

Recommendation	Pictures	Percentage
Adults and Young Adults...	66	35%
Adults	55	29%
Family	53	29%
Adults Only (Censor Board ruling)	14	74%
Total pictures previewed..	188	110%

The Council was informed that the subject matter of some of the Adult pictures was considered questionable and that others contained objectionable scenes, only eight of the 188 were stamped as mediocre and not deserving of patronage. Suitability of a number of titles was questioned and complaints concerning improper advertising were received. The Council was told that the question mostly asked is: "Why do they introduce so many unnecessary scenes showing drinking?"

The previewing committees of the Better Films Council were in action less than nine months in 1932, and its list included three-fourths of the pictures in the Box Office Champions. While the Council listings did not include a special classification for Juniors of from 8 to 12 years, it was noted that 20 of the 53 recommended for family attendance were among 51 selected for children in that age group.

The Council pointed to the recent experience reported by one of its chairmen as evidence of the wisdom and fairness of its request for Family pictures for Friday nights and Saturdays. The manager of a small theatre that bids for children's patronage on Saturday afternoons had booked "Little Orphan Annie," and the number of youngsters that came was so great that the police were called to maintain order. Those unable to find seats were urged to attend a large circuit theatre across the street, and the picture there was "Call Her Savage." The chairman reported the children's disappointment and their lack of interest in the picture that dealt with adult problems, adding that in that instance some parents who do chose the film fare for their youngsters found their efforts wasted.

Court's Decision On Paramount's Status Awaited

With motion picture activities tentatively concentrated in Hollywood at an industry-wide conference on rehabilitation, little of general importance happened during the week concerning the receivership situation at Paramount, RKO and in certain of the Fox theatre subsidiaries. However, the federal courts in New York were expected momentarily to rule on the status of Paramount.

Paramount Publix Corporation continued operating without the customary trustee. The appointment was being held up until the United States circuit court of appeals settles the complaint of minority bondholders, who obtained a show cause order restraining Adolph Zukor and Charles D. Hilles, co-receivers, from any further action in the receivership. The action is aimed to have the company's voluntary bankruptcy petition set aside in favor of an involuntary petition, filed earlier.

Creditors Await Decision

Election of a trustee in bankruptcy by creditors will take place the day following the circuit court's decision. Adolph Zukor, co-receiver with Mr. Hilles, said he is not a candidate for the trusteeship, and, although no formal statement has been made by Mr. Hilles, it appears unlikely that he will be a candidate. Others mentioned for the post include Frank C. Walker and J. P. Kennedy. Mr. Zukor is now attending the industry conferences in the West.

Walter L. Brown of the trustee's staff of Irving Trust Company left this week for Hollywood to inspect the studio properties preparatory to filing a report of the parent company's position.

Meanwhile, the Publix trustee, Irving Trust Company, was making progress in liquidating theatre properties. Theatres returned to former owners included the State and Penn, at Uniontown, Pa.; State and Strand, Johnstown, Pa.; Capitol, Mishler and Olympic, at Altoona, Pa., all turned back to George Notopolous. John Balaban is reported to be negotiating for Publix Detroit properties, numbering 14, and deals are underway in Ohio, Minesota and elsewhere.

Another Publix subsidiary, Mountain States Theatres Corp., Denver, was adjudged bankrupt, and it appeared that the 14 theatres in this group would revert to former owners. Federal Judge Foster, in U. S. District Court at Denver, named Wilbur Newton receiver.

An echo of the conspiracy suit filed some months ago by Edward Quittner, Middletown exhibitor, against Paramount Publix and others, which Paramount won, was heard Tuesday, when United States district judge Francis G. Caffey, in New York, denied a motion of Paramount's for an additional sum of $2,000 for defending the action.

"The case was indisputably difficult and extraordinary," said Judge Caffey. "The statute, however, expressly calls for the exercise of 'discretion.' The proof adduced at the trial showed so much fault on the part of the defendants that I do not feel that the plaintiffs should be penalized by being required to bear the additional item of costs sought to be imposed."



MRS. RICHARD M. McCLURE

Harold B. Franklin, whose contract as head of RKO theatres expired during the week, will continue operations under the receiver. Merlin H. Aylesworth, who is in Hollywood attending the industry conferences, said while en route that Mr. Franklin will continue, insofar as he is concerned.

The Fox Theatre Situation

Referee-in-bankruptcy McNab, in Los Angeles, will hear creditors of Fox West Coast on Thursday, when minority opposition is expected to the bankruptcy proceedings.

George Skouras has been appointed trustee for Fox Metropolitan Theatres and Schine Theatres. A meeting will be held April 20.

Practically no progress was made in Milwaukee in unraveling the twisted affairs of Midwesco Theatres, Inc., in a continued creditors' hearing held in the federal building there last week.

First meeting of the creditors of the bankrupt Fox Midland and Fox Rocky Mountain Theatre companies will be held April 25 in the office of Fred S. Hudson, referee in bankruptcy, in the Grand Avenue Temple building, Kansas City. Nominations for a trustee will be made at the meeting, and it is likely that Herbert V. Jones, temporary receiver, will continue as trustee.

M. B. Shanberg, former Fox Midland division manager, and Herbert M. Woolf, Kansas City financier, were paid $829,917 for a string of 60 houses sold to the Fox circuit, it is revealed in the schedule of assets filed by Fox Rocky Mountain.

In the schedule, the amount is listed as having been paid by Fox Rocky Mountain to Woolf and Shanberg for the account of Fox Midland, repayment of which was assumed by a contract between the two theatre companies dated August 25, 1930. It is listed as an unsecured claim against Fox Midland.

The summary of Fox Rocky Mountain's specifications is given as follows:

Debts—Taxes due to states, counties, districts and municipalities, $13,424; wages, not ascertained; other debts preferred by law, none; secured claims, $1,327,021; unsecured claims, $4,184,125; total debts, $5,524,571.40.

Assets—Real estate, $37,147; cash on hand, $2,530; bills, promissory notes and securities, $266,701; equipment, $177,690 and uncertain items; debts due on open accounts, $855,452; stocks, negotiable bonds, etc., $2,850,400 and uncertain items; total assets, $4,189,921.

Summary of Fox Midland's schedule follows:

Debts—Taxes, $5,772; wages, not ascertained; secured claims, $301,593; unsecured claims, $4,510,221; total debts, $4,817,588.

Assets—Real estate, $98,324, and uncertain items; cash on hand, $3,765; bills, notes and securities, $450,000; equipment, $122,048.07; debts due on open accounts, $13,242; stocks, negotiable bonds, $150,000; deposits of money in banks and elsewhere, $28,500; total assets, $865,879.92.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

APROPOS of the rebirth last week of legitimate brew, Terry Donoghue tells about the days when Broadway was really a gay white way—when there were no speakeasies with barred doors, no raucous night clubs. Jack's, Churchill's, Murray's, the old Metropole occupied sites from which they long since have vanished. Nor were there any street hawkers or uniformed "generals" in front of Broadway's picture houses.

Terry remembers well how the newspaper boys, the writing and drinking crowd, gathered in old Jack's place. They were Jack's favored blackguards. He had a special room for them—called it the Psychopathic Ward. Here they exchanged biting banter and released themselves from the taut realities by thinking up nonsensical schemes. Our own Ben DeCasseres was one of the chief schemers. He used to balance four filled steins on his well-rounded, intellectual head. Terry says that when others tried it, glass showered the place and Jack blamed Ben for the disturbance.

Music was not permitted in Jack's place, but Hype Igoe played the "uke" in the dawn hours when Jack was asleep. For 16 years, Hype kept the instrument hidden from Jack in the icebox.

Jack was always busy telling the boys to behave. One night, Ben DeCasseres and the late Frank Ward O'Malley were loudly discussing something. Jack got sore and ordered them out.

"Very well, if you feel that way about it," they said with profound and new-found dignity, "we'll leave."

And without another word they picked up their table and chairs and established themselves on the sidewalk outside. Jack ran after them.

"Please, boys, come back," he pleaded, "you'll disgrace me."

The late Wilson Mizner, who died suddenly in Hollywood last week, was another barb in Jack's side. Jack had a habit of shaking his head nervously from side to side. Wilson told strangers that Jack got that way from saying "NO!" to widows and orphans.

Old Broadway.

▽

Elias E. Sugarman, able editor of Billboard—*which is the rendezvous for troupers and hawkers—sees the end of constant haggling between circuits and unions. "Out of labor pains," he writes, "are great movements born." And Mr. Sugarman a bachelor.*

▽

Fox will not reveal the name of the director of "Hello, Sister." The press-book lists the entire production staff and cast, but no director. Charlie McCarthy's home office publicity department said: "We're not giving credit to any one for directing 'Sister.'"

Early last winter, Erich von Stroheim undertook the making of a Fox production titled "Walking Down Broadway." The results were developed, screened privately, shelved in the farthest corner of the Fox vaults. This week the picture is making its debut as "Hello, Sister"—no director.

▽

Jack Pearl says he has a brother-in-law who was a sea captain, but was promoted to sea lawyer—taking cases off ships.

▽

Trick-waiter Frank Libuse, Chicago-born, made his fortune out of annoying people. One night, Charlie Chaplin arrived at the Hollywood cafe where Libuse was appearing. With the dignified bearing of a head-waiter, the professional pest lead the Chaplin party in a zigzag course around the table, to and fro across the dance floor and directly through the kitchen door. Don Plant writes about it in the current *Chicagoan*.

ROYALTY AND THE SHERIFF

Jack Williams writes from Salt Lake about an exhibitor who, upon learning that his bank was about to foreclose, assigned ownership of the theatre to King George, Benito Mussolini and Mahatma Ghandi—and under the law, the bank has to sue the assignees.

ACTIVITIES current in the House of Representatives pertaining to a measure calling for investigation of the motion picture business, automatically raises Representative William Isaac Sirovich to the post of *Chief Congressional Annoyer of Films*, a job held during the last session by Senator Smith Wildman Brookhart, who reluctantly returned to the tall corn fields of his native Iowa when his constituents refused him re-election.

Industry representatives are reported to have dismissed Sirovich's bill with the observation, "A last resort measure for disposing of some old plays and scenarios authored by the New York Congressman."

Mr. Sirovich is quite versatile. Besides being Democratic Congressman from New York's tenement district at Sixth Street and the East River, Sirovich writes a daily column, "The Truth About Foods," for New York's gabby tabloid, the *Daily Mirror*. He is a doctor of medicine, a lecturer, an authority on hospitalization, the son of a rabbi, an advisor on widows' pensions and child welfare, official arbitrator in labor disputes, a journalist and a playwright.

His latest Broadway production—branded by the critics as a piece of tripe—had a short life and a miserable death. This made Sirovich so sore that the newspaper critics who wrote "rotten" notices about it were charged by the Congressman with having effected a conspiracy against his show.

We have in hand a recent copy of the *Daily Mirror*. On page 13, Representative Sirovich reports at length on fish.

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When Pete Harrison sees Educational's "Across America in Ten Minutes," he'll probably complain to E. W. Hammons because it runs only nine minutes.

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Many and diverse are the manifestations of the movement and thought which the motion picture expresses as "decentralization." Dr. Horace M. Kallen, philosopher and psychologist, of the New School of Social Research, has just come forth with a book entitled "Individualism—An American Way of Life," published by Liveright. He makes clear an ideal of everyman's world for himself, but supplies no certain method for its achievement. It's a general problem. Meanwhile we are reminded that Dr. Kallen was among the first serious students of the motion picture. While a student he wrote for the Harvard Magazine the first academic discussion of the screen ever published. Young Mr. Kallen's essay, variously expanded and elaborated, was the backbone of Dr. Hugo Munsterberg's "The Photoplay," published a few years later, the first volume of critical consideration of the screen.

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Eddie Cantor says that Joe E. Brown was not born with a silver spoon in his mouth—it was a soup ladle.

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And in the agricultural belt, it's "Farewell to Farms."

LEONARD HALL, of the RKO staff, calls Radio City "The City of Magnificent Distances." During his four months as a publicity "tom-tom bearer" for the Music Hall, Leonard says he has walked a total of 114,210 miles.

Two years of trudging during the War left him with perfect feet—corn-doctors used to come from miles around to marvel at them. Four months at Mr. Aylesworth's Music Hall have given him fallen arches, severe callouses, sporadic attacks of string-halt and a bad spavin.

From his office to that of production director Leon Leonidoff, is four and three-fifths miles, says Hall, with 36 separate and distinct turnings, "most of them wrong." From Leonidoff's lair to the basement cafeteria is another five and a half miles. "By this time," he reports, "it is nearly evening, and my boss is sending out searching parties with lanterns. At sunset, travel-stained and weary, I reach my cubicle on the seventh floor, having learned the names of the adagio dancers who will appear next week with the Roxyettes."

Roxy may not be at Hot Springs after all. If he doesn't show up in another week, Harold Franklin should send out a searching party through the labyrinth backstage in "The City of Magnificent Distances."

▽

The motion picture industry has been talking for years about a "united front." Its members might take a lesson from an incident the other day in one of the big munitions firms in England. Purchasing agents for China and Japan met accidentally in the reception room and fell to talking as friends, finally comparing the prices they were paying for bullets for their war in the Far East. The result was that they went in to see the munitions maker together, put up a united front and went away with a 40 per cent cut in prices.

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One of Ed Wynn's eccentricities is the maintenance of an old pair of shoes which he still wears. Bought 26 years ago in Pittsburgh for $3.50, Wynn has spent $1,400 repairing them since, at the rate of about $1 a week.

▽

Kelcey Allen wonders what Hitler will say when he hears that Julius Cohen, picture critic, has joined Staats-Zeitung und Herold, German language newspaper published in New York.

▽

Dick Sears, Pathe's alert newsreel representative in New England, has in hand a Bostonian with a rather unusual appetite, who would willingly appear as a newsreel subject while devouring one quart of soup, four pounds of roast beef, or an eight-pound turkey; one bowl of squash, two quarts of cranberry sauce, two quarts of mashed potatoes, one mince pie, one squash pie, four cups of coffee, one quart of milk, one pint of heavy cream, one loaf of bread, two quarts of boiled onions, one pound of butter, two bottles of beer (3.2), two pounds of mixed nuts, one pound of grapes, one quart of ice cream, one quart of strawberries, one pound of chocolate and six good cigars. Mr. Sears is delaying production until the time when such a meal may be financed.

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Max Winslow is one of the newest Columbia production executives, stepping directly from the music publishing business in New York to a studio post at Hollywood. Harry Cohn, president, who concluded the deal last week while in the East, explained this unusual transformation thusly: "Eighty per cent of those in the film business are full of hot air and Winslow can't hurt it anyway."

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Sign on the front of a New Orleans neighborhood theatre: "PROSPERITY IS JUST AROUND THE CORNER." At the corner is a bank which has frozen 95 per cent of its assets, paying 5 per cent.

THE WASTE OF TALENT

Studios Spend Half Million Yearly While Hundreds of Potential Players Wait, Lacking Training

The greatest waste in Hollywood today is the waste of talent.

Large sums are spent by the major studios every year to unearth new talent. In the past year the expenditure probably totaled half a million dollars, perhaps more. Scores are brought there for tests, or placed under contract. They may be from stock companies, from community theatres, from the New York stage. They may be beauty contest winners, golfers, swimmers, football players.

In addition, there are already in Hollywood enough junior players, beginners if you will, who have done bits or extra work, to provide talent to last the industry without any importations for the next five years. They come from anywhere, everywhere. Mostly, they fail utterly, never get beyond a few extra talent checks which are so far apart that it is impossible to live on such income. And they drift off into other fields, discouraged, broke. Yet a substantial number of them, if properly trained, methodically developed, would become potential screen figures.

No Organized Schooling

The reason is that nothing is done in an organized way by the production community to take up, train and make use of this flow of talent. There is no training course, no school; no orderly, specific method by which these people may acquire the fundamentals of screen acting.

At one time or another, almost every studio has launched some sort of a system to develop talent. Before the advent of sound pictures, Paramount established a school at its Long Island studios. Several of the students later achieved considerable screen prominence.

Not so long ago Paramount sent out Stuart Walker to the Coast studios to train young players signed for the stock company. Walker had a long and successful record as a developer of talent through his stock company. Oliver Hinsdell, director of the Little Theatre of Dallas, was signed by MGM to coach players. Mr. Hinsdell still is doing that work. Walker does it to a minor extent, but lately he has been given directorial assignments.

Long Study Needed

That the idea in general has not gained any definite goal is partly the fault of the players, partly the fault of the producers. Youngsters are placed on contracts ranging from three months to a year at salaries of $75 to $100 a week, probably two or three times as much as they ever earned before. Some of them never earned anything. They are flattered. They wait. They "go Hollywood" to a greater or lesser degree.

Real acting comes only after long and painstaking study. Most of the best actors are character people who have been at it for ten to fifty years. Most of them have been students, serious students, of their profession. They have studied the technique of the masters. They have read everything they could find about the theatre. They have read and often memorized the classics. They know the meaning of gesture, movement, dress, make-up.

It takes from six to ten years for a man to land even on the bottom rung of the ladder as a physician or an attorney; the same is true with engineering, architecture and other professions. At the center of production, a man must serve an apprenticeship of three to five or six years to become a first cameraman. Many of the sound men hold university degrees in electrical engineering. Art directors very often have studied under masters in Europe. Directors have served apprenticeships in acting, in writing, as assistant directors for long periods. Most of the writers have been schooled in the exacting field of journalism, or have won their spurs as playwrights, novelists or story writers.

Any actor of experience, or any director who has ever developed players, will tell you it takes time, much patience and methodical direction, to develop a proficient player. The technique of the profession is quite as complicated and difficult as that of the doctor, the lawyer, the architect. Even with genius to begin with, the talent must be developed. It is as delicate as an orchid. Yet it is one of the really priceless commodities of motion picture production.

No Spot for Beginner

Technicians meet frequently for study and interchange of experience, but there is no spot where the beginner may learn more about the art of acting, nor where those who have been launched upon such a career may keep up with their profession.

When the stage was active, it provided Hollywood with many promising candidates. Stock companies, little theatres, Broadway, all contributed their quotas to the histrionic talent of Hollywood. Today, such training schools scarcely exist.

There are those who believe that such a school should be made available either under the sponsorship of the Academy of Motion Picture Arts and Sciences or of the Producers Association, acting unitedly. Such an institution, receiving general support, could conduct practical theatre experiments, coach students, lay out definite courses of study. Each studio could send its younger players to such a school. If the player showed lack of interest or application, he or she would be dropped when option time came around.

Nowhere else in the world are so many experts available to teach aspiring young actors. Possibly in no other important profession is there today so little opportunity to master its fundamentals methodically, correctly. And possibly in no other spot in the world is there more potential talent than within the limits of Hollywood.

Young Circuit Manager Dies

Frank B. Hill, 31, manager of the Inland Theatres, with headquarters in Walla Walla, Washington, died suddenly last week, after he had been thought fully recovered from a chronic illness. He had been with the organization since 1926.

Depressions End Always: Franklin

Harold Franklin of Radio City and elsewhere is one of the industry's most serious students of industry and economic history. He does not belong to that school which holds that the motion picture is so utterly different that it is not subject to established economic law. Here is an interesting page from Mr. Franklin's notebook, anent the subject of depressions:

"There are pessimists who fear that the present financial depression is a crisis from where there is no way out.

"A study of history discloses the definite fact that depressions come and go. Those who have time should read the seventh chapter of Book Two of Harriet Martineau's "A History of the Thirty Years Peace—A.D. 1816-1846."

"The author describes the period of prosperity which followed the end of the Napoleonic Wars in 1815, culminating ten years later in an orgy of speculation. (Incidentally, exactly ten years have elapsed between the end of the World War and the present economic collapse.)

"The pages read as though they were descriptive of our own times. The coincidences, as to course of events, between what happened one hundred years ago and what has transpired during the past three years are so similar that they are worth reading. They teach a lesson of optimism.

"A description of the chapters tells the story:

"The Period of Buoyancy.
"Speculation Rampant.
"The Gambling Epidemic.
"Dreams of Riches Accumulated.
"Wildcat Schemes Easily Financed.
"And Then—The Deluge!
"Panic and Despair.
"Hope.
"The Problem of Immediate Cash.
"The People Patient.
"The Need to Restore Confidence.
"The Puzzlement of Government.
"Continued Pressure Upon the Government.
"Light Appears.
"The Depression Did Pass.

"As the author points out, 'the depression did pass away'—and those who were strong enough, who were not discouraged, emerged stronger than ever before."

Loew's Declares Dividend

Loew's, Inc., has declared a regular quarterly dividend of $1.62½ on the preferred stock, payable May 15 to stock of record April 28.

Technicolor Increases Capital

Technicolor, Inc., New York, has increased its capital stock at Dover, Del., from 700,000 to 800,000 shares, no par value. The Corporation Trust Company is the incorporating company.

A Great Star Rises to a Great Opportunity

No finer role has been given any actress to play! No actress could have played it finer!

All MARY PICKFORD has meant to the fans ...and box offices...of America, is summarized in this, the most brilliant triumph of a brilliant career!



Mary PICKFORD in SECRETS



Mary PICKFORD in



"You'll Have a Grand and Glorious Time"

Thus sang Irene Thirer in the *N. Y. Daily News* where she proudly awarded it THREE AND A HALF STARS!

☆

"Mary at Her Best"

So said Regina Crewe in the *N.Y. American*, adding "There's scarce a woman in the land who won't enjoy it! The story reaches into the heart!"

☆

"Should Storm the Box Offices to See It!"

So predicted Billy Wilkerson in *The Hollywood Reporter* who adds "No actress could have surpassed her and few could have equalled her! There should be a huge audience for a picture like this!"

☆

SECRETS *with* LESLIE HOWARD



What the Critics Maintained, the Box Office Now Sustains!

The charm of "Smilin' Through"! The sweep of "Cimarron"! The epic greatness of "The Covered Wagon"! The glory of *all* of these, woven into one mighty story! What *Box Office* in . . .

"SECRETS"

DIRECTED BY

FRANK BORZAGE

who gave you:

"Seventh Heaven" "Bad Girl"
"A Farewell to Arms"

☆

ADAPTED BY

FRANCES MARION

who wrote such brilliant hits as:

"The Secret Six" "The Champ"
"Emma"

☆

FEATURING

LESLIE HOWARD

who appeared in:

"Smilin' Through"
"Animal Kingdom"

☆

PROUDLY, WE SAY, "IT'S A

UNITED ARTISTS PICTURE



Printed in U.S.A.

Delaware Owners Form Association

The Independent Motion Picture Theatre Owners' Association of Delaware was organized last week at a state-wide meeting of independent theatre owners and managers in the State theatre at Dover, Del. The organization, unincorporated, was fostered to protect the interests of the theatres in the state. Sixteen out of approximately 25 independent theatres throughout the state were represented.

A. Joseph DeFiore, manager of the Park theatre of Wilmington, leader of the move, was elected president. Reese Harrington, of the Reese at Harrington, was elected vice-president and E. C. Evans, of the Plaza at Milford, was elected secretary-treasurer. The officers were named to a committee to formulate the by-laws.

One of the primary objects is to conduct a fight against the various motion picture bills introduced in the legislature, some of them already favorably reported. While the organization was formed primarily for this purpose, it is intended that it should become permanent for protection and cooperation in all problems concerning the motion picture business. Meetings once a month are planned.

Gaumont Franco Gets Haik Group

Gaumont Franco Film Aubert, major French company, has acquired control of the Haik Theatres circuit. The merger of the two companies is understood to have been for the purpose of concentrating all Haik and Gaumont activities to bring about greater economy of operation. All employees of Haik Theatres have been dismissed.

Haik operated three large theatres in Paris, the Rex, seating 3,200; Olympia, 1,600, and the Colisee, 650. In the provinces Haik had two in Nancy and two in Nice. Gaumont owns 19 houses in Paris, including the 6,000-seat Gaumont Palace, and 11 in the provinces. It is generally felt in Paris film circles that the merger is rather a financial consolidation than an outright physical merger. The greatest difficulty confronting Gaumont is seen as the problem of finding an adequate number of good pictures and stage attractions for the three large Paris theatres.

Koerner Succeeds Thompson Heading RKO Labor Affairs

RKO has transferred Charles W. Koerner from the Dallas office to New York to assume the duties of Major Leslie E. Thompson, resigned, who for a long period was in charge of labor affairs for the RKO circuit. Major Thompson resigned to become president of Trans-Lux Corporation.

In addition to the labor duties Mr. Koerner will act as division manager in charge of the upstate New York division, formerly handled by Louis Goldberg. Mr. Goldberg will continue to act as division manager of the Brooklyn junior division.

BRITAIN CHALLENGING HOLLYWOOD: KELLY

Head of United Artists Foreign Department Says Elstree Product Is Improving; Predicts Easing of Quota on Continent

The challenge of the British film industry to Hollywood is definitely taking form, according to Arthur W. Kelly, vice-president and treasurer of United Artists, who returned to New York last week after a four months survey of the European market. Mr. Kelly, who for several years has been at the helm of United Artists' foreign department, explained that good pictures are being made in England at a fraction of Hollywood costs and that this and other conditions are rapidly bringing Elstree to the fore in picture production.

"British pictures are steadily getting better in every way," Mr. Kelly said. "There is an increasing interchange of acting and technical talent between Hollywood and Elstree and this has resulted in a great improvement in the British product. Already there is an increasingly big market for British films throughout the Empire, bigger even than it was a year ago. In India, Australia and New Zealand the majority of pictures now shown are the Elstree product."

American Tempo Needed

Mr. Kelly further said that as soon as the British producers shall have been able to inject a little more of the "American tempo" into their product there will be a more substantial market for it in this country.

"Tempo, plus direct distribution tieups in the United States, will make all the difference in the world to the British industry," Mr. Kelly said. "I doubt if the British will continue their alliances with the German companies much longer, as in the case of Gaumont-British and Ufa. The tendency is now toward alliances with American companies, and when the British have demonstrated their ability to produce the right kind of pictures for our market practically every large distributor here will have some sort of distribution tieups with the English companies."

Good American films will continue as popular as ever to the British, Mr. Kelly believes, but the public is becoming more discriminating in entertainment selection, and they prefer cheerful pictures, with romance and laughter. Every newspaper, editorially or otherwise, is campaigning for a wider and more definite appreciation of British pictures in the United Kingdom, he said.

Predicts Quota Liberalizing

"Europe is going in stronger than ever for musical pictures," Mr. Kelly declared. "'The Kid From Spain,' among others, has helped to swing them in that direction, producers having discovered that even a musical background increases the international appeal of pictures, and it is from international distribution that film revenue must come. The British are making more musicals today than ever before."

United Artists will distribute the British-made "Bitter Sweet," adapted from Noel Coward's play of the same name, and starring Jeanette MacDonald. Another musical to be released here by United Artists will be "The Queen," also with Miss MacDonald and Herbert Marshall. Jack Buchanan's latest picture, "Yes, Mr. Brown," is scheduled for early showing in the States.

Anticipating the changed conditions, Mr. Kelly while in England assisted in launching production plans of British & Dominions Film Corp. The corporation recently formed an alliance with United Artists, under which United will distribute the British product the world over, including Great Britain and the Dominions. The deal calls for 12 pictures a year for the next three years.

He also completed a new deal in France under which six pictures will be made at Nice for world distribution by United Artists. Bernard Deschamps, Parisian producer, will make the pictures entirely in French, with French casts, and probably will use the studios employed by Rex Ingram.

A general liberalizing or repeal of quota laws, except in England, is looked for by Mr. Kelly. Germany may repeal its quota law this summer, and France is expected to follow suit next year with either outright repeal or liberalization. Jugo-Slavia already has repealed its quota law, after having it in effect for a year.

The prohibition of distribution and exhibition of United Artists' "Hell's Angels" in Germany, due to official interpretation of certain phases as derogatory to the country, remains in statu quo, Mr. Kelly said. A favorable settlement was delayed by a review of the case called for by Hitler's administration.

S. O. S. Purchases Stock In Pacent Assignee Sale

The S. O. S. Corporation, New York equipment manufacturing company, purchased a large part of the stock of the Pacent Reproducer Corporation at an assignee's sale held recently in New York. The inventory, including amplifiers, mechanical equipment, projectors, home film equipment and other appliances, was stored at the Pacent company's factory.

A considerable amount of office and factory fixtures was included. Arrangements are being made to make available a stock of replacement parts for users of the Pacent Sound System.

Cooper Is Reelected Canadian MPDC Head

Col. John A. Cooper was reelected president and secretary of the Motion Picture Distributors of Canada last week, as was G. O. Burnett, treasurer. Directors for the year are N. L. Nathanson of Regal Films, M. A. Milligan of Paramount, H. M. Masters of United Artists, Leo M. Devaney of Radio, James Travis of Educational, Clair Hague of Universal, J. P. O'Loughlin of Fox and Harry Paynter of Warner Bros.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Little Giant

(First National)

Comedy

Novel, as lively as a bunch of exploding firecrackers, full of laughs, "The Little Giant" is comedy entertainment of the most pleasing type, with cleverly constructed drama. Like many recent pictures from the same producing company, it is premised on current events, to which is tied an imaginative and illusionary yarn for all classes of patrons. If the reactions of the preview audience can be accepted as a criterion, "The Little Giant" should register well with both men and women.

As the 1932 election returns float in, Bugs Ahearn, a re-creation of our old friend Little Caesar, decides that the booze racket is all washed up. Busting up the Chicago mobsters, he reserves a million and a half for himself and announces that he is going to be a gentleman. With the eternal mug Daniels as a side kick, he goes in for culture—Greek philosophy, the Classics, futuristic art.

Looking for a place to light, Bugs decides on ritzy Santa Barbara. Picture Little Caesar Bugs trying to crash the gates of society. He and Al never get a tumble, but they provide plenty of fun. He learns that you've got to have an estate if you want to make any kind of an impression. Does he go for it big? Ruth Wayburn has little difficulty in renting him 40 rooms, 20 baths, swimming pool, sunken gardens, polo field and all. He goes for Polly Cass in a big way. And does she take him down the line!

Hot to be a big business man, Bugs buys an interest in the Donald Hadley Cass bond brokerage house. He takes lessons from Ruth in how to propose to Polly. She tries to set him right about things, but he's too smart. It remains for the district attorney to do that. Then you get exciting action. Finally realizing that he has been trimmed, he rounds up the old gang. With approved gangster torture methods, done in comedy fashion, they get the dough back from Cass and all his directors. Then he finds out that the old man Cass has trimmed Ruth's family, and romance hits him hard. The finale has the mobsters playing polo with machine guns, automatics, sawed-off shot guns.

Sell this show as comedy. Sell Robinson as an ace comedian. Concentrate on its novelty and timeliness. Get over the idea that it tells the story of Little Caesar, who, when the Government interfered with his racket, decided to absorb culture. Use the gangster atmosphere, but put comedy into it. Trick exploitation that capitalizes on what happens to a mug who lets his heart run away with his head and become a sap in the hands of real crooks, should stir up curiosity.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Based on the original screen play by Robert Lord and Wilson Mizner. Directed by Roy Del Ruth. Photography by Sid Hickox. Art Director, Robert Haas. Film editors, George Marks and Ray Curtis. Gowns by Orry-Kelly. Release date, May 27, 1933. Running time, 74 minutes.

CAST

Bugs Ahearn	Edward G. Robinson
Ruth Wayburn	Mary Astor
Polly Cass	Helen Vinson
John Stanley	Kenneth Thomson
Edith	Shirley Grey
Al Daniels	Russell Hopton
Donald Hadley Cass	Burton Churchill
Gordon Cass	Donald Willaway
Mrs. Cass	Louise Macintosh
Frankie	Helen Mann

The Fighting President

(Universal)

Pictorial Record

With the avowed intention of presenting to the world and the motion picture audience Franklin D. Roosevelt, the boy, the youth, the man, the budding public figure and the president, Universal has contrived to construct a pictorial record of the highlights of the Roosevelt career, from the family bible photograph of the only child of Sara Delano Roosevelt to the signing of vital legislation by the nation's chief executive.

Under the expert hand of Allyn Butterfield, whose chief occupation is the editorship of Universal Newspaper Newsreel, many feet of newsreel material, old and recent, have been conned, cut and pasted, plus the addition of standard atmospheric bits inserted occasionally for effect, and such shots as the enlarged photographs of the Roosevelt family bible. For the continuity, for the most part rendered capably and intelligently, credit goes to Edwin C. Hill, political journalist of note, who also prepared the material he delivers.

On the basis of the fact that Mr. Roosevelt is definitely the nation's "Man of the Hour," this picture becomes something decidedly salable. It would be well, however, not to lean too far over in the direction of indicating that here is a dramatic, dynamic story of action, plot and revelation. From the standpoint of production valuation, it is, and cannot be considered more than an interesting study of the man that is Roosevelt. In that it traces his notable career, it should have at this moment a vast and far-flung appeal to all classes, all kinds of people. It is, however, doubtful if it has sufficient strength, as a motion picture, to stand upon it own two feet as the principal feature of a film program. In the first instance it is too short; in the second, it is record and not drama.

However, that does not for a moment alter the fact that it is a splendid opportunity for showmen to draw patrons into the theatre, that it presents all sorts of possibilities for exploitation of the more dignified sort. This is, after all, not something that is to be circused, ballyhooed, but rather pointed to as important, vital for every American to see. As such, it is definitely worth while, as long as the selling does not promise more than actually appears.

Mr. Roosevelt is seen as baby and boy, as a young man entering politics from the law, and deriving his first taste of the sawdust of the political arena from the campaign of 1912, when Wilson was his idol, as assistant secretary of the navy handling shipping to and from France, and then through successive campaigns, with and against Al Smith, then to his own smashing victory. He is seen with his family at home, in the swimming pool, at his summer home in Georgia, the inauguration, with his dynamic speeches recorded, and the signing of the notable measures of the past few weeks. Schools should be interested, and the teachers' aid should be enlisted by the showman. It is an interesting pictorial study of a dominant national and world figure.—Aaronson, New York.

Descriptive talk delivered by Edwin C. Hill. Preparation of material for screen by Allyn Butterfield. Musical background supervised by Chris Beute. Music scored and conducted by John Rochette. Release date, April 14, 1933. Running time, 50 minutes.

Parole Girl

(Columbia)

Drama

Pleasant, if not particularly ambitious or striking, "Parole Girl" succeeds in being reasonably satisfactory entertainment, which should evoke a few laughs, occasional smiles and a general feeling of a fairly well spent hour, especially from the patrons of the smaller theatre in the lesser community.

A good selling line is that of hte girl who goes to jail for one slip, after having been enticed into a department store extortion racket, as a result of the uncompromising attitude of the department store head, and whose planned revenge when she is released on parole falls through when she falls in love with her intended victim. Lively copy and catch lines should be found appealing.

Two fairly good cast names head the list. Ralph Bellamy, as the department store head, is his usual capable self, giving an appealing performance, and probably will be found attractive by the feminine contingent. Opposite Bellamy, in the title role, is Mae Clarke, definitely attractive, convincing and cast in a sympathetic role. In support are Marie Provost, as a prison pal of Miss Clarke; Hale Hamilton, as the crook who had drawn her into the racket. Ferdinand Gottschalk, elderly, small character actor, contributes an appealing bit as the owner of the department store, Bellamy's employer.

It is, altogether, an unpretentious picture, yet a rather lively, entertaining picture. To bring about her parole from a one-year sentence, Miss Clarke sets fire to a pile of scrappings in the cloth cutting department of the prison, seizes a fire extinguisher, and for her heroism is awarded her parole. Then follows the revenge, by which Miss Clarke contrives to get Bellamy drunk, makes him believe he married her while inebriated and poses as his wife with full intent of making life as miserable as possible for him. But despite herself, she falls in love with him, and he with her, and that is that—in rather expected fashion.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Eddie Cline. Screen play by Norman Krasna. Cameraman, Benjamin Kline. Assistant director, David Selman. Sound engineer, Glenn Rominger. Release date, March 4, 1933. Running time, 67 minutes.

CAST

Sylvia	Mae Clarke
Joe Smith	Ralph Bellamy
Jeanie	Marie Provost
Tony	Hale Hamilton
Taylor	Ferdinand Gottschalk
Manager	Ernest Wood
Harris	John Paul Jones
Burns	Lee Phelps

Bondage

(Fox)

Drama

In grim, realistic fashion, "Bondage" tells a bitter story that is powerful in human interest. Straight drama, it is the impressive emotion-stirring type of entertainment that brings out the handkerchiefs. Like "Fugitive from a Chain Gang," it pictures the unthinking cruelty to which a careless society subjects an unfortunate victim of its baser passions. The story is convincingly told; the acting is exceptionally fine, particularly that of Dorothy Jordan and Rafaela Ottiano. On the whole, "Bondage" doubtless will appeal more to women than to men. The

world may consider an unwed mother an outcast, but to women she arouses their deepest sympathies.

Judy Peters is before the bar of justice as a street walker. No one speaks for her until Dr. Nelson rises to relate the circumstances. They are these: Egged on by the vivacious Maizie, Judy, an innocent girl, falls for the glamorous crooner, Crawford. She confesses her condition to Maizie. They round up Crawford, who promises to marry the girl, only to desert her at the license bureau.

Packed off to one of those stark homes which society provides for such unfortunates, Judy is the object of the vicious tyranny of the hypocritical Miss Trigge. The contrasting comedy provided by Irma serves only to accentuate the pathos. Her baby born, Judy believes she can keep him if she finds a job, but the stigma of unwed motherhood is an unsurmountable barrier. Finally the joy of a miserably paid job is dashed in tragedy as Judy finds her baby has died. Accusing Miss Trigge of deliberate murder, Judy assaults her. She is packed off to jail. Dr. Nelson counsels her. Readily she convinces the examining doctors that she is mentally sound. Dramatically she charges Miss Trigge with being responsible for all her tragedy. The girls in the Home beat Miss Trigge and wreck the place. Judy is again at the bar of justice. Dr. Nelson has told her story. A year's suspended sentence is hers as she passes out into the fog while Dr. Nelson calls after her.

Her answer, "Who Cares?" looks to be the big selling line. The title means little. Names, with the possible exception of Dorothy Jordan, are unimpressive. Therefore, concentrate on the story. Sell it as a powerful human interest preachment.

Give this picture the benefit of every civic contact you have. Get the women's clubs and welfare organizations to endorse this show as educative. Concentrate on your women patrons. Don't hesitate to tell them straight from the shoulder what "Bondage" is all about.

Produced and distributed by Fox. Directed by Alfred Santell. From the novel by Grace Sothcote Leake. Screen play by Arthur Kober and Doris Malloy. Photography, Lucien Andriot. Sound recorder, Don Flick. Art director, Duncan Cramer. Wardrobe, Rita Kaufman. Assistant diector, Charles Woolstenhulme. Musical director, Samuel Kaylin. Release date, March 31, 1933. Running time, 65 minutes.

CAST

Judy Peters ..... Dorothy Jordan
Dr. Nelson ..... Alexander Kirkland
Ruth ..... Merle Tottenham
Irma ..... Nydia Westman
Mrs. Wharton ..... Jane Darwell
Earl Crawford ..... Edward Woods
Beulah ..... Isabel Jewell
Maizie ..... Dorothy Libaire
Miss Trigge ..... Rafaela Ottiano

The Barbarian

(MGM)

Drama with Comedy

This is the kind of romantic dramatic entertainment—with a definite comedy twist—that should excite the feminine contingent. At the same time, it has the elements that should appeal to the men folk. It's "sheik" stuff, adventurous romance on the Egyptian deserts. Music, Novarro's theme song solos and the scoring should steam up interest. There is novelty of treatment, in that it harkens back to the Valentino vogue. The story for the most part is exciting, though there are occasional sags; particularly in the middle parts, and these could be eliminated without detracting from any of the production values.

Jamil is a sort of porter-guide-servant sheik character, in Cairo. Diana arrives to marry Gerald. Despite rebuffs Jamil attaches himself to Dianna's entourage. The jealous Gerald can offer nothing to overcome Jamil's romantic serenading and even Diana is at her wits' ends to keep this nomadic servant in his place. She doesn't. He even gets into her bedroom and becomes very bold. Following a trip to the Pyramids, Jamil kidnaps Diana and takes her to his desert oasis, where it turns out that he's some kind of a prince. She escapes. The Foreign Legion is called out. Jamil is a hunted man.

Back in Cairo all preparations for the Diana-Gerald nuptuals are under way. With all the town looking for Jamil, he comes under her window and starts singing again. He invades her room again, and after another burning love scene, he has no difficulty in persuading her that her happiness rests with him in the desert.

Go after the women strong. Sell them on that line of hot, daring romance that thrilled them a few years ago, but without tagging Novarro as another Valentino. Stress the sheik atmosphere over everything else. There are a couple of scenes in it that may be too torrid for some places. In one, about the fourth reel, it is very evident from Diana's actions and expressions that Jamil did not spend the whole night singing to her. Don't neglect to infer in your catchlines that Jamil's singing brought about Diana's desert romance. Make that appeal intimate to the ladies.

Sell the show to the adults and older adolescents. You'll save occasional embarrassment and kick up more adult excitement by asking the youngsters to stay away.—McCarthy, Hollywood.

Produced and distributed by MGM. A Sam Wood production. Screen play and dialogue by Anita Loos and Elmer Harris. From the story by Edgar Selwyn. Musical score by Herbert Stothart. Orchestra conducted by Oscar Radin. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Gowns by Adrian. Photographed by Harold Rosson. Film editor, Tom Held. Release date, May 12, 1933. Running time, 74 minues.

CAST

Jamil ..... Ramon Novarro
Diana ..... Myrna Loy
Gerald ..... Reginald Denny
Powers ..... Louise Closser Hale
Cecil ..... C. Aubrey Smith
Achmed ..... Edward Arnold
Mrs. Hume ..... Blanche Friderici
Marthe ..... Marcelle Corday
American Tourist ..... Hedda Hopper
German Tourist ..... Leni Stengel

Infernal Machine

(Fox)

Drama

With a plot based on the rather time-honored theme of the reactions of a group of eminently respectable persons of diversified pursuits to an impending, unseen disaster, "Infernal Machine" has moments of excitement, suspense and general activity. On the whole, however, it is only occasionally convincing melodrama, dealing rather too much in reaction, and not enough in action.

The title, in its melodramatic implication, is an appealing one, but is not borne out in the manner which may be expected. All sorts of mystery, dire occurrences, smashing climax, are anticipated, but the story's backbone is in the reactions to the fictitious infernal machine rather than in sharply active melodrama.

The cast contains only fairly salable names, the best being Chester Morris and Genevieve Tobin. A pertinent, though rather equally elderly, adjunct to the basic theme is the idea of Miss Tobin being called upon to "sacrifice her honor" to save the members of the endangered group, the passengers aboard the ship at sea on which the story is for the most part set. Victor Jory, J. Carrol Naish, Mischa Auer may be slightly familiar names to some of the patrons, but they have actually very little selling value. The group involved includes the captain, a scientist, a wealthy and unscrupulous business man, engaged to Miss Tobin; Miss Tobin's aunt, a concert singer, and Miss Tobin.

Morris, who had stowed away to find Miss Tobin, is accused of planting the machine, after the captain, scientist and business man accuse each other. Morris admits it and stipulates safety if Miss Tobin spend one-half hour in his stateroom. Eventually Morris discovers that the warning cablegram came from the fanatical wireless operator, seeking reactions for his book, food for his phobia. There are moments of suspense before the audience becomes convinced of the fictitiousness of the infernal machine, which occurs rather early.

Best results probably should be returned from selling the picture along the lines of the reactions of the group to the impending danger, utilizing the title from that angle rather than permitting it to indicate an action-filled mystery melodrama, which the picture is not. There is a certain amount of entertainment, a few moments of acceptable comedy, and it will not disappoint altogether if too much is not promised. Children will hardly appreciate what it is all about, though there is nothing objectionable.—Aaronson, New York.

Produced and distributed by Fox. Directed by Marcel Varnel. Assistant director, Martin Santell. From the novel by Carl Sloboda. Screen play by Arthur Kober. Cameraman, George Schneiderman. Release date, February 10, 1933. Running time, 65 minutes.

CAST

Robert ..... Chester Morris
Elinor ..... Genevieve Tobin
Doreen ..... Victor Jory
Elinor's Aunt ..... Elizabeth Patterson
Spencer ..... James Bell
Professor Hoffman ..... Edward Van Sloan
Ship's Captain ..... Arthur Hohl
Rupert ..... Robert Littlefield
Bryan ..... J. Carrol Naish
Klein ..... Mischa Auer
Madame Albini ..... Josephine Whittel
Hans ..... Leonard Carey

Sucker Money

(Hollywood)

Drama

There are possibilities, inherent in the story of this independent effort produced by Willis Kent, which make for exploitation angles. As a production, it has its shortcomings, in performance, story development, and technique.

The cast names are conspicuously unimportant and lacking in marquee value. Mischa Auer, long-faced and large-eyed, as the fake mind reader and mystic, out to fleece a wealthy, small town banker with the aid of an accomplice and a spurious oil promotion stock scheme, is sufficiently sinister. The other leading names, Phyllis Barrington, Ralph Lewis, Earl McCarthy, are rather completely unknown and impotent.

On the promotional side, there are the elements of mystery, mysticism and the supernatural. If use be made of the selling idea of an expose of the mind reading "racket" it would perhaps be well not to promise too much, because the picture obviously attempts no sweeping indictment, merely concocting a plot, hackneyed in its essentials, about the idea of fakery and "sucker-baiting" through the supernatural. An element of romance is inserted, carried on by a young newspaper reporter, played by McCarthy, who uncovers the crooked activity of the gang headed by Auer, and Miss Barrington, as the daughter of the "sucker-to-be," whom he accidentally meets. It is perfectly obvious from the opening sequence what the concluding sequences will contain. Mae Busch, as one of Auer's workers in the racket, gives her life in an effort to assist the boy, to add a bit of complication and excitement.

Selling along the lines of an expose of a racket, planting a swarthy looking individual, swathed in multi-colored robes, in the lobby, utilizing the crystal ball idea, may have the effect of attracting some patronage.—Aaronson, New York.

Produced by Willis Kent. Distributed by Hollywood Film Exchanges, Inc. Directed by Mrs. Wallace Reid and Melville Shyer. Release date, April 5, 1933. Running time, 70 minutes.

CAST

Swami Yormurda ..... Mischa Auer
Clare Walton ..... Phyllis Barrington
John Walton ..... Ralph Lewis
Jimmy Reeves ..... Earl McCarthy
Lukis ..... Fletcher Norton
Hunter ..... Al Bridge
Mame ..... Mae Busch
Ada ..... Anita Faye
Mr. Meehan ..... J. Frank Glendon
Princess Karami ..... Mona Lisa
Harry ..... Harry Todd
Janitor ..... Kit Guard

Diplomaniacs

(RKO Radio)

Musical Comedy

It's a Wheeler and Woolsey musical comedy put together in the manner of a farcical burlesque show. While failing to measure up to their established standard, it nevertheless provides plenty of laughs. Several tuneful musical numbers add zest, and a group of gorgeous

chorines make for color and glamour. Similar to a stage show, the picture is divided into three acts tied together by a loose bond of continuity. Presenting the two as a pair of innocent blunderers, the picture's appeal will be confined chiefly to their fans.

On an Indian reservation Nilly and Glub are barbers, but the Indians neither shave nor have theirs cut, so business is worse than rotten. The dialogue offers a few laughs. While shaving the Hermit, Nilly flushes a nestling bird in his bushels of whiskers. The pair are selected by the Injuns to be their ambassadors at the Geneva Peace Conference. Musical and chorus girl numbers come in. Winkelreid, agent of the munition makers, hires a couple of vamps, Dolores and Fifi, to take the boys' minds off their mission and an Apache den scene is rung in. Back in the conference they turn it into a shambles, working the nations' delegates to such a frenzied pitch that they fight for peace. This is a high spot of the fun.

Finally Winkelreid forges a peace pact, which the ambassadors accept as real. As they are returning to America, newspaper headlines blare forth that the world is at war again and that Nilly and Glub are responsible. At the reservation a drill sergeant lines 'em up in the awkward squad.

With the established Wheeler and Woolsey box office popularity as a basis from which to work, "Diplomaniacs" should be sold as a nutty comedy, a ridiculous farce. The show can be ballyhooed in all sorts of trick ways. Use the words "maniacs" wherever possible. Don't overlook the musical angle.

Unlike the last previous Wheeler and Woolsey show, this is entertainment for youngsters as well as adults.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by William Seiter. Story by J. L. Manikiewicz. Screen play by J. L. Mankiewicz and Henry Meyers. Music and lyrics by Harry Akst and Edward Eilscu. Photographed by Eddie Cronjager. Release date to be determined. Running time, 63 minutes.

CAST

Willy Nilly ..... Bert Wheeler
Hercules Glub ..... Robert Woolsey
Dolores ..... Marjorie White
Fifi ..... Phyllis Barry
Winkelreid ..... Louis Calhern
Chinaman ..... Hugh Herbert
Scumerzenpuppen ..... William Irving
Puppenschmerzen ..... Neely Edwards
Schmerzenschmerzen ..... Billy Bletcher
Puppenpuppen ..... Teddy Hart
The Captain ..... Richard Carle
Butler ..... Charles Coleman
Indian Chief ..... Edward Cooper
Peter the Hermit ..... Dewey Robinson

Hell Below

(MGM)

Drama

Dramatic thrill is the big audience-interesting feature of "Hell Below." It dominates the graphic detailing of the wartime exploits of a U. S. N. submarine and its crew. It is the punch behind all the drama, love and lust, comedy, tragedy, adventure, devotion to duty, comradeship-in-arms, disillusionment, disgrace, heroism, sacrifice. Vividly spectacular in its combat episodes, it also develops a humanness concentrating audience sympathy for the boy and girl victims of one of those startling wartime affairs.

Spectacular and dramatic action is the framework upon which the structure is erected, all of it noisy and thrilling. The first is a Boche air raid that drives Joan (Toler's daughter) into Knowlton's arms for one of those "it's-our-last-night-on-earth" affairs. Later it is revealed that Joan is the wife of a wounded British air officer. An enemy mine layer is sunk. Enemy bombing planes cut off Walters and his little crew in an open boat from the submerging sub. Next, on a secret scouting mission, Knowlton disobeys Toler's orders on a scouting expedition and starts torpedoing three Boche destroyers. One forces the sub to the bottom when it is crippled by depth bombs.

On the sea floor, the crew of the sub, its seams leaking, chlorine gas escaping, frantically work to free it as one man dies that the rest may have a chance to live. Court-martialed and disgraced, Knowlton is fired out of the Navy for his rash act. Then he learns that Standish will recover. He paints himself as a black character so that Joan will go back to her husband.

Then comes the roaring climax as the combined Allied naval and air fleets attack the German base, and the Toler sub, loaded with TNT, slides along to duplicate the famous Hobson-Merrimac Spanish War feat of bottling up the harbor. Somehow or other, Knowlton has smuggled himself aboard and after squaring himself with Toler, he is summarily restored to duty. As the sub nears the zero spot, the crew leap into the water to be picked up by speed boats. Only Knowlton remains to guide it to its mark, perishing as the sub explodes.

The spectacle and the human theme have been so well interwoven that the picture should be extraordinarily attractive to both men and women. Comedy is adequately supplied by Durante and Pallette. Also, the name of Montgomery and his known appeal can be used advantageously. Playing up the angle of the submarines' role in the World war should result in the show turning in some real box office totals.

The show is wide open for all kinds of spectacular tie-ups with the Navy, the Legion, naval reservist organizations and other patriotic groups. In connection with the title, the underwater submarine stuff should be worked to the limit.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Jack Conway. Adapted by Laird Doyle and Raymond L. Schrock from the book "Pigboats" by Commander Edward Ellsberg. Dialogue by John Lee Mahin and John Meehan. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Photographed by Harold Rosson. Film editor, Hal C. Kern. Release date, May 5, 1933. Running time, 78 minutes.

CAST

Lieut. Thomas Knowlton, U. S.N..Robert Montgomery
Lieut. Cmdr. T. J. Toler, U. S. N.....Walter Huston
Joan .....Madge Evans
"Ptomaine," Ship's Cook.....Jimmy Durante
MacDougal—Chief Torpedo Man.....Eugene Pallette
Lieut. (JG) "Brick" Walters.....Robert Young
Herbert Standish-Flight Cmdr.....Edwin Styles
Lieut. (JG) "Speed" Nelson.....John Lee Mahin
Lieut. (JG) Radford .....David Newell
Seaman Jenks .....Sterling Holloway
Buck Teeth Sergeant.....Charles Irwin

Potemkin

(Kinematrade)

Russian Drama

Many a Soviet-championing picture has been sent on its way out of Russia to the New World since the Sergei Eisenstein production of the sailors' mutiny that ushered in the Revolution first provoked discussion in its silent form. Now the picture is back with music and sound effects plus lectured prologue and epilogue, and while the theme now has been presented many times in varying forms, sound has added something of strength though there is also a throwback to the first American sound pictures in the silent dialogue of the players themselves.

There is an element of bigness in physical treatment that continues to distinguish "Potemkin" from the week-in-week-out pictures of Soviet propaganda that have followed in its wake. There are warships and there are huge crowds, factually so. There is emotional power in the scenes showing the deadly march of the Cossacks down the endless steps of the palace, row after row firing its volley into the helpless crowds of civilians. Something of suspense is created when the sailors of the cruiser prepare for battle against the entire fleet, a tension which is lifted by the surprise decision of the surrounding warships to permit the rebel vessel to steam through unmolested, the symbol of victory in the overthrow of tyranny.

The stark, cold realism that is Russian pervades the production. There are recurrent the obviously symbolic interludes of photographic return to Nature, a treatment dear to the Continental. Nevertheless the action in the main is more consecutive than in most Russian pictures, bringing the production as an entirety closer to the American cinematic appetite.

Of cast names there are none. The Revolution is the story. The English subtitles are almost brutally rough but there again the handling is consistent. The production has far more general appeal than any of many Soviet pictures seen since it first appeared as silent product. And in a foreign-audience sector it should be even more cordially received. "Potemkin" is still good screen.—Rovelstad, New York.

Amkino production made by Sovkino and distributed in America by Kinematrade. Directed by Sergei Eisenstein and Grigori Alexandrov. Release date, March 31, 1933. Running time, 54 minutes.

Daring Daughters

(Capital Film)

Drama

More adaptable to the smaller situation than to the first run is this independently produced dramatic effort. It treats of an elderly, rather worn out theme, that of two sisters in the big town, one worldly wise, thinking evil of all men, taking what she can get and the devil take the hindmost; the other, innocent and curious, who resents her sister's direction, strikes out and nearly falls.

Of course, the elder sister meets the one man who is different, and in the final sequence, revises her estimate, changes her long held conclusion that all men are alike. There is unfortunately little to recommend the picture to the regular run of patronage, except perhaps a certain appeal to the flapper type of young femininity. The title probably in the same measure will draw the attention of the flapper. It has inherently a lurid implication which is not borne out by the picture itself.

The cast has a name or two which may strike a familiar note. In its quality of execution the picture belongs in the small town, small theatre class, but unfortunately in its theme and story development it is not of the best material for that category of trade, particularly that of the family.

Marian Marsh and Joan Marsh play the two sisters, Marian with a brave effort to make something living out of a weak role, Joan exercising her blonde attractiveness to a great extent, and somewhat overdoing the role. Kenneth Thomson, as the man who is different, Bert Roach as the perpetually inebriated playboy, offer names which may aid in some measure at the box office. The most acceptable selling angle probably will be that of the protection the older girl affords her sister, and the manner in which her own attitude toward men is radically altered by the actions of one man. Obviously this is no picture for the children. For the adults it is not nearly so much beyond the bounds of propriety as it is lacking in effectiveness.—Aaronson, New York.

Produced by Tower. Distributed by Capital Film Exchange. Directed by Christy Cabanne. Release date, February, 1933. Running time, 60 minutes.

CAST

Terry Cummings.....Marian Marsh
Alan Preston ..... Kenneth Thomson
Betty Cummings ..... Joan Marsh
Joby Johnson ..... Bert Roach
Edgar Barrett ..... Allen Vincent
Gwen Moore ..... Lita Chevret
Lawton ..... Richard Tucker
Hubbard ..... Arthur Hoyt
Grandmother ..... Florence Robert
Roy Andrews ..... Bryant Washburn, Jr.
Helen Delk ..... Charlotte Merrian

West of Singapore

(Monogram)

Drama

Meriting a rating of but fair entertainment, and patterned upon a time-honored theme of tropical complications and oil promotion, this independently produced picture is more particularly adapted to exhibition in the smaller theatre.

The title is along the lines of its plot structure, familiar, lacking in punch or enticement on the marquee. For cast names there is comparatively little. Leading the players is Betty Compson, who works hard in an effort to put something of dash and verve into a role which in the early sequences is unsympathetic in the extreme, only veering later to enable her to emerge as having done the right thing, and thereby to have won. There is a somewhat unexpected turn to the conclusion of the picture which serves to impart a bit of added enter-

tainment value to the whole, but it arrives rather in belated fashion.

The other names are lacking conspicuously in marquee, selling value, though those of Noel Madison, Margaret Lindsay and Tom Douglas may have some ring of familiarity. Weldon Heyburn in the masculine lead opposite Miss Compson strives for naturalness, but rather falls short of being wholly convincing at all times. It is occasionally too obvious that he is playing a part.

Heyburn, tropical oil promoter, wagers with the unscrupulous native, Madison, that he will increase his production without the aid of the oil on Madison's land. In England, Heyburn had become engaged to Miss Lindsay, thereby giving the promiscuous Miss Compson "the air." Madison makes every effort to prevent Reyburn from winning the wager, and matters are complicated by the unexpected arrival of Douglas and his sister, Miss Lindsay. There follows in expected fashion the near blowing up of the refinery, only saved in the famed nick of time by Heyburn's quick action. Seeking revenge, Miss Compson had framed Heyburn, but relented in time to permit of a reconciliation between the engaged couple. Then the unexpected turn, as Heyburn chooses Miss Compson, rather than Miss Lindsay.

The exhibitor has but little opportunity here to indulge in extraordinary exploitation, though fashioning the lobby into tropical simulation may well have an effect on the pedestrian traffic. As a possible feminine appeal, sell the idea of the girl who couldn't go through with the revenge she had planned and stood by the man she loved. Only fair, the picture nevertheless has some entertaining qualities.—AARONSON, New York.

Produced and distributed by Monogram. Directed by Al Ray. Story by Houston Branch. Adapted by Adele Buffington. Photographed by Harry Neumann and Robert Clive. Release date, January 31, 1933. Running time, 68 minutes.

CAST

Lou	Betty Compson
Dan Manton	Weldon Heyburn
Shelby Worrell	Margaret Lindsay
Degama	Noel Madison
Glenn Worrell	Tom Douglas
Ricky	Clyde Cook
Scrub	Harvey Clark
Watson	Ernie Adams

The Song of Life

(Tobis)

Dramatic Novelty

Necessarily much in the nature of cinematic experimentation, this Tobis product merits close attention as an example of impression-creation through the use of the technical facilities at the command of the producer. In the nature of a phantasmagoria, the production attempts with a certain measure of success the atmospheric construction of what may be termed the rhythm of life. Woven into the fabrication in sharp episodic splashes is the story of a boy and a girl, meeting, loving, marrying, she giving birth with the aid of an emergency operation, he suffering from fear, distress, agony as the woman he loves moves to the brink of death, is snatched back by science, and now three go on, the parents with hope for the future of their offspring, the child destined for some unknown path of life.

Little dialogue is employed, the mood at all times having the sustaining influence of musical scoring of appropriate strength, subtlety, calm or tumultuous mess, as the occasion may warrant. Often scenically effective, at all times strongly rhythmic, the picture moves with a steady, forceful pace, with the latest aids of camera, microphone and cutting room. Camera angles of unusual detail occur frequently, the device of the single object in innumerable duplication on the screen in rapid movement, the device of continued repetition of an object, an action to create an impression of passing time, ceaseless activity, new developments occupy much of the footage.

In so far as exhibition is concerned, it is almost obvious that it is not readily adaptable to the regular run patronage. There is also little with which they might be attracted to the theatre, without resorting to advertising maneuverings which, though effective, would be unquestionably unjustified by the content of the picture. It is likewise extremely doubtful that the mine-run audience could find much in the picture to interest them, much to appreciate or enjoy. The little dialogue is in English, despite the Tobis origin of the production.

This must remain, then, a definitely unusual, different type of motion picture, which might be sold as that. Women's community groups may well be interested, the picture to be preshown to them prior to a special one-night performance, thereby bringing to the exhibitor a certain goodwill advantage.—AARONSON, New York.

Produced and distributed by Tobisforenfilms. Directed by Alexis Granovski. Scenario by Victor Trivas. Musical direction by Franz Wachsman. Photographed by Victor Trinkler. Sound engineer, Dr. Hans Bittman. Release date, March 24, 1933. Running time, 66 minutes.

CAST

Albert	Albert Mog
Erika	Margot Ferra

Der Brave Suender

The Upright Sinner

(European Films)

Comedy

The screen debut of Max Pallenberg, reputed to be one of the abler comedians of the German stage, is a rather successfully amusing screen venture, with Pallenberg, in the role of the sensitive, excitable investment house clerk of mouse-like and sheepish character, wholly responsible for the picture's attraction.

Without him to make comic the leading role, to put feeling into his characterization, which, though difficult, he handles with marked ability, there would be little to the film. It is rather particularly a one-man picture. The support accorded Pallenberg is satisfactory, but in no case do the players perform as more than foils for the leading actor in his part of harassed clerk, who falls into trouble—and out of it—wholly by accident.

For the German-speaking audience, there is rather much to enjoy in the picture. Even the non-German may appreciate it, though to a lesser extent, by reason of the superimposed subtitle translations of crucial bits of dialogue, and because the partially pantomimic performance rendered by Pallenberg is susceptible of understanding and appreciation without dialogue of any sort. The exhibitor who, in particular, can rely on a certain percentage of German patronage has a reasonably amusing picture to sell, offering Pallenberg as a foremost German comedian in his screen debut. It is really not completely adaptable for the audience not understanding German, however, since comedy especially is to a definite extent dependent upon lines for its effect. Dolly Haas as his daughter, and Heinz Ruehmann as his assistant in love with Miss Haas, may be familiar names.

Pallenberg's family annoys him excessively, and his office likewise. When the director goes to Vienna, and Pallenberg is left with a large sum he had been asked to draw, he is in a state of abject fear for the safety of the money, and with his assistant goes to Vienna. There they fall into a wild party, gamble in inebriation and are fleeced of practically all the money. When they suddenly discover that the director actually had decamped with funds, however, their escapade goes unknown, Pallenberg is named acting director, and, in relief, he permits his daughter and assistant to marry. The portrayal of fear, subjugation, naivety and childish delight by Pallenberg is, in essence, the picture, and as such, is amusing, good German entertainment.—AARONSON, New York.

Produced by Allianzfilm. Distributed by European Films Corporation. Directed by Fritz Kortner. Scenario by Alfred Polgar and Fritz Kortner. Cinematographer, Guenther Krampff. Music by Nikolaus Brodsky. Musical direction by Arthur Guttmann. Release date, March 28, 1933. Running time, 78 minutes.

CAST

Leopold Pichler	Max Pallenberg
Wittek	Heinz Ruehmann
Hedwig	Dolly Haas
Ludmilla	Josephine Dora
Klapka	Fritz Gruenbaum
Karl	Peter Wolff
Manager of the Engel Bar	Julius Brandt

Men of Tomorrow

(Paramount—London Films)

Drama

The name of Oxford University is one of such worldwide prominence that the film with this ancient seat of learning as a background must have a certain universal appeal—to the curiosity if to nothing else. And in this particular production Leontine Sagan (the German director-ess who made a name with "Maedchen in Uniform") has caught the atmosphere of Oxford so faithfully that the exhibitor will have every justification for offering it to his patrons as the authentic thing.

Perhaps the tradition of the University will not mean so much to American audiences as it does to the British public for which the film is primarily intended, and there will be the necessity for a glossary of terms to be attached to all publicity matter, but the discriminating patron will appreciate the depth of the psychological problem on which the picture hinges, and will realize that the director has done a good piece of work in handling it the way she did. Please note the expression "discriminating patron," for that is the class of theatregoer to which the production will make its main appeal.

Assuming, then, that your theatre draws intelligent audiences, you will have a pull in labeling "Men of Tomorrow" as a fine study of the esthetic young man to whom the inward things are all that matter and to whom the athlete is just a muscle-bound savage. It is also a study of the famous university and its influence on those who pass through it, and this again is a point that only the more serious of your patrons will properly understand. You have ample opportunity for stressing the atmosphere of Oxford, and—if it is not below your standards—you can supply your visible staff with the gowns and college caps that are the badge both of professor and student at English universities.

You have, too, authority for referring in your ads and on your bills to the sensitive performance of Maurice Braddell in the main role and to the vividness the other principals lends to their contrasting parts. Especially good is Emlyn Williams as the be-spectacled Horners, for actually he walks away with all the honors, while the ancient university itself plays its part as if it had been in pictures all its life. This story of the introspective young man, who rebels against the Oxford system only to realize that its 400 years are many more than his 20, should make a strong appeal to theatregoers who look for something beyond the shallow program picture.—CHARMAN, London.

Distributed (in England) by Paramount. Produced by London Film Productions, Ltd., through Zoltan Korda. Directed by Leontine Sagan. Adapted from the novel "Young Apollo," by Anthony Gibbs. Photography by Bernard Browne. Running time, 80 minutes.

CAST

Allan Shepherd	Maurice Braddell
Jane Anderson	Joan Gardner
Ysobel d'Aunay	Merle Oberon
"Horners"	Emlyn Williams
Julian	Robert Donat
Mrs. Oliphant	Annie Esmond
Senior Proctor	Charles Carson
Tutor	Gerald Coon-

Roosevelt—The Man of the Hour

(MGM)

Timely

Compressed into two reels, MGM has fashioned a picture of the present incumbent of the White House, indicating pictorially the highlights of his career since he entered the political arena. Interesting, above all, timely, the subject is worthy of special billing, more for the general appeal of its content at the moment than for its production value. It is, actually, a series of newsreel clips, welded with an interesting accompanying dialogue. Interesting are the shots of his cousin, "Teddy" Roosevelt, in dynamic action on the platform. A worthwhile subject which will catch the popular attention.—Running time, 20 minutes.

JESSE L. LASKY'S first for FOX another tribute to his genius.

Jesse L. Lasky, the man who has done most to make motion picture production an art ... the man who has been responsible for more outstanding pictures than any other individual in the business ... producer of "The Covered Wagon", "Beau Geste", "Chang", (to name just a few) resumes his production activities with another smash that ranks with his history-making achievements of the past.



A new kind of romance...strangely, excitingly different ... a love story between a primal youth and a runaway girl with unkissed lips; tender, spiritual, heart-warming ... surging to a climax magnificent in its pulse-raising, breath-shortening suspense, action, speed, thrills and novelty. In all your days as a showman you have never seen a production so replete with all the qualities that you have demanded from the Hollywood studios.

HIT NO. 1 IN THE FOX



ZOO IN BUDAPEST

LORETTA YOUNG
GENE RAYMOND
O. P. HEGGIE

Story by Melville Baker and Jack Kirkland • • Directed by ROWLAND V. LEE

May FESTIVAL

WABASH AVENUE

CHICAGO

Leo Salkin, former manager of the Oriental theatre, has opened the Palace theatre in Milwaukee.

▽

Percy Barr has joined Johnny Mednikow's Master Art Products, handling sales in Indiana.

▽

Abe Ostrowsky, who operates three local houses, is making a trip to Miami for his health.

▽

Louis Abramson, Allied secretary, is making the rounds of theatres with one of the organization's directors each night in the capacity of what he terms "goodwill" ambassador. All very well, but the suspicion remains that Louis has other things also on his mind when he chats with exhibitors.

▽

Two former homes of the drama and musical comedy in the Loop will become picture houses on April 15. Howard Lubliner, Sam and Edward Trinz open the Adelphi on that date with second run pictures. The Garrick starts the same day under the management of Frank Crowe, with five acts of vaudeville and a first run picture.

▽

A. L. Rule, who is responsible for "The Big Drive," will soon make a trip to the West Coast where Madeline Woods is putting the picture over with a bang at various houses.

HOLQUIST

Writers' Guild Has New Code

A code for incorporation in all contracts of studio writers, is near completion by members of the Writer's Guild in Hollywood. A committee, composed of several writers, will be split into subcommittees to hear suggestions frome very writers' group on the Coast, including authors of musicals, on subjects for inclusion in the code.

The drafting committee includes Robert Lord, Sam Ornitz, Bess Meredyth, Oliver Garrett, Rupert Hughes, Bert Kalmar, John Bright, Jane Murphin, Doris Anderson, Robert Riskin, Malcolm Stuart Boylan, S. N. Behrman, Harvey Thew, Howard Green and Huston Branch. John Howard Lawson, Guild president, said this week that the membership may soon reach 210.

Educational Retrieves Old Films for State Rights Sale

Educational has retrieved from Fox 41 features, including Tiffany product and several of last year's features which were released by Educational, to be distributed independently on the state rights market throughout the country. Westerns are included among the features and 55 short subjects are an additional part of the deal.

The short subjects include the Chimp series, voice of Hollywood, football reels, reels featuring the Kentucky Jubilee singers, single reel musical subjects and two scenics. Territories already closed for the product are: Albany, Atlanta, Buffalo, Dallas, Kansas City, Milwaukee, New Orleans, New York, St. Louis, New Haven and Pittsburgh.

TRAVELERS...

WILL H. HAYS, ADOLPH ZUKOR, MERLIN HALL AYLESWORTH, R. H. COCHRANE, HARRY M. WARNER, CHARLES B. PAINE, WILLARD S. MCKAY, SIDNEY R. KENT, A. JOHN MICHEL, SIDNEY TOWELL, NICHOLAS M. SCHENCK and EMANUEL COHEN arrived in Hollywood for industry conferences.

JEAN HERSHOLT, Metro player, sailed for Denmark and Sweden.

POLA NEGRI sailed for Europe.

SAMUEL GOLDWYN, United Artists producer, is due in New York from Europe, en route to Hollywood.

DIANA WYNYARD, MGM player, sailed for London.

ADRIENNE AMES left New York for Paramount's coast studio.

EDWARD SUTHERLAND, Paramount director, arrived in Hollywood from New York.

MAURICE D. ("RED") KANN, editor of MOTION PICTURE DAILY, arrived in Hollywood to report on industry conferences for QUIGLEY PUBLICATIONS.

"ANTOINE" of Paris, noted French hairdresser, arrived in New York, en route to Warner studio on coast.

MAE WEST, Paramount player, returned to Hollywood from New York.

LILIAN HARVEY, Fox player, left Movietone City for Mexico City.

HENRY GARAT, Fox player, sails Saturday for London and Berlin.

RICHARD HALLIBURTON, associated with Walter Futter (RKO), arrived in New York from Hollywood.

KATHARINE HEPBURN, RKO player, returned to Hollywood from New York.

WARD MOREHOUSE returned from Los Angeles to New York, after completing Universal script.

BETTE DAVIS, Warner player, returned to New York from Boston.

WILLIE PASPART, European representative for RKO vaudeville, returned to Europe.

R. B. PETER, of Universal's London branch, arrived in New York.

J. J. SHUBERT returned to New York from Havana, where he arranged for Spanish production.

MACK SENNETT arrived in New York from Los Angeles.

PAT GARYN left New York for Miami.

ROBERT MCGOWAN sailed for London to meet Hal Roach.

AL LICHTMAN, vice-president of United Artists, returned to New York.

JESSE CRAWFORD arrived in London for organ engagement.

MARK LARKIN entertained press at bon voyage party in New York and returned to Hollywood.

CHARLIE CHASE, player, sails Saturday for Europe.

SPYROS SKOURAS, Fox theatre director, is due in New York from Los Angeles, accompanied by EDDIE ALPERSON, assistant.

E. S. CLIFFORD, Chicago manager of *Quigley Publications*, arrived in New York.

ROBERT T. KANE, Fox French producer, arrived in New York from Paris.

HELEN HAYES returned to New York from Europe, en route to Hollywood.

CRESSON E. SMITH, Australian sales executive for RKO, sailed for New York.

HERSCHEL STUART, RKO theatre executive, returned to New York from midwest.

RUBY KEELER, Warner player, and AL JOLSON, her husband, arrived in Honolulu.

Marks Gets New Post

Cecil Marks, formerly general sales manager for United Artists in Australia, has been appointed to the position of managing director of that territory, according to Arthur W. Kelly, vice-president, treasurer and head of United Artists' foreign department. Mr. Marks succeeds Ralph Doyle, resigned.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 57—Woman owner wins Grand National—Italian sovereigns visit tomb of ancient royalty at Luxor, Egypt—Roosevelt joins Reporters' Club—Religions unite in Holy Hour at at New York—Change flag on Eiffel Tower in Paris.

FOX MOVIETONE NEWS—No. 58—Beer becomes legal—Woodin speaks on hoarding—Airship Akron lost at sea—Pictures of Akron's survivors—Berlin cops drill for Crown Prince.

HEARST METROTONE NEWS—No. 256—Legalized beer begins to flow—Salmon open uphill battle on Wind River in Washington—Spain celebrates fireworks fete—Racing season ends at Agua Caliente—Seventy three perish as Akron is lost at sea.

HEARST METROTONE NEWS—No. 257—Army Day marchers salute Roosevelt in Washington—Rising Mississippi floods wide area—Auto racers in desert classic—Capital's cherry trees bloom—Fascist fliers hail Mussolini in Rome—Jobless rush to join forest army.

PARAMOUNT NEWS—No. 71—Hold spring regatta at Joinville, France—Woodin speaks on gold hoarding—Six die in plane crash at Neodesha, Kan.—France's Coney Island opens to kids—Akron lost and rescue blimp crashes at sea—Agua Caliente ends racing season.

PARAMOUNT NEWS—No. 72—Mussolini reviews his aces—Kiddies' parade at Coral Gables, Fla.—30,000 enter training for forest work—Cherry trees bloom at White House—Plane controlled by radio tested at Newark, N. J.

PATHE NEWS—No. 72—Holy Year opens in New York—President becomes member of National Press Club—Babies parade at St. Petersburg, Fla.—Girl leaves New York on world cruise in schooner—Pictures of Grand National at Aintree.

PATHE NEWS—No. 73—Akron's fate stuns nation—New Mooney trial in San Francisco—Senator Black explains bill to provide jobs—Factories speed production at Dayton, Ohio—Record race ends season at Agua Caliente—Chimp gives dog a musical treat in New York.

UNIVERSAL NEWSPAPER NEWSREEL—No. 134—Describes Akron tragedy—New mile-and-a-quarter record set at Agua Caliente—Hoover visits mine at Reno, Nev.—Lingerie show held at Miami, Fla.—Aerial bombs drive Chinese defenders from key position in China—Beer welcomed back.

UNIVERSAL NEWSPAPER NEWSREEL—No. 135—Jobless get government work—Passover observed in New York—Students strike because Chicago teachers are unpaid—Akron crash inquiry starts at Atlantic City, N. J.—British ruler opens new wing to nation's portrait gallery in London—Air force reviewed by Mussolini.

ON BROADWAY

Week of April 8

MAYFAIR

Scrappy's Party..... Columbia

PARAMOUNT

Sweet Cookie..... Paramount

RIALTO

Betty Boop's Birthday Party. Paramount
Uncle Jake..... Paramount

RIVOLI

Benny Davis..... Master Art Products
Mickey's Mellerdrammer.... United Artists
New England Sunset..... Paramount

ROXY

Beer Is Here..... Principal

STRAND

Sea Devils..... Vitaphone
Young and Healthy..... Vitaphone

Represent Filmchoice

George Dillon of Filmchoice, Inc., has completed negotiations whereby Marcel Mekelburg of Century Film Corporation, Boston, and Harry Gibbs of Connecticut Films Distributing Corporation, New Haven, will distribute "Maedchen in Uniform," Filmchoice release, in New England.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 168.—(A) Just why is it necessary that the rewinder motor be stopped immediately rewinding is finished. (B) Explain the effect when crooked reels are used for rewinding. (C) Give us your idea of patching block, its location, lighting, etc. (D) Name various advantages of slow rewinding, say, 1,000 feet in six minutes.

Answer to Question No. 161

Bluebook School Question No. 161 *was: (A) Give us your own views as to what constitutes a good film splice. (B) Tell us just how you would proceed to make a perfect film splice.*

The following made acceptable answers: C. Rau and S. Evans, G. E. Doe, Dale Danielson, J. Wentworth, W. Ostrum, T. Van Vaulkenberg, E. Parkinson, Bill Doe, D. Lambert and T. Davis, H. D. Schofield, O. Allbright, H. B. Coates, A. Ilks and P. L. Jenson, J. Cermak, L. Jones and B. L. Banning, D. Anderson, L. B. Rubin and L. Hendershot, M. R. Davis, W. Love and S. D. Love, L. Thomas and D. D. Davis, O. L. Daris and M. Simms, M. H. Lonberger, D. L. Tapley, M. L. George and R. Singleton, B. Diglah and P. Jackson, D. Holler and D. R. Peters, M. Spencer and D. T. Arlen, J. Lansing and R. D. Oberleigh, P. L. Day and P. K. Daniels, F. F. Franks, H. Edwards, L. G. Gregeson, R. Suler and R. Wheeler, D. M. Banks and L. Summers and T. N. Danby, T. M. Vinson and D. K. Ormie, D. Goldberg and L. Hutch, B. Sappert, L. F. Thomas, D. U. Granger, J. Williams, J. L. and F. Hanson, D. L. Mason and J. T. Ballinger, G. Tinlin, D. L. Sinklow, D. T. Arlen and M. Spencer, L. H. Simmons, J. C. Peters, O. L. Evans, S. Maybe and R. D. Konley, J. B. Buckley and D. Singleton, T. Davis and T. Lambert, R. Geddings and L. Grant and P. T. Zann, D. Emmerson, P. L. Danby, T. McGruder, H. Rogers, M. B. Grieg, D. Little and J. H. Rathburn, L. C. Cummings and T. Kelley, R. L. Mitchel, G. Harrison and E. Harlor, H. Pilson and D. L. Danielson and T. R. Bancroft, R. S. Allen and T. N. Williams, T. Taylor and C. Ray, M. D. Oleson and J. B. Malley, L. M. Richards, B. Jones, D. V. Peterson, B. L. Tanner and E. Rymer, B. L. Blinkendorfer, T. S. Raymond, D. L. Howard, A. Bailey, H. R. Baldwin and G. K. Berger, N. Truman, G. Farmann, D. Haber and A. Breaston, D. Michelson, H. True, E. W. Warner.

I think we will publish the answer to Section A of H. D. Cylor, H. D. Davis and W. Sullivan, who answer as a unit as follows:

"A well made film splice is fully as strong, and may even be stronger, than the film itself. The film ends must be cut squarely, scraped on both sides with a straight edge as a scraper guide. All emulsion must be scraped from the stub end, and all oil and dirt from the celluloid side of the other end. The cement must be in good condition. The width of the splice should be as little as may be consistent with strength as above described, in no event substantially more than one-eighth of an inch. The sprocket holes must be perfectly matched. Cement must be applied with one stroke of the brush, and after joining of the ends apply plenty of pressure throughout the full length of the splice for about five seconds."

On the whole I believe G. E. Doe's answer to Section B is perhaps best suited for publication. He says, "With the remark that there is no such thing as a 'perfect splice,' I would proceed as follows (and to give myself credit, I do so every day): First, I cut the film ends as nearly as possible perfectly square. As a matter of fact my splices are perfectly square, as I cut the film ends with a film splicer cutter. The cut is of course made at the center of the frame line between two frames at one end, and the width of the splice beyond the center of the frame line on the other end, hereinafter called the 'stub end.'

"I then place the stub end under a straight-edge clamp on the film splicer, with the center of the frame line at the edge of the straight-edge, and carefully scrape off all emulsion. I am particular to remove every bit of it from around the sprocket holes, since it is there the greatest strain will come. I then clamp the other end, celluloid side up, edge of clamp at center of frame line, and scrape lightly so as to remove all dirt and oil from the celluloid.

"I then apply cement evenly to the stub end, if possible with only one stroke of the brush, then place the stub end over the locating pins of the film clamp, apply the other end and set the clamp.

"That is all there is to it, but making a splice—a good one at least—involves keeping the cement perfectly protected from air, since exposed or even intermittently exposed, cement deteriorates rapidly. It also involves careful work in applying the cement, since too little or too much is not good, and if the cement be agitated after it has touched the celluloid it will not make a strong splice."

An enormous amount of damage is done and much trouble and annoyance are caused projectionists when those using the films before them have been negligent in making splices. As the answer to Section A says, a well made splice is as strong as the unbroken film itself; also, if good cement is used and properly applied, the splice will retain its full strength indefinitely.

Theatre Men Hit New Building Code

A committee of New York theatre executives, representing the MPPDA and various companies, after examination of the proposed new building code for New York City, as prepared by a committee appointed by former Mayor James J. Walker and at the suggestion of the Retail Merchants Association, has wholly disapproved the proposed code, as it pertains to theatre in particular.

The theatre representatives included: Thomas W. Lamb, chairman, representing Thomas W. Lamb, Inc., architects; E. H. McFarland, Fox; H. Moskowitz, Loew's; A. S. Dickinson, MPPDA; John G. Schneberger, Paramount-Publix; Arthur J. Benline, RKO, and Herman R. Maier, Warner.

The committee, in its report to the Board of Aldermen, suggests partial amendment of the present building code, article by article as the only way "that a complete and thorough discussion may be made by all parties interested." The committee contends that the new theatre construction, of the latest types, "would experience a severe setback" by the provisions of Article 12, which pertains to theatres. Various restrictive factors are cited in the committee's report. The Code's theatre section, based upon "a sort of ideal 1300-seat, multiple balcony type of theatre," is seen by the committee as inimical to the best interests of modern theatre construction.

Studying Film Shrinkage

Extensive experiments have been instituted by Virgil E. Miller, head of the camera department at the Paramount studios, looking to the elimination of shrinkage in film, a condition which often causes blurred or flickering images on the screen.

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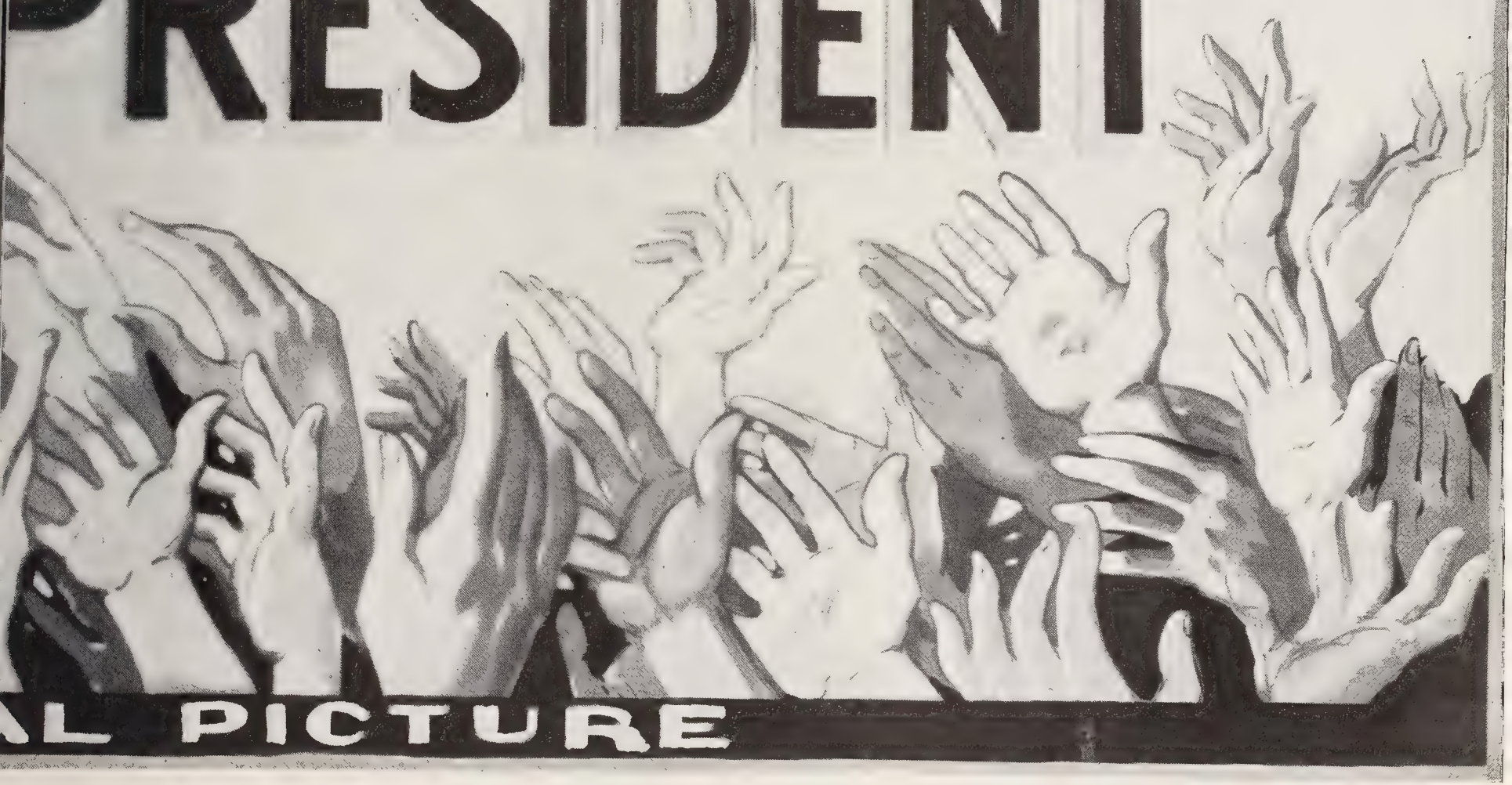
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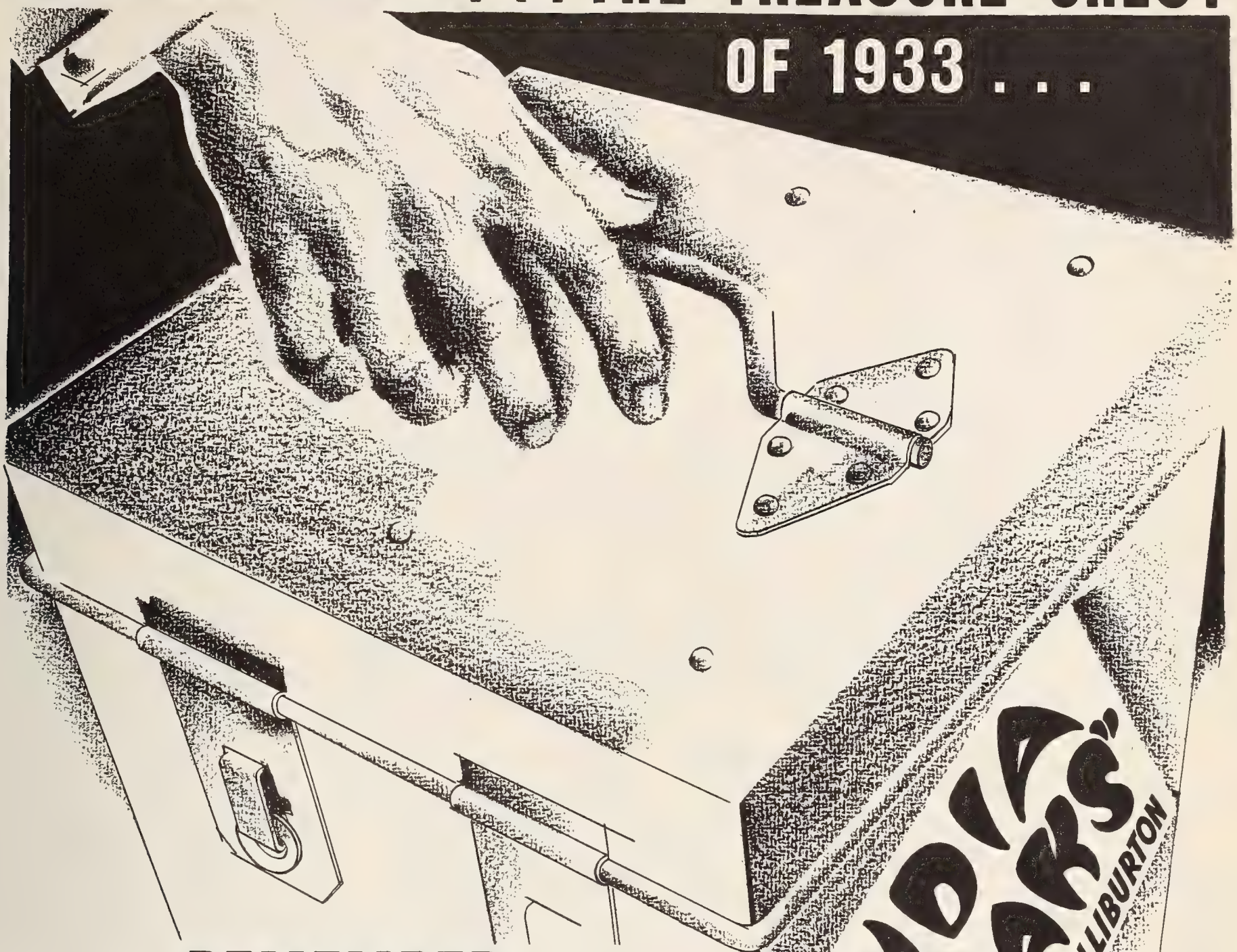
THEATRE RECEIPTS

The total of theatre receipts from 106 houses in 19 major cities of the country for the calendar week ended April 8, 1933, aggregated $1,124,584. For the previous calendar week, ended April 1, the total from 107 theatres in 19 cities reached $1,164,355, indicating a decrease of $39,771 for the seven-day period. During the more recent week no new high individual theatre record totals were established, while five new "lows" were recorded, compared with no new "highs" and three new "lows" the previous week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Fenway	1,800	30c-50c	"Infernal Machine" (Fox) and "Strictly Personal" (Para.)	10,000	"A Lady's Profession" (Para.) and "Humanity" (Fox)	9,500		
Keith's	3,500	30c-50c	"King Kong" (Radio) (2nd week)	18,000	"King Kong" (Radio) (1st week)	19,500	High 12-5 "Frankenstein"	27,000
Keith-Boston	2,900	25c-50c	"Cohens and Kellys in Trouble" (U.)	16,500	"The Constant Woman" (World Wide)	15,500	Low 3-9-33 "When Strangers Marry"	12,000
Loew's Orpheum	2,200	25c-50c	"The White Sister" (MGM)	17,500	"Rasputin and the Empress" (MGM) (2nd week)	14,500	High 4-9-32 "Steady Company"	26,000
Loew's State	3,700	25c-50c	"Gabriel Over the White House" (MGM)	18,500	"The White Sister" (MGM)	17,000	Low 3-9-33 "Topaze"	11,000
Metropolitan	4,350	35c-65c	"The Keyhole" (W. B.)	30,500	"Pick Up" (Para.)	30,000	High 1-24 "Hell's Angels"	32,500
Paramount	1,800	30c-50c	"Infernal Machine" (Fox) and "Strictly Personal" (Para.)	11,000	"A Lady's Profession" (Para.) and "Humanity" (Fox)	10,000	Low 3-9-33 "Men Must Fight"	9,500
							High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight"	11,000
							High 1-31 "No Limit"	44,500
							Low 3-9-33 "King of the Jungle"	26,500
Buffalo								
Buffalo	3,500	30c-55c	"Gabriel Over the White House" (MGM)	12,000	"Pick Up" (Para.)	12,200	High 3-28 "My Past"	39,500
Century	3,000	25c	"Cohens and Kellys in Trouble" (U.) and "Men Must Fight" (MGM)	6,100	"Hard to Handle" (W. B.) and "Afraid to Talk" (U.)	7,600	Low 3-24-33 "Our Betters"	9,800
Great Lakes	3,000	25c-40c	"King Kong" (Radio) (2nd week)	6,100	"King Kong" (Radio) (1st week)	14,100	High 2-14 "Cimarron"	25,600
Hippodrome	2,100	25c	"Clear All Wires" (MGM) and "Lucky Devils" (Radio)	7,300	"From Hell to Heaven" (Para.) and "No Other Woman" (Radio)	7,000	Low 3-24-33 "Hello, Everybody" and "Parachute Jumper"	4,700
Lafayette	3,300	25c	"Racetrack" (World Wide) and "Jungle Bride" (Monogram)	6,400	"When Strangers Marry" (Col.) and "Smoke Lightning" (Fox)	7,200	High 8-8 "Politics"	35,100
							Low 2-10-33 "Hot Pepper"	5,800
							High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
							High 4-11 "Ten Cents a Dance"	24,100
							Low 2-10-33 "Hypnotized" and "Trailing the Killer"	5,100
Chicago								
Chicago	4,000	35c-68c	"From Hell to Heaven" (Para.)	27,000	"Pick Up" (Para.)	37,000	High 1-23-32 "Two Kinds of Women"	67,000
McVickers	2,284	25c-50c	"Mystery of the Wax Museum" (W. B.)	9,200	"Clear All Wires" (MGM)	9,000	Low 12-22-32 "The Match King"	20,000
Oriental	3,940	35c-68c	"The White Sister" (MGM) (2nd week)	13,000	"The White Sister" (MGM) (1st week)	22,750	High 2-7 "Doorway to Hell"	38,170
							Low 2-10-33 "Hello, Everybody"	5,500
							High 3-7 "My Past"	46,750
							Low 3-24-33 "The Big Cage"	12,000
Palace	2,509	35c-75c	"Christopher Strong" (Radio)	18,500	"Rome Express" (U.)	20,000	High 4-2-32 "Cheaters at Play"	33,000
Roosevelt	1,591	25c-50c	"Sailor's Luck" (Fox)	7,000	"Blondie Johnson" (F. N.)	8,850	Low 12-15-32 "False Faces"	14,000
United Artists	1,700	35c-68c	"Gabriel Over the White House" (MGM)	20,000			High 4-11 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner"	6,200
							High 3-21 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"	6,800
Denver								
Aladdin	1,500	25c-40c	"Smoke Lightning" (Fox) (2 days)	600	"State Fair" (Fox)	4,500		
			"Broadway Bad" (Fox) (5 days)	1,900				
Denham	1,700	15c-25c	"They Just Had to Get Married" (U.) (2nd week-3 days)	1,500	"They Just Had to Get Married" (U.) (1st week)	4,250		
			"The Big Payoff" (Mascot) (4 days)	1,200				
Denver	2,500	25c-50c	"Gabriel Over the White House" (MGM)	8,000	"Rasputin and the Empress" (MGM) (8 days)	14,000	High 8-8 "Politics"	25,000
							Low 3-23-33 "Clear All Wires"	6,000
Orpheum	2,600	25c-40c	"Topaze" (Radio)	8,500	"Sailor's Luck" (Fox)	6,500		
Paramount	2,000	25c-40c	"From Hell to Heaven" (Para.)	4,000	"The Kid from Spain" (U.A.)	7,000	High 1-10 "Hell's Angels"	22,000
							Low 3-23-33 "Grand Slam" and "Whistling in the Dark"	3,000
Detroit								
Downtown	2,750	25c-40c	"King Kong" (Radio) (2nd week)	6,500	"King Kong" (Radio) (1st week)	8,500		
Fisher	2,700	15c-40c	"Clear All Wires" (MGM)	4,400	"A Lady's Profession" (Para.)	5,400		
Fox	5,100	15c-40c	"Humanity" (Fox)	5,600	"Sailor's Luck" (Fox)	6,300		
Michigan	4,000	25c-50c	"42nd Street" (W. B.)	25,200	"Pick Up" (Para.)	15,400		
United Artists	2,000	25c-50c	"Gabriel Over the White House" (MGM)	9,100	"Sign of the Cross" (Para.) (2nd week)	3,800		
Hollywood								
Grauman's Chinese	2,500	55c-$1.10	"King Kong" (Radio) (2nd week)	11,400	"King Kong" (Radio) (1st week-6 days) ($3.30 premiere)	14,600	High 7-31 "Trader Horn"	36,000
W. B. Hollywood	3,000	25c-50c	"42nd Street" (W. B.) (3rd week)	11,200	"42nd Street" (W. B.) (2nd week)	17,000	Low 10-31 "Yellow Ticket"	9,000
							High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000
Indianapolis								
Apollo	1,100	25c-40c	"The Big Cage" (U.)	3,500	"The Great Jasper" (Radio)	3,000	High 6-13 "Daddy Long Legs"	10,000
Circle	2,800	25c-40c	"Blondie Johnson" (F. N.)	5,000	"A Lady's Profession" (Para.)	5,000	Low 3-10-33 "Topaze"	2,500
							High 2-14 "Cimarron"	13,000
							Low 3-3-33 "Sign of the Cross" (Second run)	2,500
Indiana	3,300	25c-40c	"Pick Up" (Para.)	6,000	"So This Is Africa" (Col.)	8,000	High 1-17 "Her Man"	25,000
							Low 3-3-33 "20,000 Years in Sing Sing"	5,000
Palace	2,800	25c-40c	"Gabriel Over the White House" (MGM)	7,000	"Rasputin and the Empress" (MGM)	6,500	High 5-2 "Trader Horn"	22,000
							Low 3-3-33 "Clear All Wires"	3,500

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Kansas City								
Mainstreet	3,049	25c-40c	"No More Orchids" (Col.) (6 days)	4,500	"The Big Cage" (U.)	5,000	High 1-9-32 "Peach o' Reno"	25,500
							Low 3-7-33 "The Great Jasper" (Second week of straight film policy.)	4,000
Midland	4,000	25c	"Gabriel Over the White House" (MGM) (7 days and Sat. midnite show)	10,000	"Hallelujah, I'm a Bum" (U.A.) (7 days and Sat. midnite show)	8,000	High 1-5-33 "Strange Interlude"	30,000
							Low 12-8-32 "Man Against Woman"	6,000
Newman	2,000	25c-50c	"Pick Up" (Para.) (7 days and Sat. midnite show)	6,500	"Hard to Handle" (W.B.) (8 days and Sat. midnite show)	6,000	High 2-27-32 "Shanghai Express"	25,000
							Low 3-14-33 "King of the Jungle"	5,000
Uptown	2,000	25c-40c	"Grand Slam" (F. N.)	2,500	"The King's Vacation" (W.B.)	4,000	High 1-10 "Girl of the Golden West"	8,000
							Low 5-21-32 "Lena Rivers"	2,000
Los Angeles								
Loew's State	2,416	25c-40c	"Rasputin and the Empress" (MGM)	19,600	"The Big Drive" (First Div.)	11,800	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Paramount	3,596	25c-40c	"Pick Up" (Para.)	15,500	"From Hell to Heaven" (Para.)	13,000	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	25c-55c	"So This Is Africa" (Col.) and "Parole Girl" (Col.)	6,700	"Goona Goona" (First Div.) and "Past of Mary Holmes" (Radio) (2nd week)	5,600	.....	
W. B. Downtown	2,400	25c-50c	"42nd Street" (W. B.) (3rd week)	14,600	"42nd Street" (W. B.) (2nd week)	15,750	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
W. B. Western	2,400	25c-45c	"The Big Cage" (U.)	7,850	"Girl Missing" (W. B.)	6,300	.....	
Minneapolis								
Century	1,640	25c-40c	"The King's Vacation" (W. B.)	4,500	"Sailor's Luck" (Fox)	4,000	.....	
Lyric	1,238	25c-40c	"Lawyer Man" (W. B.)	2,000	"20,000 Years in Sing Sing" (F.N.)	3,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum	2,900	25c-50c	"Private Jones" (U.)	7,500	"Our Betters" (Radio)	6,000	.....	
State	2,300	25c-55c	"Rasputin and the Empress" (MGM)	7,500	"42nd Street" (W. B.)	7,000	High 1-2-32 "Sooky"	10,000
							Low 3-10-33 "King of the Jungle"	3,500
Montreal								
Capitol	2,547	25c-60c	"My Wife's Family" (British) and "The Lodger" (British)	9,500	"Topaze" (Radio) and "Lucky Devils" (Radio)	11,000	High 1-10 "Just Imagine"	18,000
							Low 12-23 "The Guardsman" and "The Tip Off"	8,000
Imperial	1,914	15c-50c	"L' Amoureuse Adventure" (French)	1,500	"Violette Imperiales" (French)	1,800	High 1-17 "Office Wife"	10,000
							Low 4-7-33 "L'Amoureuse Adventure"	1,500
Loew's	3,115	25c-75c	"Hard to Handle" (W. B.)	12,500	"Hot Pepper" (Fox)	13,000	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	25c-75c	"Rasputin and the Empress" (MGM)	13,000	"42nd Street" (W. B.)	12,500	High 4-2-32 "One Hour With You"	19,500
							Low 12-23-32 "Life Begins"	8,500
Princess	2,272	25c-60c	"Cynara" (U. A.) and "Say It With Flowers" (British)	8,000	"Flag Lieutenant" (British) and "It's a King" (British)	8,000	High 4-1 "City Lights"	22,500
							Low 12-23-32 "The Crusader" and "Hearts of Humanity"	6,000
New York								
Astor	1,120	55c-$2.20	"The White Sister" (MGM) (3rd week)	13,186	"The White Sister" (MGM) (2nd week)	14,257	High 1-2-32 "Hell Divers"	24,216
							Low 3-26-33 "The White Sister"	14,559
Cameo	549	25c-75c	"Potemkin" (Kinematrade)	3,200	"Voodoo" (Principal) and "Song of Life" (Tobis)	2,300	.....	
Capitol	4,700	35c-$1.65	"Gabriel Over the White House" (MGM)	52,534	"Rasputin and the Empress" (MGM)	41,301	High 1-9-32 "Mata Hari"	110,466
							Low 2-2-33 "Whistling in the Dark"	23,600
Mayfair	2,300	35c-85c	"M" (Foremco)	15,400	"State Trooper" (Col.)	8,800	High 12-12 "Frankenstein"	53,800
							Low 3-10-33 "Racetrack"	7,100
Palace	2,500	25c-75c	"King Kong" (Radio) (2nd week)	9,750	"King Kong" (Radio) (1st week)	13,500	.....	
Paramount	3,700	35c-99c	"Murders in the Zoo" (Para.) (6 days)	18,540	"Pick Up" (Para.)	34,600	High 2-7 "Finn and Hattie"	85,900
							Low 2-2-33 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Girl Missing" (W. B.)	9,000	"A Lady's Profession" (Para.)	13,500	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-85c	"Secrets" (U. A.) (3rd week)	14,780	"Secrets" (U. A.) (2nd week)	21,200	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
RKO Music Hall	5,945	35c-$1.65	"The Keyhole" (W. B.)	80,009	"Sweepings" (Radio)	88,811	.....	
RKO Roxy	3,700	35c-$1.65	"Pleasure Cruise" (Fox)	23,358	"Private Jones" (U.)	27,697	.....	
Roxy	6,200	25c-55c	"West of Singapore" (Monogram)	16,500	"Daring Daughters" (Tower)	16,200	High 1-1-32 "Delicious"	133,000
							Low 1-26-33 "Air Hostess"	9,100
Strand	3,000	25c-85c	"42nd Street" (W. B.) (4th week)	23,627	"42nd Street" (W. B.) (3rd week)	24,589	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Oklahoma City								
Capitol	1,200	10c-40c	"The Keyhole" (W. B.)	3,400	"The Great Jasper" (Radio)	3,100	High 2-7 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"	1,350
Criterion	1,700	10c-55c	"King Kong" (Radio)	6,500	"Rasputin and the Empress" (MGM)	5,600	High 2-21 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires"	1,800
Liberty	1,500	10c-35c	"Cohens and Kellys in Trouble" (U.) (4 days)	1,200	"Grand Slam" (F. N.) (3 days)	1,000	High 1-24 "Under Suspicion"	7,200
			"Humanity" (Fox) (3 days)	900	"Infernal Machine" (Fox) (4 days)	1,000	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"The Mind Reader" (F. N.) (6 days)	1,500	"Private Jones" (U.)	3,200	High 9-19 "Young As You Feel"	11,000
							Low 3-11-33 "Employees' Entrance"	1,400

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Coming... THE COLUMBIA MASTER PICTURE **BELOW *the* SE**

[THEATRE RECEIPTS--CONT'D]

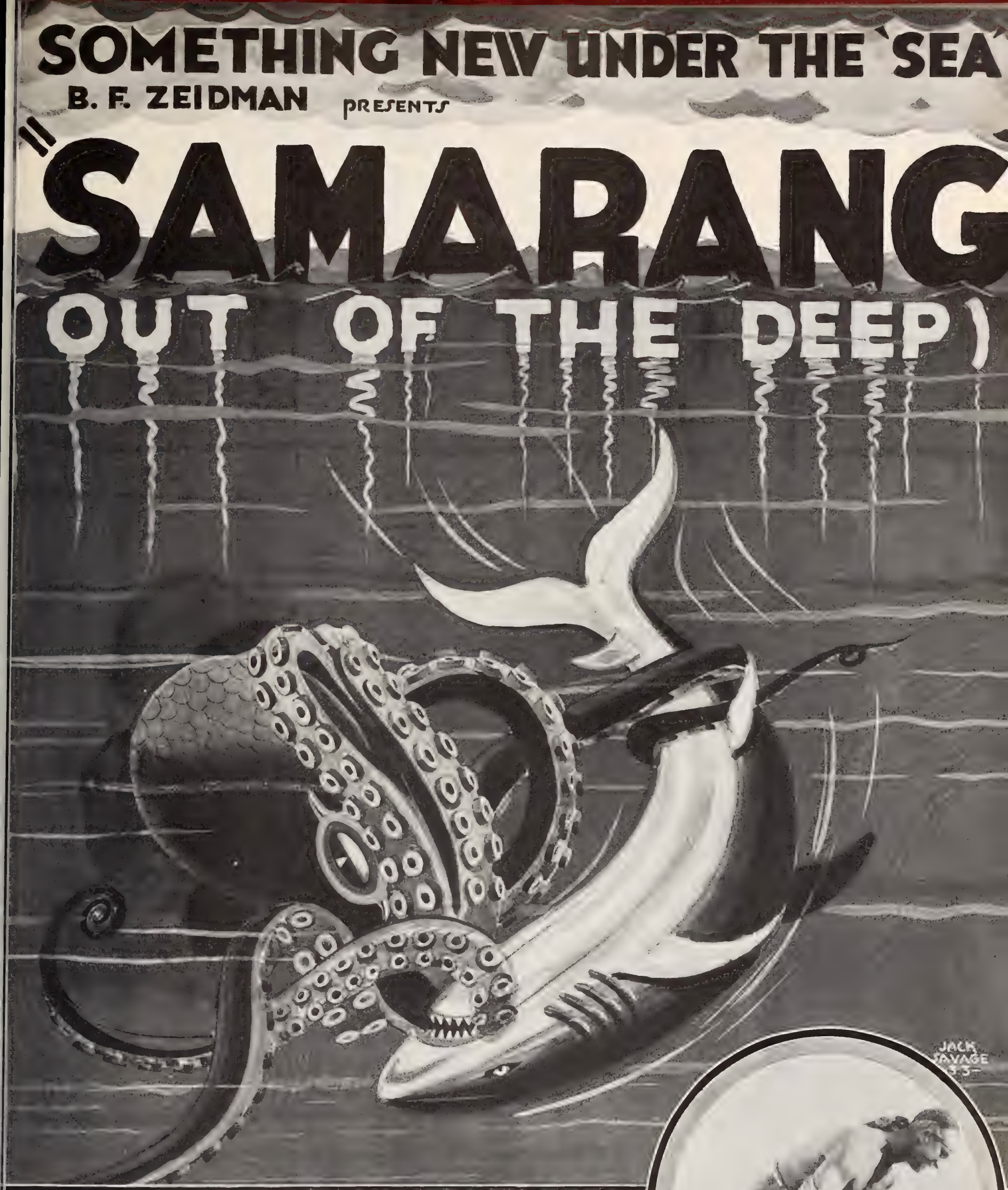
Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Omaha							
Orpheum	3,000	20c-40c	"Christopher Strong" (Radio) and "Lucky Devils" (Radio)	6,500	"The Big Cage" (U.) and "Past of Mary Holmes" (Radio)	7,250	High 2-14 "Cimarron" 25,550 Low 4-8-33 "Christopher Strong" and "Lucky Devils" 6,500
Paramount	2,900	25c-50c	"Gabriel Over the White House" (MGM)	7,750	"The Woman Accused" (Para.)	7,000	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
State	1,200	15c-25c	"The Death Kiss" (World Wide) (4 days) "Fast Workers" (MGM) (3 days)	900 750	"Secret of Madame Blanche" (MGM) (3 days) "Blondie Johnson" (F. N.) (3 days)	500 600	High 3-14 "Trader Horn" 10,000 Low 2-10-33 "The Devil Is Driving" and "The Intruder" 1,000
World	2,500	25c-40c	"Grand Slam" (F. N.) and "Sailor's Luck" (Fox)	6,500	"Hello, Everybody" (Para.) and "Hard to Handle" (W. B.)	5,500	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	25c-50c	"Rome Express" (U.) (4 days)	900	"Son-Daughter" (MGM) (6 days)	2,100	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	40c-55c	"Rasputin and the Empress" (MGM) (6 days)	13,500	"The Keyhole" (W. B.) (6 days)	11,500	
Earle	2,000	40c-66c	"Crime of the Century" (Para.) (6 days)	16,000	"What! No Beer!" (MGM) (6 days)	15,000	High 1-5-33 "Breach of Promise" 29,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	3,000	35c-75c	"Pleasure Cruise" (Fox) (6 days)	17,000	"Sailor's Luck" (Fox) (6 days)	17,000	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-50c	"42nd Street" (W. B.) (6 days)	7,700	"Clear All Wires" (MGM) (6 days)	4,200	High 5-2 "City Lights" 8,000 Low 3-23-33 "Air Hostess" 2,500
Keith's	2,000	15c-35c	"Racetrack" (World Wide) (6 days)	7,000	"Manhattan Tower" (Remington) (6 days)	7,500	High 1-30-32 "Arrowsmith" 27,000 Low 3-23-33 "Jungle Bride" 6,000
Stanley	3,700	40c-55c	"Our Betters" (Radio) (6 days)	10,500	"42nd Street" (W. B.) (4th week-6 days)	14,000	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	30c-55c	"Gabriel Over the White House" (MGM) (6 days)	9,300	"Men Must Fight" (MGM) (6 days)	6,000	High 3-21 "Last Parade" 16,500 Low 3-23-33 "Cohens and Kellys in Trouble" 5,500
Portland, Ore.							
Broadway	1,912	25c-40c	"Pick Up" (Para.)	6,200	"The Woman Accused" (Para.)	6,700	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Liberty	1,800	15c-25c	"Men Must Fight" (MGM)	2,000	"Luxury Liner" (Para.)	2,000	
Oriental	2,040	25c-35c	"The Keyhole" (W. B.)	2,300	"The Big Drive" (First Div.)	2,500	
RKO Orpheum	1,700	25c-55c	"Christopher Strong" (Radio)	4,800	"Cohens and Kellys in Trouble" (U.)	4,600	High 2-14 "Cimarron" 20,000 Low 3-17-33 "Great Jasper" 4,000
United Artists	945	25c-40c	"Rasputin and the Empress" (MGM) (2nd week)	6,400	"Rasputin and the Empress" (MGM) (1st week)	7,500	High 1-10 "Hell's Angels" 12,500 Low 3-10-33 "Madame Butterfly" 1,600
San Francisco							
Embassy	1,380	25c-50c	"Love Sins" (State Rights)	3,250	"Nagana" (U.) (9 days)	3,500	
Filmarte	1,400	25c-50c	"Waltz Paradise" (Foreign)	1,500	"Man Without a Name" (Foreign)	1,600	
Fox	4,600	25c	"Should a Woman Tell?" (Majestic) and "Speed Demon" (Col.)	15,500			High 1-3 "Lightning" 70,000 Low 4-7-33 "Should a Woman Tell?" and "Speed Demon" 15,500
Golden Gate	2,800	25c-65c	"Christopher Strong" (Radio)	12,500	"So This Is Africa" (Col.)	14,500	High 2-9-33 "The Mummy" 25,500 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-75c	"Gabriel Over the White House" (MGM)	18,000	"The King's Vacation" (W.B.)	9,500	High 1-9-32 "The Champ" 35,600 Low 3-31-33 "The King's Vacation" 9,500
St. Francis	1,435	25c-50c	"Whistling in the Dark" (MGM) and "Pleasure Cruise" (Fox)	6,000	"Hello, Everybody" (Para.) and "Humanity" (Fox)	6,000	
United Artists	1,200	25c-50c	"Secrets" (U. A.) (2nd week)	6,300	"Secrets" (U.A.) (1st week)	10,500	
Warfield	2,700	35c-90c	"Grand Slam" (F. N.) (1st week)	12,000	"Clear All Wires" (MGM)	14,000	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 4-6-33 "Grand Slam" 12,000
Seattle							
Blue Mouse	950	25c-50c	"The Big Drive" (First Div.) (2nd week)	3,000	"The Big Drive" (First Div.) (1st week)	5,000	
Fifth Avenue	2,750	25c-55c	"Gabriel Over the White House" (MGM)	7,500	"Men Must Fight" (MGM) and "A Lady's Profession" (Para.)	6,000	High 7-30-32 "Million Dollar Legs" 18,500 Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche" 5,000
Liberty	2,000	10c-25c	"Breach of Promise" (World Wide) and "A Man's Land" (Allied)	3,750	"Deception" (Col.) and "The Intruder" (Allied)	3,750	High 1-10 "The Lash" 11,500 Low 11-11-32 "Amazon Head Hunters" 3,000
Music Box	950	25c-50c	"42nd Street" (W. B.)	7,000	"Perfect Understanding" (U.A.) (6 days)	3,250	High 2-28 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3,000
Paramount	3,050	25c-55c	"Sailor's Luck" (Fox) and	4,500	"Grand Slam" (F. N.)	5,000	High 1-10 "Paid" 18,000 Low 4-8-33 "Sailor's Luck" and "Dangerously Yours" 4,500
Rex	1,500	15c-25c	"Dangerously Yours" (Fox) "Central Park" (F. N.)	2,750	"Lucky Devils" (Radio)	2,750	
Washington							
Columbia	1,232	25c-40c	"Infernal Machine" (Fox)	3,000	"Smoke Lightning" (Fox)	3,200	
Earle	2,323	25c-66c	"Girl Missing" (W. B.)	20,000	"The Keyhole" (W. B.)	18,500	
Fox	3,434	25c-66c	"Men Must Fight" (MGM)	19,500	"A Lady's Profession" (Para.)	22,000	
Loew's Palace	2,363	35c-55c	"Gabriel Over the White House" (MGM)	15,000	"Pick Up" (Para.)	12,500	
Metropolitan	1,600	25c-55c	"Sign of the Cross" (Para.) (2nd week)	5,200	"Sign of the Cross" (Para.) (1st week)	8,000	
Rialto	1,900	25c-55c	"Destination Unknown" (U.)	3,500	"Cohens and Kellys in Trouble" (U.) (8 days)	5,200	
RKO Keith's	1,832	25c-55c	"King Kong" (Radio) (2nd week)	6,500	"King Kong" (Radio) (1st week)	16,500	

SOMETHING NEW UNDER THE SEA

B. F. ZEIDMAN PRESENTS

"SAMARANG"

(OUT OF THE DEEP)



JACK SAVAGE '35



MONSTERS OF THE DEEP, SCREENED IN BATTLE FOR THE FIRST TIME!

DIRECTED BY WARD WING

ROMANCE? PLENTY OF THAT TOO. FILMED ENTIRELY IN MALAYSIA

STORY BY LORI BARA

B.F. ZEIDMAN PRODUCTIONS, LTD. BFZ

JENKINS' COLYUM

Omaha, Neb.

DEAR HERALD:

Hip, hip, hurrah! Old man Winter and old man Depression have been clinched in a deadly combat to a draw and both have been taken to the morgue and no friends have shown up to claim the bodies. Madam Prosperity has been riding with us in April Shower for the past week and hasn't asked us to stop at a filling station yet. With such company beside us, mudholes look like an oasis in a desert, therefore we repeat, Hip, hip, hurrah!

If you want to get a new outlook on life; if you want to forget your past troubles; if you want to see a bright rainbow of promise, just get in your car and drive to Platte valley here in Nebraska and see the green wheat fields, the farmers out turning over the black loam in preparation for the corn planting season, hear the robins singing in the trees, see the thousands and thousands of geese and ducks feeding in the corn fields and wheat fields, and there will come to you a new joy, a new sensation and a new resolve to stop kicking because it would only contain 3.2%.

Madam Prosperity says she is going to ride with us as long as we stick strictly to the truth and drink nothing that doesn't bear the stamp of government approval. This delightful lady claims to be a lineal descendant of Thomas Jefferson, and we told her if her ancestor was half as nice as she, he must have been quite a guy, but unfortunately we had never heard of him before. To this she replied, "Well, 'where ignorance is bliss 'tis folly to be wise.'"

▽

A very delightful lady came up to us in the lobby of the hotel yesterday and said: "Say, Vagabond, if you don't write the HERALD and insist upon them publishing your picture at the head of your colyum I am going to refuse to allow my husband to bring that magazine in the house."

And we said to her: "Well, dear lady, modesty forbids us to say that in a beauty contest Clark Gable, Richard Dix or Lyle Talbot couldn't get to the quarter pole with us, and we realize that the feminine demand is so great for a reproduction of our profile on that important colyum that if published it would enhance the importance of that magazine beyond all calculations, yet you must remember that the government imposes certain restrictions beyond which a publication dare not go. And you must also take into account that your constant association with your husband, Heinie Novitsky, has so prejudiced your mind against homely guys that it is easy for you to see 'beauty unadorned' even in a Vagabond.

▽

Walt Bradley at Neligh says his business has increased about 10 per cent since the bank holiday. Charley Marks at Albion says the same thing. Hop Peterson at Genoa was down on the Loupe river fishing when we called, but Ma Peterson thinks that with a ten per cent increase in business, together with Hop's catch of catfish, they will be able to worry through until the pumpkin pie season opens.

▽

Jack Riggs of Central City says that if the sheriff will attend to his own business and not monkey around his theatre so much he can make a 10 per cent increase meet film expenses if the exchanges will have a heart (which he doubts if they do).

▽

Harry Schiller of the Island theatre at Grand Island was recovering from a very serious illness when we called. His scenic artist and decorators were busy putting the Island in shape for a home talent pageant and things were pretty lively all around the place. Harry is of the impression that we are nearing that much-talked-of "corner" and he hopes that we are soon to round the curve.

R. R. Blank is the manager of the Capitol theatre, which we understand was recently taken over from Publix by the A. H. Blank enterprises. R. R. had recently come there from Los Angeles, where he was connected with the industry in various capacities for some time. Mrs. Blank is a graduate of the Central Indiana college at Danville, where Kate Huron, our old mathematics teacher, used to try to get us to add up 2 and 2 and get a result of 4.

▽

M. H. Garvin of the Rivoli theatre at Hastings wasn't sure whether he would be managing the theatre long or not, as 50 per cent belonged to Publix and 50 per cent to Monroe and Garvin.

S. Reif of the Cornhusker theatre at Hastings thinks that to try to run a theatre without the aid of the HERALD would be about as pleasant as trying to pull a back molar with a canthook. His judgment is that the HERALD is an anesthetic that all sick operators should keep in the house handy for all occasions. Our experience has proven that many an operator has sunk for the lack of this household remedy. Moral: There should be no argument when we call on you.

▽

According to Harold Schoonover of the Mazda theatre at Aurora, that town is about to go back to the government. Every bank is closed with no immediate prospects for reopening. When the bank holiday was ordered Harold says he was caught with only $1.35 in cash and he had to go to his kid's bank to get money enough to lift his film, so things are not looking quite so rosy for Harold. But there's a boy they can't keep down. He may go down in one place but he will bob up in another. He reminds us of a mudhen in that way—you never know where they will bob up next. We'll betcha he whips this depression out before the ninth round. The evidence for this is that he renewed his subscription to the HERALD, which is a knock-out blow every time.

▽

In giving to the screen Walter Huston in "Gabriel Over the Whitehouse" Metro-Goldwyn-Mayer has contributed immeasurably to public confidence in picture entertainment, something that has been waning for some time.

Seldom have we seen a picture that combines all the elements of entertainment as this one does.

J. C. JENKINS
The Herald's Vagabond Colyumnist

SIGNED . . .

Columbia

Lottie Lee, designer, Roy Davidson, technical expert, and Fay Wray, player, given contracts. . . . Ward Bond, Dick Alexander, Louis Natheaux and Alf James added to "The Fighting Code." . . . Frank Albertson, Arthur Pierson and Jessie Ralph assigned to "Ann Carver's Profession." . . . Bryant Washburn, Edwin Maxwell, Gertrude Michael and Matt McHugh signed for "Night of Terror." . . . Mary Frey and George Meeker engaged for "He Lived to Kill." . . . Claire Dodd joins "Rules for Wives." . . . Diane Sinclair given role in "Grass Valley." . . . Bebe Daniels, Randolph Scott, Muriel Kirkland and Sidney Blackmer signed for "Cocktail Hour." . . .

▽

Fox

Lilian Harvey and Henry Garat in untitled picture. . . . Janet Gaynor given new contract. . . . Royer, fashion designer, engaged. . . . J. Farrell Macdonald and Helen Vinson added to "The Power and the Glory." . . . Raul Roulien, Edna May Oliver and Herbert Mundin join "It's Great to Be Alive." . . . Elissa Landi in "Dressmaker." . . . Leslie Howard and Heather Angel sign for "Berkeley Square." . . .

▽

MGM

May Robson, Lionel Barrymore, Jean Harlow, Mae Clarke, Frank Morgan, Jack Pearl, Lew Brown and Ray Henderson given contracts. . . . Edmund Goulding to direct "The Hollywood Revue of 1933." . . . Mervyn LeRoy to direct "Tugboat Annie." . . . Helen Hayes in "Night Flight." . . .

▽

Paramount

Harold Hurley named associate producer. . . . William Beaudine and Ralph Murphy given directorial contracts. . . . Mary MacLaren added to "International House." . . . Mary Carlisle, Mary Korman and Virginia Frayser join "College Humor." . . . Mary Astor, Donald Cook, Edward Arnold and Gilda Storm sign for "Jennie Gerhardt." . . . Edmund Lowe and Wynne Gibson engaged for "On Probation." . . .

▽

RKO Radio

Edgar Kennedy signed for six "Average Man" Comedies. . . . Kenneth Macgowan, associate producer, Mark Sandrich, director, and Harry Sweet, director-actor, given new contracts. . . . Frank Reicher in "Jamboree." . . . Hope Crews and Eric Linden added to "The Silver Cord." . . . Joel McCrea and Dorothy Jordan assigned to "Rafter Romance." . . . Dolores Del Rio and Joel McCrea in "Modesta." . . . Ann Harding assigned to "Prelude to Love." . . . Karen Morley signed for "Ad Man." . . . John Barrymore in "A Fugitive from Glory." . . .

▽

United Artists

Stuart Erwin and Jimmy Durante signed for "Joe Palooka." . . .

▽

Universal

Mabel Marden and Hugh Enfield given contracts. . . . Tom Tyler engaged for "Phantom of the Air." . . . Ken Maynard is signed for "King of the Arena." . . . Slim Summerville and Zasu Pitts assigned to an untitled picture. . . .

▽

Warner-First National

"The Adopted Father" changed to "The Workingman." . . . William Powell and Jean Muir given contracts. . . . Helen Chandler signed for "Goodbye Again." . . . Ray McCarey and Harry Crosley, directors, and Al Woods, writer, join Brooklyn studio staff. . . . Picken Sisters, Scott Moore and Charles and Grace Herbert in "20,000 Cheers for the Chain Gang," Roy Mack directing. . . .

WHAT THE PICTURE DID FOR ME

In this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Allied

THE STOKER: Monte Blue—good picture and pleased those who came, but title no good as drawing card for small town patronage. Business off account hard times here. Running time, 70 minues.—Amuzu Theatre, Inman, S. C. Small town patronage.

Chesterfield

KING MURDER: Dorothy Revier, Don Alvarado—Another story down; who killed cock robin Lane. Looking in the right side of things this is a fair picture but the public is fed up on murder (figure it out) mysteries. The sooner the producers put out more dominant selling features the sooner business will begin its upward trend. Played Mar. 29-30. Running time, 67 minutes. Wm. Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

STRANGE PEOPLE: John Darrow, Gloria Shea—Good murder mystery capably directed so that drama suspense and surprising development occur. The film contrives to be interesting and amusing in parts. The mystery and suspense is gradually built up to keep the patrons' interest until the climax. Booking offices are overcrowded with this type of entertainment and it should be banned for a spell as it fails to arouse interest of the people. Played Mar. 27-28. Running time, 65 minutes.—Wm. Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

Columbia

AMERICAN MADNESS: Walter Huston—played this right in the midst of the bank holiday, so you can realize what the receipts were. An other time this would have been a wonderful picture, but in spite of the timeliness of the subject we drew less than average business. Played Mar. 13-14. Running time 76 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

CHILD OF MANHATTAN: Nancy Carroll, John Boles—Here's a Columbia picture with drawing power. Don't be afraid of it and give it your best playing time. It built up every day with us.—C. L. Niles, Grand Theatre, Anamosa, Iowa. General patronage.

THE FIGHTING FOOL: Tim McCoy—Fine Western. Columbia Westerns are good. They certainly fill the bill for a midweek program. Running time, 57 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

FIGHTING FOR JUSTICE: Tim McCoy, Joyce Compton—A very good Western. Gave good satisfaction to the Western fans.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

FORBIDDEN TRAIL: Barbara Weeks—A comedy western that will please all. C. L. Niles, Grand Theatre, Anamosa, Iowa. General patronage.

THE NIGHT MAYOR: Lee Tracy, Evalyn Knapp—Pleased a good crowd on bargain night. Running time, 72 minutes.Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

THE NIGHT MAYOR: Lee Tracy, Evalyn Knapp—Clever little picture that got by fairly well. Played Mar. 22-23.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

NO MORE ORCHIDS: Carole Lombard, Lyle Talbot—Very nice little picture. The gowns worn by Miss Lombard pleased the ladies. Running time, 74 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SO THIS IS AFRICA: Wheeler & Woolsey—Where are we headed? If pictures like this one and "She Done Him Wrong" are to be what small town exhibitors are to offer their patrons in 1933 and 34 we might as well close up and quit now, for a few more like this one and we will lose our Sunday shows and have local censorship. These might be hot shows in the big towns but they mean nothing but trouble for us small town theatre owners. A few more like this one and we will have Federal censorship and even the mighty Hays office will not be able to block it. Unless you can get away with murder do not show this on Sunday. It's rotten. Played Mar. 28-29. Running time, 70 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SPEED DEMON: William Collier, Jr., Joan Marsh. Dandy action picture. This is the type of picture my patrons want. They sure ate this one up. Running time, 65 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

STATE TROOPER: Regis Toomey, Evalyn Knapp—A great Saturday show. They will eat it up. C. L. Niles, Grand Theatre, Anamosa, Iowa. General patronage.

THE SUNDOWN RIDER: Buck Jones—Had many to tell me they thought it one of the best Westerns they ever saw. There certainly is something doing every minute. Drew average business. Played Mar. 29-30.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THAT'S MY BOY: Richard Cromwell, Dorothy Jordan—As fine a picture as you could wish for and Columbia sells their product at a price the exhibitor can pay. Drew good. Running time, 71 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

VANITY STREET: Charles Bickford, Helen Chandler—Average program picture that pleased about 50%. Very good acting, but not up to Columbia's average. Played Mar. 8-9. Running time, 67 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

First National

FRISCO JENNY: Ruth Chatterton—The best Chatterton picture since "Madame X." The story covers the time before the San Francisco earthquake up to the present, with some thrilling scenes of the great catastrophe. It's dramatic, but not overdone and builds up to an ending that will bring forth the handkerchiefs, and plenty of raves for this star's brilliant performance. Business above average. Not for the children. Played Mar. 15-16. Running time, 76 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

THE MIND READER: Warren William, Constance Cummings—Psychic faker exposed. Chandra, the mind reader, is brilliantly characterized by Warren William, who rises another step towards the top of his dramatic career. Attractive and capable Constance Cummings serves well in the romantic termination with Allen Jenkins and others in fine support. This picture teaches an inspiring and effective lesson to people who have acquired the habit of visiting fortune tellers and is also satisfying entertainment at the same time. Credit due to First National for a good deed and a good picture. Will please all comers. Played Apr. 3-4-5. Running time, 70 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

SILVER DOLLAR: Edward G. Robinson—Really there was nothing much to this one unless one was familiar with the Tabor mess in Colorado. They would give this one the go-by. Poorly acted and nothing to entertain the masses. Many walked out. This with a little pains could have been made into a good audience picture, one that would please.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

THREE ON A MATCH: Warren William, Joan Blondell. A very entertaining picture, splendid cast and a good story. Gave good satisfaction here. Played Mar. 21-22.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

THREE ON A MATCH: Joan Blondell, Warren William, Bette Davis—Another surprise picture from First National, the kind that sends the patrons out satisfied, which is a lot more than can be said of some of the so called "specials." Entertaining story, splendid acting by a cast that features big names, this pulled above average and pleased. You can stand in the lobby and bid your patrons "good night" when you play this one. Played Mar. 22-23. Running time, 64 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

Fox

FACE IN THE SKY: Marion Nixon, Spencer Tracy—This cute and very satisfactory little picture didn't show to nearly as many people as it should have. Played Mar. 26-27.—Elaine S. Furlong, Star Theatre, Heppner, Ore.—Small town patronage.

THE FIRST YEAR: Janet Gaynor, Charles Farrell—A nice picture, liked by all who saw it. Played Mar. 2-3-4. Running time, 80 minutes.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. General patronage.

ME AND MY GAL: Joan Bennett, Spencer Tracy—This is a good picture for the masses and with one exception the wise-cracks were all in fun and clean. One scene. where he lays on the couch with Joan and speaks his thoughts, was raw when he says: "I guess I'll pull the lights out and give her the works." The house roared, evidently they liked it. Played Mar. 28-29-30.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett—A rough and ready comedy drama that has its moments, and at times seems to show promise of getting somewhere but never reaches there, and when it's all over you have the feeling that it was just another little program picture with detectives and bad bank robbers all mixed up with the wise cracks of Tracy and Bennett. We ran it on Sunday and Monday and were sorry, as it drew very poor on these days. Played Mar. 26-27. Running time, 78 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

ROBBERS' ROOST: George O'Brien, Maureen O'Sullivan—A good action Western that Fox charged us four times the regular rental of a Western for, and it drew only what any cheap Western would have brought in. It has come to the place now where a Western is a Western and they do not care much who plays it. This one is above the average in everything except box office drawing power. Played Mr. 25. Running time, 60 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SECOND HAND WIFE: Sally Eilers, Ralph Bellamy—Well made picture from Kathleen Norris' novel. Drew a little extra business. Played Mar. 24-25.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SECOND HAND WIFE: Sally Eilers, Ralph Bellany—A fair programmer. This picture was put on with a 2 for 1 coupon in news ads and therefore we got more than film rental in the middle of the week. Played Mar. 21-22-23.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Not the type of story popular with our patrons and this team fails to draw for us any longer, so between the two, we did a very poor business. However, if your patrons enjoy "goody goody" drama, then you should do business with this, for it is that type of story. Good, clean, family entertainment, but too old fashioned for our patrons, who thought it rather funny and treated it accordingly. Played Mar. 12-13-14. Running time, 75 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

TOO BUSY TO WORK: Will Rogers—Oh gee why can't we have one picture a week like this one? I enjoyed it. It pleased everyone, and drew a good deal over average business. Not Rogers' best, but better by far than the average program picture, by a great majority. Played Mr. 27-28. Running time, 78 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

WILD GIRL: Charles Farrell, Joan Bennett, Ralph Bellamy—Very good. Drew better than average.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

Headline

A PRIVATE SCANDAL: Lloyd Hughes, Marian Nixon—A very good entertaining picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Majestic

OUTLAW JUSTICE: Jack Hoxie, Dorothy Gulliver—Ordinary western material with its usual array of riding, fighting, shooting and stealing. Hoxie is getting old but still remembered by enough western fans to produce a sizable audience. Gulliver sadly miscast in this one. Too many westerns produced on the same location with the same background from

house to barn and a change of scenery would do justice. Played Mar. 31-Apr. 1. Running time, 55 minutes.—William Dahb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

THE PHANTOM EXPRESS: Sally Blane, William Collier, Jr.—A railroad melodrama with a moderate amount of laughs and thrills. Fine performances rendered by Farrell Macdonald, Sally Blane, William Collier, Jr., and Hobart Bosworth, who fit their individual roles to perfection. This undoubtedly is the best independent action picture to date. The only criticism on this as usual is bad sound. Good end of week program. Played Mar. 22-23. Running time, 64 minutes.—Wm. Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

Mayfair

HER MAD NIGHT: Irene Rich—First Mayfair we have used. If balance is as good as this one we want them all. Exhibitor can't go wrong to book "Her Mad Night." Played Apr. 2-3-4. Running time, 67 minutes.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

MGM

HUDDLE: Ramon Novarro, Madge Evans—This picture was substituted for us in place of "Fu Manchu" and it turned out to be a wise move. It is better to run a good old picture than a rotten new one. My experience in this case proved knockout. Henry Armetta was a scream in this. Business very good. Played Mar. 3-4.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

KONGO: Walter Huston—People don't want to pay their good money to see such trash. I myself was disgusted with the picture. It is too gruesome to be put before the public's eyes. What has happened to our censor boards, to allow such as this to go through? It drew average business, but all who saw it were disappointed. Played Mar. 17-18. Running time, 86 minutes.—Edward Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

PAYMENT DEFERRED: Charles Laughton, Maureen O'Sullivan—This picture gave about 50% satisfaction. Great acting by the whole cast but something about the story did not draw or please them all.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—A beautiful picture that pleased about 100%. Good for any day or town. Played Mar. 13-14-15. Running time, 100 minutes.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. General patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—One of the finest pictures ever produced. It will do any house good to play it. Just restores confidence and makes them say: well, it was a good one. A big story with a big thought and real acting. Don't miss it, brother. **Maybe never** another one as good for years.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

Paramount

THE BIG BROADCAST: Stuart Erwin, Bing Crosby—An excellent picture for small town patronage. This drew extra business, and can be exploited to the limit. Very weak story, but the radio stars are all that the customers want to see anyway. Played Feb. 27-28. Running time, 80 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

CRIME OF THE CENTURY: Jean Hersholt, Frances Dee—Entertaining mystery drama with some new angles. Free of sex. Pleased. Played Mar. 26-27.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

THE DEVIL IS DRIVING: Edmund Lowe, Wynne Gibson—Excellent. Played during a bad streak of weather so had a poor crowd, but it's a good picture and should do business. Running time, 70 minutes. —Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

THE DEVIL IS DRIVING: Edmund Lowe, Wynne Gibson—Good title, good picture and drew better than average. Makes a splendid Saturday picture and is different from usual run. Lowe is quite a favorite here, and he is very, very good in this. Played Apr. 1. Running time, 70 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

EVENINGS FOR SALE: Herbert Marshall, Sari Maritza, Charles Ruggles—Drew a big business. Very good picture. Running time, 65 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

A FAREWELL TO ARMS: Helen Hayes, Gary Cooper—A very good production but did not do business. Do not think good for small town. Played Mar. 16-17-18. Running time, 80 minutes.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. General patronage.

GUILTY AS HELL: Edmund Lowe, Victor McLaglen—Played on Saturday and just enough action to please the small town patronage. I wish we would have more of this type of picture, and less of the sob stuff. Played Mar. 10-11. Running time, 80 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

HE LEARNED ABOUT WOMEN: Stuart Erwin, Allison Skipworth—Good comedy. Stuart Erwin is well liked. Result a good business. Running time, 70 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

HORSE FEATHERS: Marx Brothers—It was the first time these stars had ever been here. We had a lot of curious customers, and all were pleased. The entire picture was nonsense, but who cares? That is what people need and want. Drew average business and pleased nearly 100%. Played Mar. 20-21. Running time, 68 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

IF I HAD A MILLION: All star—Entertaining, well made drama that pleased. Paramount used a host of their best stars in this episodic story. Played Mar. 31.-Apr. 1.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

IF I HAD A MILLION: All star—Here's tragedy, heart appeal, drama and comedy all wrapped up in a nifty package and stamped "entertainment." A picture that is certainly different, so different that inferior direction might easily have ruined it. As it is, it turned out to be a production that presents its varied stories smoothly, with splendid contrasts. Pulled far above average for us and pleased nearly everyone. Played Mar. 17-18. Running time, 86 minutess.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

ISLAND OF LOST SOULS: Charles Laughton, Richard Arlen—One of the weirdest pictures I ever presented. Did not draw as well as it should have but seemed to please the ones that came. Running time, 70 minutes. Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

KING OF THE JUNGLE: Frances Dee, Buster Crabbe—An excellent picture that should get money. —C. L. Niles, Grand Theatre, Anamosa, Iowa. General patronage.

MADAME BUTTERFLY: Sylvia Sidney, Cary Grant—Fair picture. Did not do the business. Chinese pictures do not go for me and this one was no exception. Running time, 88 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MYSTERIOUS RIDER: Kent Taylor—This is the best western picture I have ever seen. Many of my regular patrons who saw it and who don't usually care for western pictures, backed me up on the statement. The story, acting and photography is fine. Here's hoping that Paramount can get out of the banks, and give us more of the better class picture. Played Mar. 22-23. Running time, 70 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

BACK ON THE PORCH AWAITING THE HERALD

R. W. Hickman of the Lyric Theatre at Greenville, Ill., has brought his old rocking chair out on the veranda again, now that "What the Picture Did for Me" has returned. Says R. W.:

"I have always considered the Motion Picture Herald the greatest publication of them all, but after you discontinued "What the Picture Did for Me" department a few years back, I sorter lost interest in it, that is, I quit sitting out on the front porch waiting for each issue to be delivered. However, since that is now all past, I want to congratulate you for re-establishing this department again.

"I have already recognized many familiar names from reports already sent in by exhibitors throughout the country, especially those from Joe Hewitt, Robinson, Ill., and my old friend Steve Farrar at Harrisburg, Ill. You can always bank on reports from those two exhibitors as perfectly reliable.

"Hoping the exhibitors will take advantage of this new department of the Herald by sending in correct reports, and with best wishes for your continued success."

NO MAN OF HER OWN: Clark Gable, Carole Lombard—This one has nearly everything to spell entertainment, yet with all that it is not a big picture, and certainly not a "Special." The story will appeal to women more than to men and if Gable is particularly well liked by your women patrons, his work will please. Lombard and Mackaill do well with their roles and the whole production is typical of Paramount's careful attention to sets, sound and lighting. Business poor. Played Mar. 29-30. Running time, 80 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

NO MAN OF HER OWN: Clark Gable, Carole Lombard—A woman's picture. They all turned out to see Clark as usual. It really has some pulling power and pleases as well.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THE PHANTOM PRESIDENT: George M. Cohan, Claudette Colbert—Musical comedy extravaganza type that was extremely well done. Played Mar. 6-7.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TROUBLE IN PARADISE: Miriam Hopkins, Herbert Marshall, Kay Francis—Starting out with a gondolier's song in Venice and ending up in "gay Paree" we think this is one of Paramount's best. It has some tuneful music, clever situations, smart dialogue, beautiful clothes, delightful comedy and superb acting. It is mainly a woman's picture and our matinee proved the best we've had this year. Played Feb. 13-14. Running time, 73 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

UNDER COVER MAN: George Raft, Nancy Carroll—An excellent picture but for some reason or other did no business.—C. L. Niles, Grand Theatre, Anamosa, Iowa. General patronage.

UNDER COVER MAN: George Raft, Nancy Carroll—When George Raft and Lew Cody are in a picture one can expect some tense moments and one will not be disappointed in this picture. It makes a good Saturday night picture. We cannot judge its real drawing power on account of present banking conditions. Played Mar. 3-4. Running time, 74 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WILD HORSE MESA: Randolph Scott—Typical Zane Grey story, nicely produced. Pictures of this type are not popular with our patrons, but on a double bill, this got by better than usual. Played Mar. 22-23. Running time, 60 minutes. M. R. Harrington, State Theatre, Portland, Ore. General patronage.

RKO

ANIMAL KINGDOM: Ann Harding, Leslie Howard—Opinions of all kinds on this picture. Not nearly so popular as we had hoped and didn't draw much. Played Mar. 28-29-30.—Elaine S. Furlong, Star Theatre, Heppner, Ode. Small town patronage.

ANIMAL KINGDOM: Leslie Howard, Ann Harding—This picture is too talkative and sophisticated for the general public in small communities. Played Feb. 28-Mar. 1-2.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

ANIMAL KINGDOM: Ann Harding, Leslie Howard—How this production will go over for you will depend on what type of patrons make up your audiences. If they must have a picture that is very obvious in dialogue, action and story, then this will fall short of their idea of entertainment. However, if they like to exercise their imagination in surmising the situations, appreciate dialogue that is packed with meaning and necessitates close listening to catch, characters that are commonly unknown to the average patron and a type of acting necessary to play such characters that is far removed from ordinary screen work, then you can offer this and be sure it will please. In our case, our patrons were loud in their praises for this picture and business was far above average. Did not please all, but the greater part were satisfied. Played Mar. 19-20-21. Running time, 86 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

GHOST VALLEY: Tom Keene—Drew good and pleased.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

GIRL CRAZY: Wheeler and Woolsey—A little late in playing this one but take it from me, it's a whizz. Best comedy this popular team ever made. Simply a riot of laughs. A poor stick indeed that wouldn't enjoy this one. Every character perfect? We thought so.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

THE HALF NAKED TRUTH: Lee Tracy, Lupe Velez—Drew above average crowd. Some of the men saw it twice. Favorable comments. Played Mar. 21-22-23.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

THE HALF NAKED TRUTH: Lee Tracy, Lupe Velez—Tracy is just about the whole show. This is not a big picture, but it is above the program class and the Tracy fans (and who isn't) will like it. There are plenty of laughs, some good singing and dancing by Velez and a clever bit toward the end, where every sound from a riveter's hammer to a squeaky chair has its counterpart in some familiar carnival music or noise. Business below average. Played Mar. 26-27-28. Running time, 78 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

MEN OF AMERICA: Chic Sale, Bill Boyd—A

Western gangster mixup that does not please the Western fans. We had plenty of kicks on this one, and it drew very poor business. If RKO don't hurry up and give us "King Kong" or some other box office attraction we are going to go broke trying to run their weak attractions. We have not had a box office picture from RKO this year. Have had several good pictures but they were not box office. Someone had better get busy on the RKO lot and give us what we expected when we signed up. Played Mar. 24. Running time, 70 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE PENGUIN POOL MURDER: Edna May Oliver, James Gleason—One swell comedy-mystery picture. Will keep your patrons guessing right up to the last minute, and laughing most of the time at Miss Oliver and Jimmy Gleason, as they seek to unravel the murder mystery. Settings in aquarium maintain the spooky atmosphere, which is never overdone. O. K. for kids. Business average. Played Mar. 24-25. Running time, 69 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

THE SPORT PARADE: Joel McCrea—Entertaining picture of the program class. Moves fast and holds interest. Obvious use of newsreel shots in several sequences noted. O. K. for the kids. Played Mar. 18 (midnight). Running time, 65 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

THIRTEEN WOMEN: Ricardo Cortez, Irene Dunne—Unusual story, too unpleasant to make this picture very entertaining. Those who have read Tiffany Thayer's book will know what to expect and be prepared. Others with strong nerves will stay to the last fade-out, but there will be plenty who will walk out on it. Played Mar. 24. Running time, 73 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

TOPAZE: John Barrymore, Myrna Loy—Well produced drama that pleased. Barrymore's work splendid. Not much for kids, although nothing objectionable. Played Apr. 2-3.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

United Artists

WHITE ZOMBIE: Bela Lugosi—After reading what other exhibitors said about it, I was skeptical, so I wrote my ad as follows: "Should we or should we not show "White Zombie" with Bela Lugosi? We were advised not to. You be the judge after seeing it. Today at the Crescent Theatre," etc. Good picture of its kind. Drew well. Played Mar. 19-20-21.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

Universal

BACK STREET: Irene Dunne, John Boles—A good cast and a good picture but no business. Patrons said too depressing. Played Mar. 23-24-25. Running time, 84 minutes.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. General patronage.

BACK STREET: Irene Dunne, John Boles—Any exhibitor who has passed this up is cheating his patrons out of something really good. It is a picture that people tell their friends about. Played Mar. 20-21.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DESTINATION UNKNOWN: Ralph Bellamy, Pat O'Brien—No one seemed to care for this one. Most seemed not to know what it was all about. Business didn't decrease much, however. Played Mar. 24-25.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

FLAMING GUNS: Tom Mix, Ruth Hall—Good Western picture material from story by Peter B. Kyne with necessary action, laugh and thrills. Some of the scenes were made in cattle country in the vicinity of Mt. Whitney. Heading the cast and handling the romantic side of the story are Tom Mix and Ruth Hall while William Farnum takes the decidedly funny side with a nice performance. Entertainment for the oldster who still likes Westerns. Played Mar. 24-25. Running time, 55 minutes.—Wm. Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

LAUGHTER IN HELL: Pat O'Brien, Gloria Stuart—A prison horror picture. The acting fine, story favorable. Some liked it, others walked out on it, and there you are.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

THE MUMMY: Boris Karloff, Zita Johann—We put this on a Fri.-Sat. with a Western and it seemed to please that way. However, I do not believe that it would have stood up well on a single feature bill. Played Mar. 24-25.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

NAGANA: Tala Birell, Melvyn Douglas—This is a good picture of the kind but did not draw as the people are fed up on animal and flower pictures. They want to laugh once more. Played Mar. 26-27.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

NAGANA: Tala Birell, Melvyn Douglas—A great big lot of entertainment. Different from ordinary stories. Should go over in most any theatre.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

GET YOU BUSY, SAYS THATCHER

William Thatcher of the Royal theatre at Salina, Kan., has a good thought which we're happy to pass along. Here's his suggestion:

"We are playing some pictures that we never see a report on. Wish you would get some of the exhibitors busy and get them to report in 'What the Picture Did for Me.'

"On all the good and big pictures we get the reports. But on a lot of others ones we never see a report. Tell them to do their stuff.

"More of you exhibitors get busy and send in reports. Do it now."

There's a regular appeal from a regular exhibitor. Now if we should tell you at this moment the actual number of reports that have been printed since the Department went into action, you'd be agreeably surprised. But that doesn't alter the fact that Bill Thatcher is dead to rights when he urges a larger number of reports from a larger number of exhibitors. The Department is showing a healthful growth, entirely under its own steam, and it will continue to be the exhibitors' own. So when a faithful like Thatcher comes to bat with such a challenge, we pass it on to all you readers.

THE OLD DARK HOUSE: Boris Karloff—It would be just another horror picture if your patrons are fed up on that type. We had had very few so this went over very well. Each and every character in it does an excellent piece of acting and it is intensely interesting. Played Mar. 27-28.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Warner

HARD TO HANDLE: James Cagney—This picture seemed to please fairly well. Played Mar. 26-27.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

World Wide

THE CROOKED CIRCLE: Ben Lyon, Irene Purcell—A very good Saturday show.—C. L. Niles, Grand Theatre, Anamosa, Iowa. General patronage.

DYNAMITE RANCH: Ken Maynard—This is an excellent Saturday night, above the average Western. A fake train robbery that turns out to be the real thing gives it an auspicious start. A modern story set around a millionaire's beautiful ranch house, a costume ball, an exciting race all go to make it extra good. Drew fair. Played Mar. 24-25.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THE MAN CALLED BACK: Doris Kenyon, Conrad Nagel—A slow-moving but interesting story laid in a South Sea Island and in England. Well produced and well acted but had no drawing power.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WHISTLIN' DAN: Ken Maynard—The kids simply went wild over this one. I've never heard nor seen them enjoy a Ken Maynard more than they did this one. The Western-liking grown-ups also thought it good. Joy Zellis' dancing made a colorful bit.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Short Features

Columbia

BLUE RHYTHM: Mickey Mouse cartoon—Some of the "hottest" music I have ever heard for many a day. How that mouse can play "The St. Louis Blues" on the clarinet, just like Ted Lewis. Running time, 7 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

SHAVE IT WITH MUSIC: Lambs Gambol—Fred Stone walks away with the show. Swell music and some mighty good comedy. Running time, 18 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

SNOW TIME: Silly Symphonies cartoon—A Silly Symphonic reissue that will stand up with any of these.—C. L. Niles, Grand Theatre, Anamosa, Iowa. General patronage.

Educational

TORCHY RAISES AUNTIE: Ray Cooke—A very good comedy. That Ray Cooke always puts out good rib-ticklers. Some very good music in it too. Running time, 20 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

MGM

THE GOAL RUSH: Flip the Frog cartoon—An average cartoon. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

HOLLYWOOD PREMIERE: Musical Revue—Very pretty. Two reel colored subject. Lot of good acting in this. Some not so good.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

HOT SPOT: Taxi Boys—Punk. That slim guy gives one the jitters.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

OVER THE COUNTER: The best revue I have shown. Good color, good recording and everything about it is good. When you play it step on the advertising as it will not disappoint you or the customers. Running time, 17 minutes.—W. T. Bigges, Adair Theatre, Adair, Iowa. General patronage.

OVER THE COUNTER: Beautiful color, dancing, singing, but plenty of unnecessary scenes that are really vulgar. Two little kids put on a dance that is fine.—J. J. Hoffman, Plainview, Neb. General patronage.

SCRAM: Laurel and Hardy—Up to the average for this team, but their gags are getting tiresome. Most of the laughs in this one are packed in the last five minutes and they're rough, but funny. Running time, 21 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

SEA SPIDERS: Oddity Series—Splendid reel showing the hazards of pearl diving in the South Seas. Beautiful photography and thrilling incidents.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

THEIR FIRST MISTAKE: Laurel & Hardy—Just fair. Too much ths same old thing in these comedies.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

WHAT PRICE TAXI: A new comedy team in an offering that is only fair. Running time, 18 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

WHAT PRICE TAXI: Taxi Boys—Oh boy! this one was a scream. First comedy in a long time and comedies are scarce. We have too many pathetic comedies. Better by far no comedy than unfunny affair.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

YOUNG IRONSIDES: Charley Chase—Just another Chase comedy that is only fairly funny. Running time, 19 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

Paramount

AIN'T SHE SWEET: Lillian Roth—Cartoon and song reel combined. Good. Running time, 8 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BETTY BOOP, M. D.: Betty Boop cartoon—Very cleverly done. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

BIZZY BEE: Betty Boop carttoon—Entertaining cartoon.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

BREAKING EVEN: Tom Howard—What a silly one this was. Anyway it was enjoyed by all. Running time, 8 minutes.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

COURTING TROUBLE: Charles Murray—Good old fashioned slapstick that goes good on Saturday night. Charlie Murray paroled in his mother-in-law's charge provokes gales of fun. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Ky.

DINAH: Mills Brothers—Excellent screen song. Paramount really has the best one reelers. One reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

DINAH: Mills Brothers—Excellent. You can fea-

ture this short.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

EASY ON THE EYES: Nora Lane—Good slapstick. Running time, 18 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HOLLYWOOD ON PARADE No. 2: Lord only knows—I could find better usage for film than Paramount did when they made a thing like this. I was told that this was the best of the series. If so I don't want to see the balance. There is absolutely nothing to it. Buy it and give it to your mother-in-law for Christmas. Running time, too long.—Edward L. Ornstein, Vernon Theatre, Vernon, Ky. Small town patronage.

HOLLYWOOD ON PARADE No. 5: The poorest of this series thus far. We had several unfavorable comments on this one especially, and we intend to shelve the balance of them. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

HOLLYWOOD ON PARADE No. 8: Excellent one-reeler.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

IS MY PALM READ: Betty Boop cartoon—A very clever Boop above the average.—C. L. Niles, Grand Theatre, Anamosa, Iowa. General patronage.

MUSICAL DOCTOR: Rudy Vallee—Just another musical short, not bad, not so good. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

RHAPSODY IN BLACK AND BLUE: Louis Armstrong and Band—Unique presentation of a band that features hot music. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

ROMANTIC MELODIES: Arthur Tracy—A very clever song cartoon with a well known radio star. Running time, 9 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

THE SINGING BOXER: Donald Novis—This boy Novis may not be much of an actor, but when he sings, that is something else again. Our patrons like these and tell us so. Running time, 19 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

THE SINGING BOXER: Donald Novis—The Singing is divine, the comedy is terrible. This star has not had a decent presentation of his songs yet, in our estimation. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Ky.

THE SINGING PLUMBER: Donald Novis—A very good slapstick and musical comedy combined. This Donald Novis can sure sing. Three good songs in this one. Running time, 18 minutes.—W. T. Bigges, Adair Theatre, Adair, Iowa. General patronage.

STUFF ON THE BALL: Sport reel—Above average for this type of short. Diversified and interesting. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

WHEN IT'S SLEEPY TIME DOWN SOUTH: Boswell Sisters—We had the good luck to play this reel at the same time these stars were making a personal appearance in Louisville. Comments on this reel were most favorable. Running time, 1 reel.—A. N. Miles, Eminence Theatre, Eminence, Ky.

RKO

FIREHOUSE HONEYMOON: Harry Sweet — Terrible. Our first Sweet comedy (?) and heaven help us when we have to play the others.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

THE GOLF CHUMP: Edgar Kennedy—A good capable star with many good ones to his credit, but this is not one of them. Better for Eddie had he gone fishing. A few like this one and Old Timer will be through. Not even a giggle in it for my bunch.—Ned Pedigo, De Luxe Theatre, Garber, Okla. General patronage.

HOCUS FOCUS: Clark and McCullough—Another great comedy from Clark and McCullough. Give this preferred booking.—C. L. Niles, Grand Theatre, Anamosa, Iowa. General patronage.

LOOPS, MY DEAR: Harry Sweet—A good slapstick two-reel comedy for Saturday night.—C. L. Niles, Grand Theatre, Anamosa. General patronage.

RED SKIN BLUES: Tom and Jerry cartoon—Good on any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SO THIS IS HARRIS: A very good comedy, a three-reeler. Made quite a hit here.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

SO THIS IS HARRIS: Walter Catlett, June Brewster—This is just a fair musical comedy. Phil Harris means nothing to the people of my town and do not think RKO were justified in selling this as a three-reel special as it is not as good as some of their regular two-reelers like "Heave Two" and "Private Wives." Do not boost this one as a special. Running time, 28 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

VENICE VAMP: Aesops Fable—Good. RKO's one reelers all have wonderful music. One reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

United Artists

MICKEY'S PAL PLUTO: Mickey Mouse—A very funny cartoon, but they all are good.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

Universal

BUTCHER BOY: Pooch cartoon—Very good. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

FAMILY TROUBLE: Good two-reel comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

FAMILY TROUBLE: Henry Armetta—A comedy such as we used to get in the good old days of slapstick wild chases, and knock 'em out action. Our audiences howled, which is something they very seldom do. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

FINISHING TOUCH: Skeets Gallagher—Lots of laughter indicated my audience enjoyed this slapstick comedy. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Ky.

HESITATING LOVE: Louise Fazenda—It's common, it's coarse, it's vulgar, it's rowdy and yet I can't remember hearing my matinee crowd laugh louder or longer. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminenc, Ky.

JUNGLE MYSTERY: Tom Tyler—Grew tiresome along about 10th reel, there was so much repetition. However, it held up fairly well.—A. N. Miles, Eminence Theatre, Eminence, Ky.

ROCKABYE COWBOY: James Gleason—Good for plenty of laughs. Three cowboys, trying to play nurse maids to a baby, furnish a lot of fun. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

ROCKABYE COWBOY: James Gleason—One very funny comedy. The best we have had for some time.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

STRANGE AS IT SEEMS—NO. 24: Up to the high average of the others in this series. Running time, 10 minutes.—M. D. Harrington, State Theatre, Portland, Ore. General patronage.

Warner Vitaphone

BUZZIN' AROUND: Don't miss this great Arbuckle comedy. Good enough for any day. New stuff and clean. Will bring any house down.—Charles Niles, Grand Theatre, Anamosa, Iowa. General patronage.

KING SALMON: A fine single reel of salmon fishing. Educational and pleased all.—Charles Niles, Grand Theatre, Anamosa, Iowa. General patronage.

THE MEAL TICKET: Jack Pearl—This was sold as a special and for extra money. It did not draw and did not please. Too hard to understand. Running time, 18 minutes.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MODERN CINDERELLA: Too long reels and about five minutes entertainment. Too much padding and stalling. No.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

NOTRE DAME VS. SO. CALIFORNIA: Football game—A great four-reel subject on football.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

PASSING THE BUCK: Broadway Brevities—Without a doubt the finest short subject this theatre ever played. Running time, 18 minutes.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

RADIO ROW NO. 3: Pepper Pot—Excellent short. Well staged.—C. L. Niles, Grand Theatre, Anamosa, Iowa. General patronage.

Serials

Universal

CLANCY OF THE MOUNTED: Tom Tyler, Jaqueline Wells—If you play serials, don't miss this one. Splendid story that holds attention. Wonderful photography. The best chapter play for many moons. It fills my show two days a week with real people, too.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

LOST SPECIAL: Frank Albertson, Ernie Nevers—Who said that the day of serials was gone? That is not so in this town, as they eat them up. I have been running them for six months and the business picked up about 50 per cent the first week, and has held almost steady throughout. Very good. Twelve chapters. Twenty minutes each.—Edward L. Ornstein, Vernon Theatre, Mt. Vernon, Ky. Small town patronage.

IN THE NEWS . . .

LOU SNITZER, formerly with RKO, is president of the new Northern Film Corporation, 1600 Broadway, New York, which has acquired the picture, "The Seventh Commandment." CHARLES SCHWERIN has been named sales manager.

A TRAILER, "The Fighting President," has been released by National Screen Service, with an appeal for continued public confidence and cooperation with Washington.

BEN CAMMACK has returned from Universal to Warner Bros. as St. Louis branch manager. . . .

PHIL DUNAS has been named to succeed W. W. BRUMBERG, resigned, as Columbia's Chicago manager. . . .

JACK DRUM has succeeded GEORGE CALDARAS as Allied Pictures' exchange manager at Los Angeles. . . .

THE FRIARS' old and new members, all recalled the days of the '90's with a "Memory Lane Night," April 8. . . .

SAM ECKMAN, JR., managing director in England for MGM, has been elected president of Kinematograph Renters Society in London for the third time. . . .

SIDNEY ALGIER, production manager of Allied Pictures at Hollywood, has resigned. . . .

ANDRE ROOSEVELT, explorer, and Margaret Bourke-White, photographer, have been named to the board of Aeolian Pictures, whose first picture is titled "Hell on Earth." . . .

CHARLIE CHAPLIN'S book, "A Comedian Sees the World," has been delivered to *Woman's Home Companion*, to appear serially starting with the August issue. . . .

TORQUAY CORPORATION'S petition for an injunction to restrain distribution of $7,500,000 of RCA stock, under consent decree with the Government, was dismissed last week by Judge John P. Nields, at Wilmington, Del., as was a supplemental petition for leave to intervene. . . .

RADIO CITY NEWS is the new house organ to be mailed to patrons of RKO Music Hall and RKO Roxy, and edited by P. L. TRUSSELL, editor of *Now*. . . .

MITCHELL LEICHTER, representing HARMAN-ISING PRODUCTIONS, LTD., producers of "Looney Tunes" and "Merrie Melodies," has opened temporary offices at the Hotel Astor, New York, and is also negotiating for a third series of 13 cartoons, "Harmonizing Melodies." . . .

WINFIELD SHEEHAN, vice-president in charge of Fox Film production, is to leave Hollywood June 1 for an eight-weeks trip to Europe. . . .

VITAPHONE reopened its Brooklyn studio last week. . . .

ISADORE BERNSTEIN, one-time general manager of Universal City, has obtained a state permit in California to organize a cooperation unit for production of his original story, "Mine Is the Blame." As author and supervisor Mr. Bernstein is to receive 8 per cent of intake, a similar amount going to LOIS WEBER as director. . . .

F. L. STOCKER, Columbia Oklahoma City salesman, has been named manager of that office, succeeding Sam Benjamin, resigned. . . .

LEWIS B. JONES, James S. Watson, George W. Todd and Thomas J. Hargraves have been re-elected to the board of directors of Eastman Kodak. . . .

JOHN ARNOLD, MGM cameraman, has been re-elected president of the American Society of Cinematographers for the third consecutive year. . . .

Miss LeBreton Has Own Unit

Flora LeBreton, motion picture and stage player, has organized an independent production company. She has commenced work on a series of six one-reel comedy-novelties, working at the Fox Movietone studio in New York.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

SHOW BUSINESS — — "AS MUCH AS EVER"

By FLOYD BELL

Publicity Director, Boston "Met"

There is emphatically showbusiness today just as much as ever there was, but the public has grown discriminating. Today it's a question of which show shall be selected, and it better be good.



Sure they cost more.

If one may be pardoned reference to things most familiar, may we cite the Metropolitan theatre in Boston. As most of the readers know, the Sunday situation in Massachusetts is a difficult one. Sunday shows, as a result of old time "blue laws," were not up to standard. Along came a live-wire manager—one Hy Fine, managing director of the Metropolitan—who immediately put into effect a new policy by adding "name" attractions. But they also brought more business.

Too often managers are inclined to use the stereotyped forms of advertising. The "press books" issued by the various companies are invaluable. They represent the brains and work of many minds. Without them most of us would be definitely sunk. But any good thing can be overdone. It was never intended that the press book should take the place of effort on the part of individual managers. The lazy manager or the lazier press agent can use the ads, even the mats, furnished and get away with it. But the man who is actually alive to his job, who is anxious to devise ways and means of bringing increased business into his theatre will attempt to inject new ideas into his advertising. Local conditions vary. The advertising which might thoroughly sell a picture in Chicago might be a dismal failure in Boston or Philadelphia. The same is true in smaller communities and the man who adheres closely to the stereotyped advertising is bound to feel the ill effects of it sooner or later.

Just a little touch here and there, a careful analysis which adds just the right kind of selling copy to an advertisement, may mean success or failure, from a box office standpoint, of a week's program. Personally we are firm believers in emphatic, even at times sensational, but never suggestive advertising.

To us the most futile thing in the world is to attempt to reduce expenses and therefore make money by reducing advertising in the so-called "slump periods." If a merchant, a progressive one, found his business slipping, he would not by reason of that fact decrease his advertising expenditures. On the other hand, he probably would call his department heads and tell them to "go after business stronger than ever."

Perhaps we have grown too accustomed to saying "summer slump," "Holy Week slump," "before-Christmas slump" and so on ad infinitum. Perhaps one of the real reasons for these slump periods lies in the fact that the way of least resistance has encouraged us to accept these as definite and uncontrollable conditions which cannot be overcome.

We believe that the smart manager is the one who builds up a bigger and better show for these periods and who goes out after business in a more organized and more emphatic way during those same periods. Try a new plan—try advertising a bit harder and a bit more concentrated. Make every dime count, but on the other hand do not cut down on space, abandon billing, and just sit back and say to yourself "Oh, what's the use." The public wants to go to places. It's looking for the places where the most entertainment is to be found.

"The picture's the thing"—that is true. It always will be. That is what most of us have to sell. But in admitting this fact do not overlook your "front show." A good picture can be entirely spoiled and its selling powers lost by a lackadaiscal "I don't care" attitude in building up the remainder of your program. We do not care how small your house may be, there is opportunity for something

(Continued on following page, column 3)

Saluting The Guest Editor

Theatre men are appreciative of the fact that behind the plan of a "Guest Editor" page is something far more fundamental than a novelty—the widening of the service. Behind this week's article by Floyd Bell is a background of practical showmanship, "big top" and newspaper.

Express yourself on this or any other page of the Club section. Additional guest editors signed this week include:

L. W. CARROLL, *Burlington, Vt.*

I. HIRSHBLOND, *Toms River, N. J.*

L. J. LUDWIG, *Minneapolis, Minn.*

DAVE LUSTIG, *New York City, N. Y.*

L. W. ORLOVE, *Milwaukee, Wis.*

H. E. WILTON, *Hamilton, Ont., Can.*

IT'S SMART TO BE CRAZY!

London Went "Nuts" and Now New York Is Trying Out the Idea; Let's All Get That Way!

IT started at the Palladium Theatre in London, crept over to Birmingham, England, where it scored another tremendous hit, and then came across the Atlantic and bit New York City. What? Why "Crazy Week," to be sure! It's a "nut" show, a mixture of topsy-turvy roughhouse, with most everything as it shouldn't be. According to reports the stunt went over just as big at the New York Paramount as it did in England.

Since our English cousins beat us to the idea we'll first touch on a campaign which gave F. J. Studd, manager of the Beaufort Cinema, Birmingham, England, what he terms a "bumping" week, or as better understood over here, S.R.O. trade.

Among Manager Studd's stunts were a "crazy interlude" by Mr. Reginald New, organist, and a "crazy" film fashioned by the chief projectionist. The theatre was gaily decorated and the staff wore fancy hats. All paper from 2's up to 48's was made up along the same lines as the accompanying reproduction of a teaser one-sheet. Heralds of the same kind were also given wide distribution. A program especially gotten-up for the occasion was just as "cuckoo" as everything else concerned with the show. The back cover was where the front ought to be and inside the different numbers were set down in wrong order. In a nutty style of chatter Studd stated what kind of entertainment was in store for his patrons and each paragraph was broken up with some wisecrack. In short, he began with a comical description of newsreel and shorts and followed right to the end of the show.



Example of Poster Used by Manager Studd

Now About New York

It seems that Boris Morros, managing director of the New York and Brooklyn Paramount Theatres, while in England recently, saw the Crazy Week show at the Palladium, London, where it is presented every two or three months. He plans to present the idea here at like intervals.



One of the Series of Ads Run by New York Paramount

Jack McInerney, publicity director of the New York Paramount, started his exploitation campaign with two stunts which netted a goodly amount of space in the Metropolitan dailies. Larry "Sleepless" Lawson, champion non-stop cyclist, wheeled his way around the theatre block in an effort to break his own record. Frank and Milt Britton, who headlined the show with their band of maniac violin breakers, fired the starting gun at the Broadway entrance. The Brittons, assisted by eight chorus girls, also made whoopee on Broadway in an old horsecar, drawn by two draw horses and manned by an old time motorman. Newspaper cameramen were on hand to shoot pictures of both stunts.

Ballyhoo was continued at the theatre entrance, where a tall fellow with a huge papier mache headgear dwarfed in comparison the passers-by. Another giant dressed in a be-spangled uniform stood at one side of the main entrance, while on either side were hung those crazy mirrors that distort one's appearance. Over the doors cutout letters spelling "Crazy Week" were animated and just inside the well known and effective illusion of the "Spider Girl" and a weight-guessing man and his scale helped carry out the carnival scheme. Wax figures of women, a "sissy" and a policeman were spotted around the mezzanine of the Grand Foyer.

Bob Alton, producer of the show, started things off with a cleverly put-together "Crazy" newsreel which featured Eddie Cantor in the role of news cameraman. Rowdy Patsy Kelly eloquently cursed her way through the sketch she had in "Flying Colors," which developed into a crescendo of flying fruit and profanity; Bob Hope and his stooges in the audience did their act; the Brittons put on their roughhouse musical act; the Lisa Stratta girls burlesqued a dance, the "Crazy Quilt Ballet"; Carl Randall, Barbara Newberry, the Breadwins and Murray Woods contributed their share, and all of the 125 members of the cast were kidded along by the rotund Johnny Perkins, m. c. for the occasion. To sum up it is a darned good show that clicked along at a pleasing pace and all concerned deserve much credit for the way they put over their respective parts.

Aside from good production and the excellent work done by the various artists, to our way of thinking it was the all around ballyhoo that put it over, for which we must credit Jack McInerney. Alton took a lot of stuff that had been done many times before and welded it all into the "Crazy Week" and McInerney sold the idea with a fine advertising campaign. We are reproducing one of a series of newspaper ads he used. The public were also invited through a newspaper reader to submit original "crazy" ideas and participate in the award of 25 pairs of guest tickets.

SHOW BUSINESS

(*Continued from preceding page*)

original, something new and different to be given your patrons in that front show. Maybe it will be only a local amateur chorus recruited from your neighborhood; perhaps it may be a big name act, according to what you can afford and what your capacity justifies, but there is something to be done to that "front show" which will build up good will and bring in a steadily growing list of patrons. The "front show" is all important and much be so regarded.

It has been a distinct pleasure to be able to set forth even briefly a few ideas on show business. We have no illusion that these ideas are revolutionary. But if we have caused any single manager to say to himself, "maybe I can do a bit better next week, perhaps there is something I have overlooked in my advertising or my front show, or maybe I could do a better selling job"—then shall we be more than rewarded.

Sponsler Helping Out!

Lewis B. Sponsler, a live-wire showman and manager of the Fox-Uptown in Wichita, Kas., has gained a lot of good will and worthwhile publicity for his house through inauguration of late Saturday night shows, proceeds of which are donated to the National Service Union, an organization for unemployment relief. All employees work without extra charge and the Kansas City film exchanges are taking care of film rentals. The only items deducted by theatre are for light and heat. Stage shows are added and the best talent obtainable donate services. The regular admission of 25 cents is charged.

PARKING TIE-UPS!

In next week's issue this department will present an article pointing out how parking can be made a vital factor in grosses—no idle theories, but ideas based on actual experiences of exhibitors who have found it to be true. Read it and cash in on the many suggestions offered.

QUICK SERVICE IDEAS THAT WORKED

JOE FELDMAN, Warner exploiteer in the Pittsburgh district, is another space hound, judging from the large amount he grabbed as the result of a "Barter Art Sale," a general publicity stunt. He arranged with a New York artist to paint six large futuristic murals as permanent theatre fixtures and had local newspapermen on hand to watch the artist work. When the murals were completed Feldman held his exhibit. Local artists brought paintings which were sold in exchange for food and other merchandise. . . .

WALLY CALDWELL, hustling manager of Loew's Valentine, Toledo, put over a "whistling password" stunt via radio a short time ago, and it took so well that a somewhat similar gag was used over the same station on "Whistling in the Dark." This time the announcer whistled a few bars of a selected song. First five fans arriving at theatre with correct title of picture were greeted with one ducat each. Many came but only five were chosen. The stunt was repeated each day of run, each time with different song. . . .

DAN KRENDEL is still knocking out effective newspaper ads for the Capitol Theatre, Windsor, Ontario, Canada, which are an attractive combination of exchange mats and his own ingenuity. When we run a special page of ads again we'll see that some are used. . . .

RAY JONES, manager of the Fox-McDonald, Eugene, Ore., played up Chinese atmosphere very effectively in his campaign on "Son Daughter," using two life-size figures of Hayes and Novarro in costume for foyer display, colored spotlights and incense burning Buddha on teakwood table. He also used "Are You Exotic" gag in paper and gave girls of Oriental type guest tickets. Another paper featured a title gag, inviting readers to compile list of pictures in which Hayes, Stone and Oland had appeared. Guest tickets were again given. . . .

CALDWELL H. BROWN, chief of Brown Theatrical Co., Zanesville, Ohio, was right on the job at the close of the recent "bank holiday" with a large ad headed: "Yesterday All Our Banks Opened and Today Another Great Opening Occurs." He referred to his current show. . . .

AL NOWITSKY, skipper of the Rialto, Allentown, Pa., got away with plenty free space on "Conquerors." Stunts included double truck co-op featuring ad styles of older days; public jig-saw puzzle contest to piece together scene from picture for month's pass, and signed story in paper by local minister who reviewed picture. . . .

HUMAN AUTOMATONS!



Human automatons made up to resemble wax figures were used at the Strand Theatre, New York City, by the Warner exploiteers to bally "Wax or Woman." Every few minutes the man, with stiff, mechanical movements, pulled a string that loosened a curtain revealing an attractive girl in a special compartment in front of the box office, who would move her head, smile and then stand perfectly erect. Copy read: "Is She Wax or Is She Woman?" Photo above shows that this stunt proved a real stopper.

ARTHUR CATLIN, manager of Loew's State, Cleveland, stirred up considerable interest among local reporters by engaging an old time bartender to serve beer in the lobby in advance of "What No Beer." In return for cards on top of bar a brewing concern installed the fixtures and a tie-up with a pretzel outfit netted 25,000 imprinted sacks with pretzel in each. The pretzel man also made what he declared was "world's largest pretzel" for downtown window display. . . .

L. W. MORRIS, of the Plaza, Great Bend, Kan., was right on the job last Presidential Inauguration Day. At the same time he inaugurated a bigger and better entertainment policy and tied up the two events in copy on a large herald. . . .

E. E. BAIR, in charge of the State and American Theatres, East Liverpool, Ohio, chose Inauguration Day to announce in a large newspaper ad "A New Deal," "A Message of 'State' Importance" and "A Cabinet of Eight Great Stars" in connection with "State Fair." A newspaper mat service cut of the Capitol's dome and small sketches of stars nicely dressed the ad. As most of you know by now, it's nothing new for Bair to pull the unusual in ads. . . .

EDGAR HART, manager of the Majestic Theatre, Columbus, Ohio, did mighty well with his campaign on "Mummy," so says Nat Holt, D.M. Originally booked for 4 days the film was held over all week. Maybe his very attractive lobby had a lot to do with it. . . .

ED LYNCH, manager of the Cameo, Bridgeport, Conn., put over an effective window on "42nd Street" when he arranged with a local Kresge for the placing of an attractive girl in the store to sing and play song hits from the film. Her voice was carried outside through a mike, amplifier and loudspeaker. The entire window was decorated with scene stills. This stunt helped Ed set up record business. . . .

PETE EGAN, manager of the Palace, Calgary, Canada, continues to break into print, this time among the combination lunches listed on the menu of a well patronized restaurant in his town. In other words, a concoction of stuffed tomatoes with chicken salad, toasted rolls and coffee is a "Pete Egan" and sells for 25c. Right alongside of Pete is a three-layered "Clara Bow" Toastwich. "Both have It," says Pete. . . .

ROLLIN K. STONEBROOK, manager of the Alabama Theatre, Birmingham, Ala., and a strong believer in the personal endorsement gag, recently used a two-column newspaper ad headed "I Have Never Misled You" to sell "Cynara." Reason for this is that Manager Stonebrook has built up a reputation for keeping his word. . . .

DEWEY BLOOM took five inches across a whole newspaper page the day before "Rome Express" opened at the Uptown, Toronto, Canada. In each window of a flying express coach appeared characters of the picture, appropriately captioned. . . .

HARRY WEISS, manager of the Olympia Theatre, Miami, rang up nice business on "Rasputin" with a 100 per cent increase in teaser ads seven days in advance; special screening for newspapermen; department store tie-up for book section; trailers advance and current in eight local Sparks houses; street car cards; special front, and radio broadcast. . . .

MAX MILDER, managing director of Warner Bros. Pictures, Ltd., London, England, sent out trade preview invitations to "King's Vacation" in the form of a 7x14½-inch card folder, with full length picture of Arliss on front. Inside carried the invitation. Very attractive. . . .

WALTER MORRIS, before leaving the Broadway, Charlotte, N. C., to take charge of the New Theatre, Staunton, Va., played up the news interest in "Match King" by distributing 3,500 newspaper sized heralds with head line, "Film Star Ruins World Famous Financier." Stories and photos of Damita and William covered the front page. It helped sell seats. . . .

WE OFTEN WONDER!

By GUY JONES



Yes, we often wonder where theatre ads are when we look over the amusement pages of newspapers in some cities. Is this the time to cut down on one of the best advertising mediums a theatre has? We ask you!

DUE TO JOE KINSKY, SIOUX CITY KNOWS ALL ABOUT MAE WEST

The fame of Mae West might never have reached Sioux City, Iowa, for some time to come had not Joe Kinsky, manager of the Capitol Theatre there, waged his effective campaign on "She Done Him Wrong." Now the good citizens are quite aware of this colorful new screen find, which is just as it should be.

Quite naturally Joe and his boys pink-ticketed the picture in all advertising, but to really establish the sex angle a preview for men only was held the night prior to opening. This stunt not only produced capacity business on that night but started most women's tongues wagging as only women's tongues can wag. It was a brand new sensation for the ladies and the gag is still the talk of the town.

The accompanying photo shows what Joe did to put across the old time bar angle



and the set-up was a particularly timely one in view of the vast amount of publicity on the recently passed beer bill. The fixtures were placed in the foyer and near beer and "free lunches" were promoted from a local distributor to serve anyone so inclined who attended the theatre the week prior to play-date. Two newspapers carried pictures and stories about the bar.

Other advance work included distribution of 25,000 teaser heralds in department store packages. As to free space in the papers, this exceeded by about 20 inches the amount of paid space.

The net result of the above was that this Mae West film equalled grosses of two other pictures classified in advance as box office winners, in spite of the fact that few people in Sioux City had ever heard of the star.

One thing more before we sign off on station KINSKY. This campaign produced such excellent results that it was adopted by several other theatres in the same territory and origin was credited to another manager by a theatrical paper. We make this statement in deference to Joe. More about this live-wire Round Tabler in the future.

MADDEN IS STILL MAKING DEALS FOR FREE ADS IN PAPER

It seems that Showman Madden of the Granby Theatre down in Norfolk, Va., is always at our heels just when we finish reporting some outstanding feat of space-grabbing from another point on the map. We refer to the matter of making tie-ups with newspapers for exchange of ducats for advertising and you may take our word for it that he doesn't go in for half measures.

Two tear sheets at hand, one whole page promoted on the basis of granting tickets on new subscriptions and the other calling attention to a classified page gag, were stolen by this arch space-bandit not long ago. More power to him, for he continues to demonstrate that the advertising budget can be kept within reasonable bounds by legging it around town a bit.

BARRETT AND ENOCH STEPPING ALONG AS USUAL IN VIRGINIA

Our good friend Bob Enoch, publicity director for Manager Barrett at the Strand Theatre, Parkersburg, West Va., is plugging along in his usual fashion, making tie-ups, promoting free space and proving in general his usefulness to the cause of show-business.

The mere name of Smith was all the foundation Bob needed for an incentive to promote two-thirds of a page of cooperative ads among the several merchants owning to that surname. Special sales were put on at the stores and the theatre helped matters along by providing a number of guest tickets for enterprising customers.

Again following out the Smith family idea, Enoch tied-up with the newspaper for free space by allowing the paper to frame a thirty-inch ad to effect that the sheet would play host to 50 adult persons of that name when the show came to town. All the Smiths had to do was to call at the office with the proper identification and get a pair of ducats.

And so they go—Barrett and Enoch, the former a fine type of manager and the latter a young fellow who is aiming at a high niche in this industry, unless we're a million miles off our beat. Good luck to both. We'll expect to publish many more reports concerning their activities.

And by the way, before we sign off let us state that Bob is devoting a portion of his time to getting out of a fine eight page program for the Strand, the overhead of which is nicely taken care of with ads from local merchants. Notes for the fans, institutional selling of copy and current programs make up the balance.

Showman's Calendar

APRIL

21st	San Jacinto Day (Texas)
22nd	Oklahoma Opened to White Settlement—1889
	Birthday of J. Sterling Morton, Founder of "Arbor Day"
23rd	James Buchanan (15th Pres.) Born—1791
	William Shakespeare Born—1564
23rd to 29th	United States-Canada Week—Celebrated During the Week Which Includes April 28th, on Which Day the Bush-Bagot Treaty Was Signed in 1818. Sponsored by Kiwanis International, Washington, D. C.
26th	Confederate Memorial Day
	First Shot Fired in War Between U. S.-Germany—1917
27th	Ulysses S. Grant (18th Pres.) Born—1822
	Samuel F. Morse (Inventor of Morse Code Telegraph) Born, Charlestown, Mass.—1791
28th	James Monroe (5th Pres.) Born—1758
30th to May 6th	National Boys' Week
30th	Boston Settled—1630
	Washington Became First President—1789
	Rhode Island Settled—1636

BROWN CAPITALIZED ON EMANCIPATION OF THIRSTY NEW YORKERS

With legalized four per cent beer just around the corner it wasn't an easy matter by a long shot to go out among New York brewers the past few weeks to promote near beer and dispensing accessories, what with every one of the breweries working overtime to have an adequate supply of real beer on hand to quench a million or so thirsts. However, that's just what William Brown, manager of the Marboro Theatre, Brooklyn, did as a part of his campaign on "What! No Beer?"

The accompanying photo tells the story in its own way, with the exception that "Brownie" also promoted cost-free one seven-foot bar, gas tank and ice cooler for dispensing the beverage, fresh bread, sliced bologna and pretzels for free lunch from a neighborhood delicatessen store; six 31-gallon kegs of beer from the brewery, and 100 pounds of ice daily from another neighborhood dealer. Bar coats and aprons were also promoted for all house employees. Foyer mirrors were covered with catchlines done in the old familiar Bon Ami style.

The above certainly was a timely stunt, and according to Bill, when word went around that the Marboro was to give away free



Here's a photo of the bar that Brown promoted to allay thirsts of Brooklynites while awaiting the National Beer Holiday. Note usher staff in regulation beer dispensing costumes.

beer and lunches the doors were stormed. Incidentally, but not at all the least, all the whole deal cost the theatre was a sign for a bar background.

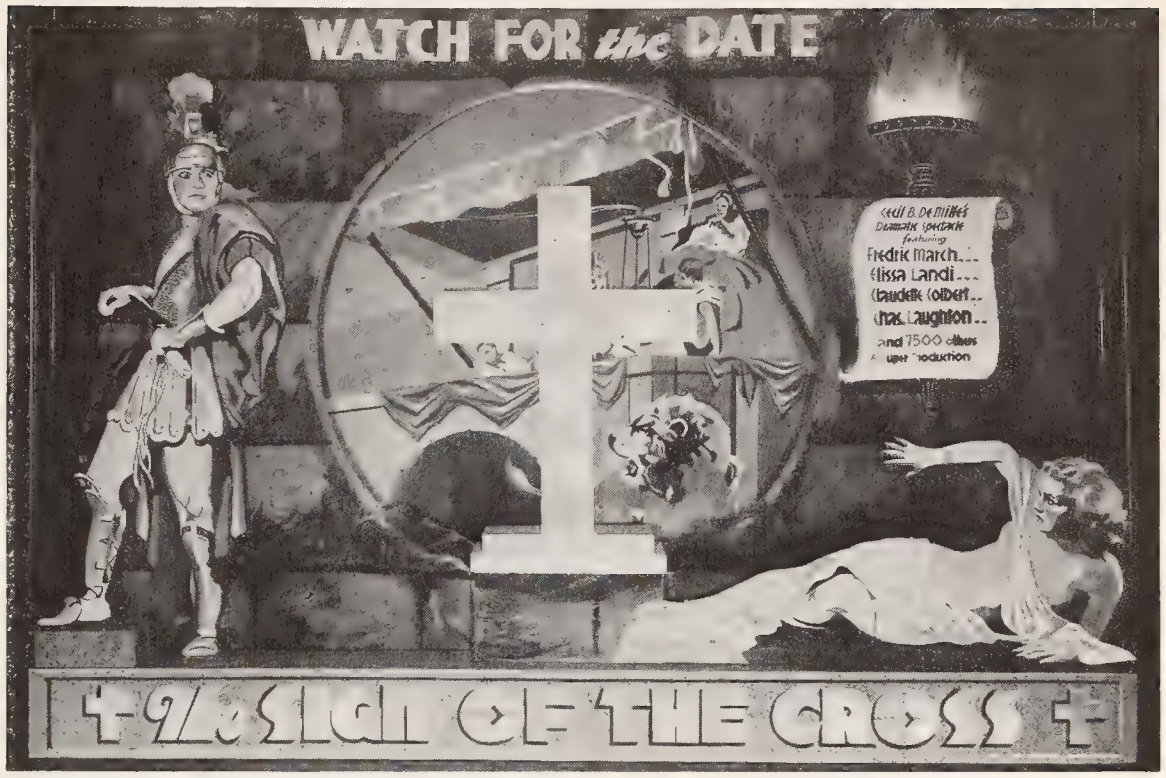
MOTHER'S DAY!

Following are a few suggestions to make your town or community Mother's Day-conscious and, incidentally, step up trade:

Award to oldest mother or oldest grandmother attending matinees; award to grandmother with greatest number of children; inmates of old ladies home as theatre guests; invitations to mothers of largest families; invitations to wife of couples celebrating 25th or 50th anniversaries; pair of passes to mothers of babies born during week; appropriate musical numbers for non-sync; cards to each mother on mailing list; tie-up with school board to sponsor essay on "Why I Think My Mother Is Finest"; secure letter or proclamation from mayor to make "Day" official, and appropriate trailer, lobby, newspaper stories, co-ops and program cover and copy.

Candy and flowers are looked upon as particularly appropriate gifts and many cost-free tie-ups have been made between manager and dealers for give-aways, the dealers in most instances being sufficiently content with simple mention on screen or lobby card.

FORCEFUL, EYE-ARRESTING DISPLAY!



Above is a photo of the display featured by Nathan Silver, manager of the Strand Theatre, Lowell, Mass., in connection with "Sign of the Cross." It was designed and erected by John Sharples, stage manager, with the assistance of John McAuliffe, staff artist, and made entirely of wall board with the exception of the illuminated cross in the centre and the torch lamp in the upper right hand corner. It proved a forceful and eye-catching display from every angle.

RAY AVERILL GAVE DOUGLAS ITS FIRST GLANCE AT "SCRIP"

The vogue of "scrip" as a form of currency in various portions of these United States recently found favor with Ray S. Averill, manager of the Fox-Grand Theatre, Douglas, Ariz., in the form of a coupon, which when presented at the box office, entitled the bearer to a 35 cent seat for 25 cents. A note at the bottom of the newspaper ad informed the public that it was the first "scrip" money used in Douglas and that as usual the Fox was "first in everything."

Okay for that, Ray, and now about that oasis nearby your arid town of Douglas. It won't be long before we'll be sending you an illustration of what a real suds garden looks like, now that F. R. has put his signature to that famous document. Let's hear from you some more.

DE BOISSIERE SURE IS TURNING OUT LOT OF UNIQUE PROGRAMS

When it comes to getting out attractive programs we'll certainly have to give a lot of credit to G. De Boissiere for the work he did in connection with opening show and subsequent attractions at the new Metropole Cinema in Brussels, Belgium.

To say the least these programs are the last word in the art of printing but we doubt very much if anyone over in this country would attempt production of such elaborate booklets except as a souvenir for some special occasion. De Boissiere advises us that he is endeavoring to adapt these de luxe editions to each change of picture. The cost of printing is said to be considerably lower in European countries than in the U. S. A., and maybe that's the answer.

EVEN STEVE FARRAR HAS GONE OVER TO JAILS AND STRIPES

If the present cycle of convict pictures keeps up much longer the dear old public won't be able to distinguish their movie palaces from county jails. Even Steve Farrar, managing director of the Colonial Amusement Company, has gone over to stripes and grim stone walls, according to a snapshot of the front of the Orpheum Theatre in Harrisburg, Ill., and the occasion was the showing of "20,000 Years in Sing Sing."

In addition to the false front which represented a prison, two boys in "stripes" paraded the streets and canvassed all the schools during the week prior to opening day. Tom Parvin, whom we've had occasion to compliment before this for the excellent fronts he has turned out, made the entire display for a cash outlay of only $15. Naturally, the board can be used again.

WANTED

BRANCH MANAGERS

¶ In every state to represent a reliable theatre supply house. A knowledge of projection matters will be helpful but is not necessary.

¶ If your qualities meet our demands, terms will be made satisfactorily. State everything in first letter.

Box 287
MOTION PICTURE HERALD
1790 BROADWAY NEW YORK

THE CLUB CONTINUES TO EXPAND!

GEORGE BAEHR

is the manager of the Savoy Theatre, a Warner house on Springfield Avenue, Newark, N. J., and we are glad to acknowledge his application for membership in the Club. He has about 1,700 seats to fill and before long we shall hope to inform his brother showmen just how he goes about the task. In the meantime, continued success to this new Round Tabler.

▽

LEO RAELSON

assists Monty MacLevy with the management of the St. Albans Theatre, St. Albans, Long Island, N. Y., and he's another to join the ranks of the many assistant managers already enrolled in the Round Table Club. We don't know of any better all around coach than Monty and so it will not be any surprise to us to hear that Leo has been assigned full charge of a theatre some day in the near future. Best wishes to Monty, Leo.

▽

JAMES KEARNEY

manages the Savoy Theatre down in Wilmington, Delaware, and we're also glad to welcome this new member to the Round Table. Let us know what you are doing for showbusiness, James, and when you get a chance say hello to Morris Rosenthal around at the Arcadia. He's an old member of the Club and can tell you just what we will expect you to do.

▽

R. F. HARDIN

hails from down in Fayetteville, Tenn., where he manages the Capitol Theatre. He, too, is one of this week's new Round Tablers and we want him to know that he will be a welcome contributor to this department. Let your Club know what's been going on in showbusiness down your way, Hardin, so we can pass the word along the line.

▽

JOSEPH FELDMAN

is the managing director of the Earle Theatre, Philadelphia, Pa., and his name was proposed for Club membership by Publicity Director Arnold Stoltz. We've already had occasion to set forth a few slants of Feldman's brand of showmanship and will hope to receive many more communications, even though he be a very busy showman. And how about you, Arnold? It's high time you gave an account of yourself.

▽

HARRY A. SALISBURY

has charge of the Empress Theatre over in Rochester, Minn., and he's another one of that live lot of men in the Publix-Northwest division. We introduced many of his fellow managers in the special section devoted to the Northwest division a few weeks past and it is our sincere hope that Salisbury and all the rest will follow through with a lot more information we can pass along the line. Welcome to the gang, Harry, and keep in touch with your Club.

▽

HARVEY E. DAHARSH

hails from out in Wahoo, Neb., where he manages the Wahoo Theatre and we're glad to acknowledge his application for membership in the Round Table Club. He's not the first one of the Interstate Circuit boys to join the Club and we feel sure we can count upon him to help keep up the good work. Please convey our best wishes to your fellow managers when you meet, Harvey, and let's hear from you.

▽

J. C. STROCK

is another one of the energetic managers of the Publix-Northwest division to hook up with the Round Table Club and we want him to know that we're also mighty glad to list his name among the new members. We'll be on the watch for an account of that last good stunt he used to boost the box office of the Granada, Minneapolis, Minn.

V. M. CUMMINGS

is in charge of the Rialto Theatre in Minneapolis, Minn., which is another link in the Minnesota Amusement Company chain. His application, like several others received from the men in the Publix-Northwest, was scheduled for acknowledgment in the special section devoted to the men in that division, and had to be sidetracked at that time owning to press requirements. However, we take this opportunity to let him know that we're glad to list his name among the new members and will look forward to hearing about what he is doing at the Rialto.

▽

HERMAN GOLDSMITH

manages the Garden Theatre out in Richmond Hill, Long Island, N. Y., a house on Morris Fleischman's list. We're also happy to announce that Herman has joined this great organization of showmen and will soon expect to hear what he is doing to boost box office trade. He is located in a large residential community and has plenty of competition. His plan for bringing in patrons ought to be mighty interesting to other members of the Club.

▽

JOSEPH H. RYAN

is another one of the Publix-Northwest managers and he holds forth at the State Theatre, Madison, South Dakota. His is a different position than the majority of men in the division inasmuch as he is a partner-manager with interest in both State and Lyric Theatres. The Lyric is closed at present but Ryan is going full tilt with the State. We're very glad to announce his membership in the Club and hope he'll continue to keep in touch with headquarters.

▽

LLOYD SIEBER

has charge of the State Theatre, a big 3,000 seater down on Chestnut St., Philadelphia, Pa., and his is another name to add to the Club roster. Sieger is one of the Warner group of showmen in his city and with the addition of his name it certainly won't be long before the Club will be one hundred per cent strong in Philly. Welcome to the gang, Lloyd, and let's be hearing from you. Tell the gang about your Spring campaign.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

ROBERT H. WEST

has been working with Manager George O'Brien at the Fargo Theatre, DeKalb, Ill., for the past six months and we have George's word for it that West is doing everything an assistant manager should do to get along in the world. We are glad to include his name among the ranks of the assistants and wish him a speedy promotion. Our best regards to your chief, George.

▽

A. S. GOLDSMITH

manager the Cross Keys Theatre, a 2,000 seater down at 60th and Market, Philadelphia. We've already made room for him around the Table and will await word of what he is doing for the cause of showbusiness. Goldsmith is a member of that live crew of Warner showmen in Philly and we know he'll do his best to send along some show-selling tips for his brother Round Tablers.

▽

E. E. SEIBEL

is a member of the Publix-Northwest group of showmen and his job is at the helm of the Riviera Theatre, St. Paul, Minn. Everett, as we intend to call him in the future, manages a first run house with one-week showings and therefore has enough time to plan campaigns which we're sure will be of interest to the rest of the fellows in this big organization. We're mighty glad to list him as a member.

▽

ARCH CATALANO

is an independent exhibitor and operates the Victory Theatre down in Rossiter, Pa. Arch also joins the Club this week and we'll be on the watch for word of what he is doing to put over shows. Now that you're one of the gang, Arch, put your shoulder to the wheel and help keep up the good work. Tell the rest of the gang what you're doing to increase receipts.

▽

LEONARD KAPLAN

is the owner manager of the Dakota Theatre, Sioux Falls, South Dakota, and a cordial welcome is also extended this new member of our organization. Leonard migrated to his present location from Coffeyville, Kas., and according to a snapshot of a Saturday crowd in front of his house business is not so tough out his way. Next time you drop your Club a line, Leonard, let us know how you get 'em in.

▽

RUSSELL ALLEN

and his mother, Mrs. F. B. Allen, operate Allen's Theatre at Farmington, New Mexico, and we're mighty glad to list them both as new members. F. B. Allen, who operated the theatre for 20 years, passed away two years ago and Mrs. Allen and Russell are carrying on, with Russ as assistant. Good luck to both. We hope they'll keep in touch with their Club.

▽

H. F. BORRENSON

house-manages the Strand Theatre in Minot, South Dakota, and he's still another one of the Publix-Northwest gang of go-getters to join the Round Table Club. He is in sympathy with the work being carried on by the many showmen who belong to this organization and promises to do his best to help the "cause." Okay, H. F., and let's be hearing more from you.

▽

IRWIN HIRSCH

is the manager of Warner's Poplar Theatre, Poplar and Fifth, Philadelphia, Pa., and it's also a pleasure to record his name on the Club roster. Now that you're one of the gang, Irwin, keep in touch with us regularly, so we can let the other fellows know what you are doing. In the meantime, continued success.

EFFECTIVE NOVELTY HERALDS ISSUED BY MANAGER J. PORTEE

After running through a collection of novelty heralds used recently by Jack Portee, manager of the Rex Theatre, East Rutherford, N. J., it is a safe bet to state that this Round Tabler has been turning out some nifty work along these lines. His heralds are particularly effective because of the teaser copy on outside cover of the folder. Let us quote a few and we believe readers will agree that they're pretty good.

On "Night Mayor" the copy read: "3 Cheers for the New York Police." Inside it continued: "Because They Didn't Stop the Showing of the Most Daring Political Document of Truth!" Another, and one which could be used in connection with most any film, read: "50,000 N. J. Speakeasies." On the inside was "Can Give You One H— of a Good Time—But the only picture of its kind, to unravel the vital question of the day is, etc., etc." Still another read: "All America Is Shouting," with "Okay America" and other copy inside. On "Roar of the Dragon" the herald read: "Believe It Or Not"; inside was: "This Is Not a Chinese Laundry Ticket—It Is a Warning From Voron Sky —And His Band of Ravaging Bandits!— Do Not Defy It! etc., etc."

Good Attention Getters!

Another bore the catchline, "A Fable—yet true." Inside, illustrated with humorous little sketches, the fable began with "Once Upon a Time" and proceeded to tell about a man lost in a forest, who crawled inside a hollow log to seek shelter from a terrific storm. To put it briefly, when the rain ceased the log had contracted so that the man couldn't get out. Facing death his whole life flashed before him and he remembered that he had not taken his children to see "Movie Crazy." This made him feel so small that he was able to crawl out without further difficulty.

And so they go; all with snappy, original copy calculated to intrigue the reader. To our way of thinking, it's neat stuff; and get very inexpensively gotten up. Most of the heralds are about program cover size or a little longer or wider, as the spirit may move, and aside from the cover catchlines carry mat illustrations and copy.

We also note that Jack recently engaged women to make house-to-house distribution of 10,000 "Pass-A-Grams," which was a discount offer made up in the form of a telegram. The "Pass-A-Gram" and 10 cents entitled the bearer to admission during a stated period. Four thousand of the 'grams came back within 10 days. Other copy, of course, may be added.

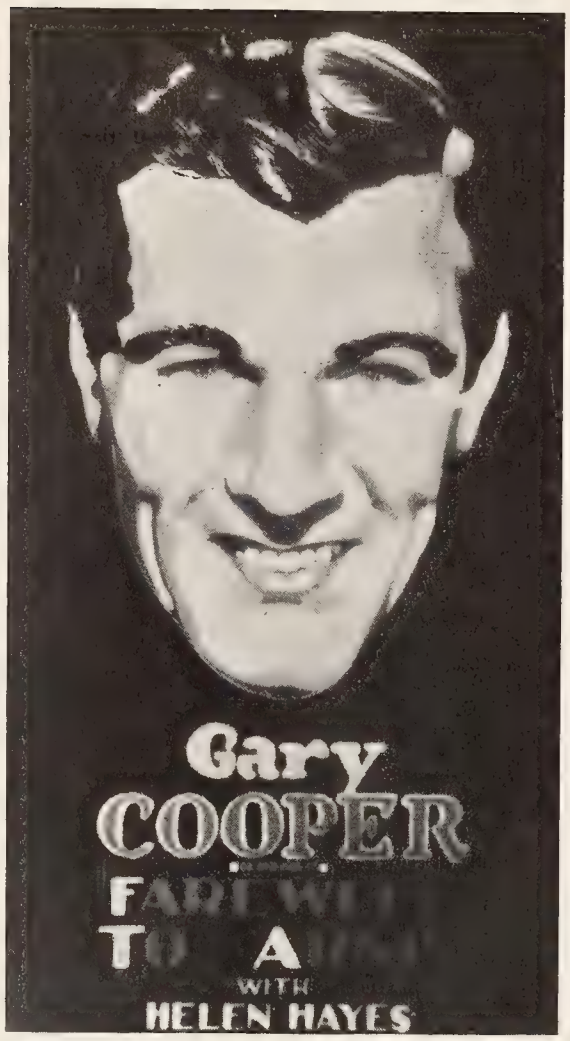
We are inclined to agree with Jack that one has to give slightly different twists these days to advertising in order to command attention. We believe his style of copy will interest other members of the Club, hence we're passing samples of it along. We'll be on watch for other evidence of his activities.

Hipp Sponsoring Band!

Al Cooper, manager of the famous New York Hippodrome, is sponsoring organization of a boys' band to be known as the Hippodrome Junior Cadet Bank. Any boy between the ages of 10 and 16 may apply for membership and receive free instruction from Raymond N. Mazer, a highly competent musical director.

POSTER ART WORK FOR THE THEATRE

drawn by DONALD ANDORFER



Here's another example of poster work being turned out by Donald Andorfer, poster artist, for Fred Hinds, manager of the Strand Theatre, Whitewater, Wis.

The colors used on this Gary Cooper poster are as follows: Background, black. Head, red-purple. Stars names, blue-gray. Title, yellow-green. As the copy indicates, it was used in connection with "Farewell to Arms."

Thanks again to Andorfer for keeping this department in touch with his work. We are glad to include this contribution among the others in this series. Our best regards to Fred Hinds, Donald, and ask him to let us know what's going on in his end of the game.

Byers Now a Partner

William A. Byers, for many years associated with S. A. Lynch and Publix in the South, recently tendered his resignation as manager of the Plaza Theatre, Asheville, N. C., to become general manager of the new Bolling Theatre in Norton, Va. His move is the result of his acquisition of a 50 per cent interest in the Bolling Theatre Corp., operating two houses in Norton.

Presenting Dr. Cartright!

J. L. Cartright, former manager of the Victory and Tampa Theatres, Tampa, Fla., and recently named city manager of the four E. J. Sparks houses at Daytona Beach, might well be called a "theatre doctor." With a reputation for putting over houses in the red and, as a consequence, transferred from pillar to post, he holds the record of having "treated" 62 different theatres.

LARRY WOODIN HELD HIS REGULAR GALA PARTY FOR KIDDIES

In showbusiness for 30 years and never missed holding a free Xmas Show for the kids! We refer to the Arcadia Theatre Company family down in Wellsboro, Pa., composed of W. H. Siegel, president; Larry Woodin, manager, and W. L. Woodin, secretary-treasurer.

What do you think of 1,700 kiddies attending a Xmas Show in a town which boasts only a population of 4,000? 'Course they came in from adjacent districts; but they came, nevertheless, to get their shares of free candy, Santa himself and two hours of short subjects, singing, yelling and a merry old time. A local bank buys the candy and pays for any films that Larry Woodin can't rake in gratis, and the theatre employees donate their time. The firm donates the house and incidental expenses.

In short, it's the biggest Xmas event in the Woodin family's section of the state, and made so by Arcadia's consistent interest in the building of good will over a long period. That was not all, however, that happened over the holiday season, for this company also held another very successful Midnight Show the week before Xmas and gave all proceeds to the local Poor Fund. One of the major film companies contributes free films for this occasion each season.

Commendable work, Larry, and we're happy to chalk your name up among other Club members who this year gave a lot of time and considerable amounts of coin of the realm to relief funds and entertainment for youngsters. As you and they, we believe that all time and effort spent in this direction will be returned to the theatre in another yet profitable form.

DICKSON MADE AUTO TRAILER OUT OF AN OLD MODEL T FORD

Noticing mention and photos of several advertising trailers in this department, W. E. Dickson, proprietor of the Aristo Theatre and Confectionery Company, Lemmon, South Dakota, sent the Club a snap of the outfit he is using to make his town and adjacent communities theatre-conscious.

To all appearances Dickson's trailer was built on an old "Model T" chassis and provision made for hitching to the rear of a



modern auto. The sides and ends are repainted each time the bally is sent out to advertise a new attraction.

Any number of Round Tablers situated the same as Dickson have found advertiseing trailers a cheap and effective means of circulating a message and we're glad to pass along the reminder. Old Model T chasses can be picked up for next to nothing these days and ought to fill the bill for a trailer in great shape.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15,'33	64	Mar. 18,'33
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 20	67	Dec. 3
Parisian Romance, A	Lew Cody-Marian Shilling	Oct. 1	77	Sept. 17
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15,'33	70	Mar. 25,'33

Coming Feature Attractions

Anna Karenina
Beyond the Law
Boots of Destiny — Hoot Gibson
Cheaters
Davy Jones' Locker
Dude Bandit, The — Hoot Gibson-Gloria Shea
Midnight Alarm
Nesters, The — Monte Blue
Pullman Car
Red Kisses
Silk Trimmed
Slightly Used
Sphinx, The
Three Castles
Valley of Adventure, The — Monte Blue
Without Children

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Deception	Lee Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18	71	
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
Musselini Speaks		Mar. 10,'33	76	Mar. 18,'33
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar. 4,'33	67	
Silent Men	Tim McCoy-Florence Britton	Mar. 3,'33		
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres	Feb. 24,'33	70	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4,'33		
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33	68	Apr. 1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30	69	
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Treason	Buck Jones-Shirley Grey	Feb. 10,'33	61½	
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 8
Washington Merry-Go-Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
When Strangers Marry	Jack Holt-Lillian Bond	Mar. 20,'33		
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14,'33		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Ann Carver's Profession — Fay Wray-Gene Raymond
Below the Sea — Ralph Bellamy-Fay Wray
Circus Queen Murder, The — Adolphe Menjou-Greta Nissen-Donald Cook
Cocktail Hour — Bebe Daniels-Sidney Blackmer-Randolph Scott
Fighting Code, The — Buck Jones-Diane Sinclair
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Night of Terror — Bela Lugosi-Sally Blane
Open Road, The — Buck Jones
Rusty Rides Alone — Tim McCoy-Diane Sinclair
Thrill Hunter, The — Buck Jones-Dorothy Revier
Trail of the Cougar — Buck Jones-Dorothy Revier
Unknown Valley — Buck Jones-Cecelia Parker — May 5,'33
Woman I Stole, The — Jack Holt-Raquel Torres-Fay Wray
Wrecker, The — Jack Holt

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten	June Clyde-Lee Kohlmar	Feb. 15,'33	65	
King Murder, The	Conway Tearle	Sept. 15	64	
Love Is Like That	Rochelle Hudson-John Warburton	Mar. 15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec. 15	65	
Slightly Married	Evalyn Knapp-Walter Byron	Oct. 15	65	Dec. 3
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan. 15,'33	65	
Thrill of Youth	June Clyde-Allan Vincent	Aug. 15	62	Sept. 10
Women Won't Tell	Sarah Padden-Gloria Shea	Nov. 15	67	

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Haroldе	Apr. 1,'33		
Gold Diggers of Paris	Madge Bellamy-Gilbert Roland	Mar. 15,'33		
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Mar. 1,'33	60	Mar. 11,'33

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	91	Jan. 28,'33
Condemned to Death	Arthur Wontner	Oct. 10	78½	July 23
Geona Goona		Nov. 28	66	Aug. 27
Ringer, The	Franklyn Dyall	Oct. 30	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Cabin in the Cotton	Richard Barthelmess	Oct. 15	76	Sept. 10
Central Airport	Richard Barthelmess	Apr. 15,'33	75	Apr. 1,'33
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Mind Reader, The	Warren William	Apr. 1,'33	68	Feb. 25,'33
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29	64	Oct. 1
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Breadline — Richard Barthelmess-Loretta Young
Captured — Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas
Elmer the Great — Joe E. Brown — April 29,'33 — 70 — Apr. 1,'33
Gold Diggers of 1933 — W. William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell
Goodbye Again — W. William-Joan Blondell
Lilly Turner — Ruth Chatterton-Geo. Brent — May 13,'33
Little Giant, The — Edward G. Robinson — May 27,'33
She Had to Say Yes — Loretta Young-Lyle Talbot

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17,'33	69	Mar. 25,'33
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31,'33		
Broadway Bad	Jean Blondell-Ginger Rogers-Ricardo Cortez	Feb. 24,'33	59	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15,'33	110	Jan. 14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb. 3,'33	73	Feb. 4,'33
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 22,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle with Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hello, Sister	James Dunn-Boots Mallory	Apr. 14,'33		
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33	70	
Infernal Machine	Genevieve Tobin-Chester Morris	Feb. 10,'33	65	
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24,'33	72	Apr. 1,'33
Rackety Rax	Victor McLaglen-Greta Nissen-Neil O'Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 1,'33	64	Apr. 1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33	78	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 10	80	Oct. 29
Smoke Lightning	George O'Brien-Neil O'Day	Feb. 17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb. 18,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Wild Girl	Joan Bennett - Charles Farrell - Ralph Bellamy	Oct. 8	74	Oct. 8

Coming Feature Attractions

Adorable — Janet Gaynor-Henry Garat — May 12,'33
Five Cents a Glass — Marian Nixon-"Buddy" Rogers — May 19,'33
Giant Swing, The — Ricardo Cortez-Norman Foster
Hold Me Tight — James Dunn-Sally Eilers — June 2,'33
I Loved You Wednesday — Warner Baxter-Elissa Landi — May 26,'33
It's Great to Be Alive — Edna May Oliver-Raul Roulien
Man-Eater — Marian Burns-Kane Richmond
My Lips Betray — Lillian Harvey-John Boles
Pilgrimage — Marian Nixon-Norman Foster
Power and the Glory, The — Colleen Moore-Spencer Tracy
Trick for Trick — Ralph Morgan-Victor Jory — Apr. 21,'33
Warrior's Husband, The — Elissa Landi-Ernest Truex-David Manners — May 5,'33
Zoo in Budapest — Gene Raymond-Loretta Young — Apr. 28,'33

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Black Cat, The
Bulldog Edition

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler			
East of Sudan				
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy			
Green Paradise				
Kiss of Araby	Maria Alba-Walter Byron			
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sisters of the Follies				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Gun Law	Jack Hoxie-Betty Boyd	Apr. 15,'33		
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30	62	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Public Be Damned, The	Pat O'Brien-Evelyn Brent	Apr. 1,'33		
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Apr. 15,'33		
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marcelline Day	Feb. 6,'33	62	

Coming Feature Attractions

Buried Alive		June 1,'33		
Curtain at Eight		May 1,'33		
Trouble Buster	Jack Hoxie-Lane Chandler	May 15,'33		
Woman in the Chair, The		May 15,'33		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr. 1,'33		
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Her Resale Value	June Clyde-George Lewis	Apr. 15,'33		
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33	
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov. 1		
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.	'33	
Sister to Judas	Claire Windsor-John Harron	Jan. 1,'33	75	Feb. 18,'33
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clear All Wires	Lee Tracy-Benita Hume	Feb. 24,'33		Feb. 18,'33
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec. 16	75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar. 10,'33	66	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar. 31,'33	87	Apr. 8,'33
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb. 17,'33	72	Mar. 18,'33
Outsider, The	Harold Huth-Jean Barry	Jan. 28,'33	90	May 2,'31
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar. 24,'33	127	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb. 3,'33	78	Jan. 21,'33
Sea Daughter	Helen Hayes-Ramon Novarro	Dec. 23	79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
What! No Beer?	Buster Keaton-Jimmy Durante	Feb. 10,'33	78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan. 21,'33	78	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr. 14,'33	101	Mar. 25,'33

Coming Feature Attractions

Accidents Wanted	Lee Tracy-Madge Evans	June 2,'33		
Barbarian, The	Ramon Novarro-Myrna Loy	May 12,'33		
Bombshell	Jean Harlow			
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd		90	Apr. 8,'33
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-Jean Harlow-Madge Evans-Karen Morley-Franchot Tone-Lee Tracy-Jean Hersholt			
Eskimo				
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans		78	
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore (Reviewed under the title "The New Deal")	Apr. 28,'33	83	Apr. 1,'33
Made on Broadway	R. Montgomery-Sally Eilers	May 19,'33	68	Apr. 8,'33
Peg O' My Heart	Marion Davies-Onslow Stevens	May 26,'33		
Reunion in Vienna	John Barrymore-Diana Wynyard-Otto Kruger	May 5,'33		
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Today We Live	Joan Crawford-Gary Cooper	Apr. 21,'33	115	
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery	June 9,'33		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	Apr. 1,'33		
Breed of the Border	Bob Steele	Mar. 1,'33		
Crashin' Broadway	Rex Bell	Dec. 30		
Diamond Trail, The	Rex Bell	Dec. 30		
Fighting Champ	Bob Steele	Dec. 15		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb. 15,'33	63	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 1	6 reels	
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb. 26,'33	80	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar. 15,'33	68	Apr. 8,'33
Self-Defense	Pauline Frederick	Dec. 15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
West of Singapore	Betty Compson	Jan. 31,'33	68	
Young Blood	Bob Steele	Nov. 5		

Coming Feature Attractions

Casey Jones	All Star	Apr. 30,'33		
Fighting Texans, The	Rex Bell	Apr. 30,'33		

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	78	Dec. 31
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb. 24,'33	75	Mar. 4,'33
Devil is Driving, The	Edmund Lowe-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24,'33	70	Feb. 18,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Hello, Everybody	Kate Smith	Feb. 17,'33	70	Jan. 14,'33
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Gee. Raft - Richard Bennett-May Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70	Dec. 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar. 10,'33	74	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar. 3,'33	72	Feb. 28,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb. 3,'33	70	Jan. 28,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30	88	Dec. 31
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar. 31,'33	55	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 20,'33		
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
Pick Up	Sylvia Sidney-George Raft	Mar. 24,'33	75	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan. 27,'33	66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb. 10,'33	123	Dec. 10
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar. 17,'33	70	Mar. 4,'33
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr. 14,'33		
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33	76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr. 7,'33		
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona Andre	Feb. 17,'33	73	Feb. 4,'33

Coming Feature Attractions

A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr. 21,'33		
College Humor	Bing Crosby-Jack Oakie			
Cracked Ice	Four Marx Bros.			
Dead on Arrival	James Dunn-Gloria Stuart	May 26,'33		
Disgraced	Claudette Colbert-Wm. Harrigan			
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May 19,'33		
Her Bodyguard	Wynne Gibson-Edmund Lowe			
I Love That Man	Nancy Carroll-Edmund Lowe	May 5,'33		
International House	Peggy Hopkins Joyce			
Jennie Gerhardt	Sylvia Sidney-Donald Cook			
Song of Songs	Marlene Dietrich-Brian Aherne			
Song of the Eagle	Chas. Bickford-Mary Brian-Richard Arlen	Apr. 28,'33		
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	Apr. 28,'33		
Sunset Pass	Randolph Scott-Tom Keene	May 19,'33		
Supernatural	C. Lombard-Randolph Scott-V. Osborne	May 12,'33		

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	Mar. 4,'33
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Cheyenne Kid	Tom Keene	Jan. 20,'33	54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar. 31,'33	72	Mar. 18,'33
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33	68	
Great Jasper, The	Richard Dix	Mar. 3,'33	76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16	77	Jan. 7,'33
King Kong	Fay Wray-Bruce Cabot	Apr. 7,'33	100	Feb. 25,'33
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb. 3,'33	60	Dec. 31
Man Hunt (Reviewed under the title "A Successful Blunder")	Junior Durkin-Mrs. Wallace Reid	Mar. 24,'33	68	Feb. 4,'33
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18	68	
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan. 13,'33	52	Oct. 1
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6,'33	58	Jan. 21,'33
Our Betters	Constance Bennett	Mar. 17,'33	72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20,'33	62	
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec. 30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25	55	
Rockabye	Constance Bennett-Joel McCrea	Nov. 25	75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10,'33	68	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar. 10,'33	57	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Sport Parade, The	Joel McCrae-Marian Marsh	Nov. 11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Sweepings	Lionel Barrymore	Apr. 14,'33	80	Mar. 18,'33
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German Version)	Oct. 21	82	Apr. 9
Topaze	John Barrymore-Myrna Loy	Feb. 24,'33	78	Feb. 11,'33

Coming Feature Attractions

Black Ace, The	Chester Morris-Vivienne Osborne			
Cross Fire	Tom Keene-Betty Furness	June 30,'33	55	Apr. 8,'33
Diplomaniacs	Bert Wheeler-Robt. Woolsey			
Emergency Call	Bill Boyd-Betty Furness			
India Speaks	Richard Halliburton			
Maiden Cruise	Phil Harris-Helen Mack			
Rafter Romance	Joel McCrea-Dorothy Jordan			
Silver Cord, The	Irene Dunne-Joel McCrea			
Son of the Border	Tom Keene-Julie Hayden	May 5,'33	55	

(THE RELEASE CHART--CONT'D)

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. '5,'33	71	Jan. 21,'33
Bal, Le	Andre Lefaur	Protex		80	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Charlotte Lowenskold	Birgit Sergelius-Erle Barclay	Scandinavian			
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1,'33		
Daring Daughters	Marian Marsh - Joan Marsh	Capital	Feb. '33	60	
Devil's Playground, The		Principal	Jan. 1'33	54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten Men		Jewel Productions	Feb. '33		
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
High Gear	James Murray-Joan Marsh	Goldsmith Pics.			
Hotel Variety	Hal Skelly-Olive Borden	Screencraft		68	
House of Death	N. P. Chmelloff	Amkino	Aug. 12	76	Aug. 27
In the Days of the Crusaders.	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigolo		Principal	Feb. 15,'33	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Pics.	Mar. 9,'33		
Love and Passion		Yugoslavian Pics.			
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	Feb. 25,'33
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Potemkin		Kinematrade	Mar. 31,'33	54	
Piri Knows All	Margit Dayka	Arkay Film			
Pride of the Legion	Sally Blane-B. Kent.	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Reform Girl	Dorothy Peterson-Skeets Gallagher	Capital	Mar. '33	70	
Shadow Laughs, The	Hal Skelly-Rose Hobart	Invincible		67	
Shame	Vladimir Gardin	Amkino	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Seeke		Hoffberg		30	
Soviets on Parade		Kinematrade	Mar. 31,'31	60	
Sucker Money	Mischa Auer	Hollywood	Apr. 5,'33	70	
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Wives Beware!	Adolphe Menjou	Regent Pics.			
Woman in Chains	Owen Nares	Invincible		69	Aug. 13

(Reviewed under title "The Impassive Footman"— Assoc. Radio British)

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	Feb. 18,'33
Kid from Spain, The	Eddie Canter	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Rain	Joan Crawford	Oct. 22	85	Sept. 17
Perfect Understanding	Gloria Swanson	Mar. 11,'33	84	Mar. 4,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90	Feb. 18,'33

Coming Feature Attractions

I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	
Joe Palooka	Jimmy Durante-Stuart Erwin	
Masquerader, The	Ronald Colman-Elissa Landi	75.. Feb. 25,'33
Yes, Mr. Brown	Jack Buchanan	Mar. 18,'33

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Reviewed under title "Merry Go Round")	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 13	78	Sept. 24
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23,'33	78	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23,'33	69	
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16,'33	67	Jan. 28,'33
Fighting President, The		Apr. 14,'33	50	
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Hidden Gold	Tim Mix	Nov. 3	56	
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Out All Night	Summerville-Pitts	Apr. 13,'33	72	Mar. 11,'33
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33	69	Apr. 1,'33
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16,'33		
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33

Coming Feature Attractions

Black Pearl	Tala Birell	
King of the Arena	Ken Maynard	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4,'33 67.. Mar. 11,'33
Lucky Dog	Charles "Chic" Sale	Apr. 20,'33
Rebel, The	Vilma Banky-Luis Trenker	
Road Back, The		
S. O. S. Iceberg		
When the Time Comes	Spencer Tracy	

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Stampede, The	John Wayne	Oct. 8	54	Feb. 11,'33
Ex-Lady	Bette Davis	Apr. 8,'33	62	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11,'33	89	Mar. 18,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33	69	Apr. 8,'33
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17	58	
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 18	90	Oct. 22
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33	69	Apr. 8,'33
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	72	Dec. 31
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Telegraph Trail, The	John Wayne	Mar. 18,'33	55	
Untamed Africa		Apr. 8,'33		
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33

Coming Feature Attractions

Baby Face	Barbara Stanwyck	Apr. 22,'33 74.. Apr. 1,'33
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	70
Man from Monterey, The	John Wayne-Ruth Hall	
Mary Stevens, M.D.	Kay Francis-George Brent	
Mayor of Hell, The	James Cagney	
Narrow Corner, The	Douglas Fairbanks, Jr.	
Picture Snatcher	James Cagney	May 6,'33 75.. Apr. 1,'33
Private Detective 62	William Powell	
Silk Express	Neil Hamilton-Sheila Terry	
Somewhere in Sonora	John Wayne	
Voltaire	George Arliss-Dorothy Kenyon	
Working Man, The	George Arliss-Bette Davis	May 20,'33 73.. Apr. 8,'33

(Reviewed under the title "The Adopted Father")

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Constant Woman, The (Reviewed under the title "Auction in Souls")	Conrad Nagel-Leila Hyams	Mar. 18,'33	75.. Mar. 3,'33	
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Lone Avenger, The	Ken Maynard	Apr. 9,'33	61	
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	62	
Racetrack	Leo Carrillo	Feb. 25,'33	78.. Mar. 11,'33	
Study In Scarlet, A	Reginald Owen-June Clyde	Apr. 2,'33		
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov. 20	80	Nov. 19

Coming Feature Attractions

Tarnished Youth	Jetta Goudal-Gilbert Roland	

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodlen-Curt Lucas	Protex	Feb. 4,'33	70	
A Night In Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 18
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	93	Feb. 18,'33
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
David Golder	Harry Baur	Protex		80	Oct. 29
Den't Tell Me Who You Are	Liane Haid-Gustave Froelich	Interworld	Feb. 15,'33	91	Feb. 25,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb. 25,'33	80	Mar. 18,'33
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10,'33	82	Mar. 25,'33
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
M	Peter Lorre	Foremco	Mar. 31,'33	96	Apr. 8,'33
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
1914		Capital	Sept. 3	73	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24,'33	66	
Spell of Tatra, The		Protex	Feb. 17,'33	65	Feb. 25,'33
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28,'33	78	
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8,'33		
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71	
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Good Companions, The	Jessie Matthews	Gaumont-British		96	
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 8
Here's George	George Clarke	P.D.C.-British		64	Nov. 8
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'l		71	Sept. 17
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love In Morocco (Reviewed under the title "Baroud")	Rex Ingram	Gaumont-British	Mar. 18,'33	67	Oct. 15
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar. 11,'33	70	Mar. 25,'33
Marry Me	Renate Mueller-Geo. Robey	Gaumont-British		85	
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Private Wives	Claude Allister-Betty Astell	British Lion			
Sally Bishop	Harold Huth-Joan Barry	British Lion		82	Dec. 10
Thark	Tom Walls - Ralph Lynn	British and Dominions		77	Aug. 27
There Goes the Bride	Jessie Matthews-Owen Nares	Gaumont-British		79	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Broadway Malady			
Bunnies and Bonnets	Mar. 29,'33		
Crystal Gazabo	Nov. 7	1 reel	
Lighthouse Keeping	Aug. 15	1 reel	
Medicine Show	Feb. 7,'33	1 reel	
Minstrel Show, The	Nov. 21	1 reel	
Prosperity Blues	Oct. 8		
Seeing Stars	Sept. 12	8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells	Jan. 10,'33		
Wooden Shoes	Feb. 25,'33	1 reel	
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept. 8	2 reels	
Lambs All-Star Gambol	Dec. 20	21½	
Mutual Man, The	Mar. 20,'33		
Poor Fish, The (Tent.)			
Shave It with Music	Sept. 30	19	
MEDBURY SERIES			
Laughing with Medbury in Wildwest	Aug. 11	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury in Wonders of the World	Dec. 13	1 reel	
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Beer Parade, The	Mar. 4,'33		
Camping Out	Aug. 10		
False Alarm			
Flop House	Nov. 9		
Great Bird Mystery	Oct. 20		
Sassy Cats	Jan. 25,'33		
Scrappy's Party	Feb. 13,'33		
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
Campus Codes	Jan. 19,'33	21	
College Gigolos	Jan. 3,'33	18½	
His Vacation	Sept. 8		
I'm a Fugitive from a Chain Store	Feb. 11,'33		
Mind Doesn't Matter	Nov. 21	19½	
Partners Two	Jan. 19,'33	22	
The Curse of a Broken Heart	Feb. 4,'33	18	
The Strange Case of Poison Ivy	Mar. 23,'33		
WORLD OF SPORT			
Horse Sense	Aug. 5		
Rough Sport	Dec. 29		
Throwing the Bull	Jan. 14,'33	11	

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddles	Jan. 29,'33	20	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33	21	
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Loose Relations	Apr. 9'33		
She Dunked Him Wrong			
Sunkissed Sweeties	Oct. 30	22	
What a Life			
BABY BURLESKS			
Glad Rags to Riches	Feb. 5,'33	11	Dec. 31
Kid' In' Hollywood		11	
Kid's Last Fight, The	Mar. 26,'33	11	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
Polly Tix in Washington			
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	
The Sea	Dec. 25	9	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Giants of the North	Mar. 26,'33		
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Pirates of the Deep	Feb. 26,'33		
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
No. 3	Feb. 5,'33	11	
No. 4	Mar. 5,'33	11	
No. 5	Apr. 30,'33		
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,'33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
Two Hundred Fathoms Deep	Mar. 19,'33	8	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Highlights of the Past	Apr. 9,'33		
Old New York	Sept. 11	10	Jan. 14,'33
Puffs and Bustles	Mar. 12,'33	7	
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	11	
Animal Fair, The	Jan. 15,'33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Little Thrills	Oct. 23	9	
Skipping About the Universe	Feb. 12,'33	10	
Traffic	Nov. 6	10	
Women of Many Lands	Apr. 9,'33		
Women's Work	Sept. 25	9	Mar. 11,'33
Wonder City, The	Nov. 20	9	Feb. 25,'33
MACK SENNETT COMEDIES			
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MERMAID COMEDIES			
All Aboard Harry Langdon			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Knight Duty Harry Langdon	Mar. 28,'33	22	
Tired Feet Harry Langdon	Jan. 1,'33	22	
Vest with a Tale, The Tom Howard	Dec. 4	22	
MORAN AND MACK COMEDIES			
A Pair of Socks			
As the Crows Fly	Feb. 5,'33	19	
Hot Hoofs	Apr. 16,'33		
Two Black Crows in Africa	Mar. 5,'33	20	
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Canteen Girl, The			
Idol of Seville	Aug. 28	21	July 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS (Reinald Werrenrath)			
California	Mar. 5,'33	10	
Cornell	Dec. 18	9	Dec. 17
Georgia Tech	Apr. 2,'33	9	
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
College Spirit	Oct. 16	6	
Down on the Levee	Mar. 5,'33	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Oh! Susanna	Apr. 2,'33	6	
Pirate Ship	Apr. 30,'33	6	
Robin Hood	Jan. 22,'33	6	
Romeo and Juliet	Apr. 16,'33	6	
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Tale of a Shirt, The	Feb. 19,'33	6	
Toyland	Nov. 27	6	Dec. 17
Who Killed Cock Robin?	Mar. 19,'33	6	
THREE-REEL SPECIAL			
Krakatoa	Apr. 2,'33	26	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Big Lead (Tent.)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	21	
Torchy's Loud Spooker	Apr. 23,'33		
Torchy Rolls His Own	Nov. 20	21	
Torchy Turns Turtle	Mar. 19,'33	21	
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	Mar. 25,'33
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Ship A-Hooey Glenn Tryon	Aug. 7	22	
Techno-crazy Monty Collins-Billy Bevan	Mar. 12,'33	19	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
1 Alpine Echoes	Aug. 14		
2 Incredible India	Aug. 21	9	
3 Big Game of the Sea	Aug. 28	8	
4 The Tom-Tom Trail	Sept. 4	9	
5 By-Ways of France	Sept. 11	9	Dec. 17
6 Manhattan Medley	Sept. 18	10	
7 Rhineland Memories	Sept. 25	8	
8 Fisherman's Fortune	Oct. 2	9	
9 Zanzibar	Oct. 9	9	
10 Belles of Bali	Oct. 16	8	Jan. 7,'33
11 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
12 Venetian Holiday	Oct. 30	10	Nov. 12
13 Havana Ho!	Nov. 6	9	
14 Paths In Palestine	Nov. 13	8	
15 Ricksha Rhythm	Nov. 20		
16 Pirate Isles	Nov. 27	9	
17 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
18 Silver Springs	Dec. 11		
19 Desert Tripoli	Dec. 18		
20 In the Guianas	Dec. 25	9	
21 Mediterranean Memories	Jan. 1,'33		
22 The Lure of the Orient	Jan. 8,'33	9	
23 Here Comes the Circus	Jan. 15,'33		
24 Sicilian Sunshine	Jan. 22,'33	10	Mar. 25,'33
25 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
26 When in Rome	Feb. 5,'33		
27 Berlin Medley	Feb. 12,'33	9	Nov. 26
28 Rhapsody of the Rails	Feb. 19,'33		
29 Taking the Cure	Feb. 26,'33		
30 Down From Vesuvius	Mar. 5,'33		
31 Paris on Parade	Mar. 12,'33		
32 Broadway by Day	Mar. 19,'33		
33 The Iceberg Patrol			
34 Mississippi Showboats			
35 Sampans and Shadows			
36 Boardwalks of New York			
37 A Gondola Journey			
38 Isles of the East Indies			
39 Pagodas of Peiping			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Arabian Tights	June 3,'33	20	
Fallen Arches	Feb. 4,'33	19	
Girl Grief	Oct. 8	20	
Mr. Bride	Dec. 24	19	
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong		20	
Young Ironsides	Sept. 3	20	
COLORTONE MUSICAL REVUES			
Hollywood Premiere	Jan. 7,'33	18	
Over the Counter		18	Feb. 25,'33
Wild People	Feb. 4,'33	18	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Big Ditch of Panama, The		9	June 4
Come Back to Erin			
Cuba, Land of the Rhumba	Feb. 25,'33		
Iceland	Jan. 14,'33	10	Feb. 11,'33
Leningrad	Dec. 17	9	Mar. 11,'33
Norway	Feb. 4,'33	9	
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Circus	Aug. 27		
Cuckoo the Magician	Jan. 21,'33		
Funny Face	Dec. 24	8	
Lunchroom, The			
Music Lesson, The	Oct. 29	8	
Nursemaid, The	Nov. 26	7	
Room Runners	Aug. 13		
LAUREL & HARDY			
Scram	Sept. 10	21	Oct. 15
Their First Mistake		21	
Towed In a Hole	Dec. 31	21	
Twice Two	Feb. 25,'33	21	
ODDITIES			
Chill and Chills	Sept. 10	9	
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Microscopic Mysteries	Oct. 18	10	Apr. 8,'33
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The	Dec. 3	7	Dec. 17
Whispering Bill	Dec. 31	10	
OUR GANG			
A Lad An' A Lamp	Dec. 17	17	
Birthday Blues	Nov. 12	20	
Fish Hooky	Jan. 28,'33	19	
Forgotten Babies	Mar. 11,'33	17	
Free Wheeling	Oct. 1	20	
Hook and Ladder	Aug. 27	18	
Kid from Borneo, The	Apr. 15,'33	19	
Mush and Milk	May 27,'33		
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet	Jan. 21,'33	19	
Show Business	Aug. 20	20	
Sneak Easily	Dec. 10	17	
Sailors, The	Oct. 29	19	
SPECIAL			
Roosevelt, the Man of the Hour		17	
SPORT CHAMPIONS			
Allez Oop	Mar. 11,'33		
Auto Racing	Apr. 1,'33		
Blocks and Tackles	Nov. 5	12	Mar. 11,'33
Bone Crushers	Feb. 8,'33	8	
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork		12	
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	Mar. 11,'33
Pigskin	Oct. 22	12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Dec. 10	10	Dec. 17
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33	20	
Call Her Sausage			
Farewell to Legs			
Hot Spot	Oct. 22	18	Oct. 1
Rummy, The		18	
Strange Innertube	Sept. 22		
Taxi Barons			
Taxi For Two	Dec. 3	18	
Thundering Taxis	June 24,'33	16	
What Price Taxi	Aug. 13		
Wreckety Wrecks	Feb. 18,'33	19	Mar. 25,'33

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 4	Nov.	18..... 1 reel	.....
No. 5	Dec.	16..... 1 reel	.....
No. 6	Jan.	13,'33... 1 reel	.....
No. 7	Feb.	10,'33... 1 reel	.....
No. 8	Mar.	10,'33... 1 reel	.....
No. 9	Apr.	7,'33... 1 reel	.....
No. 10	May	5,'33... 1 reel	.....
ONE REEL ACTS			
Be Like Me Ethel Merman	Feb.	18,'33... 1 reel	.....
Breaking Even Tom Howard	Sept.	30.....	.....
Hawaiian Fantasy Vincent Lopez	Jan.	20,'33... 1 reel	.....
Let's Dance Burns and Allen	Mar.	17,'33... 1 reel	.....
Moonlight Fantasy Vincent Lopez	Apr.	14,'33... 1 reel	.....
Musical Doctor Rudy Vallee	Oct.	28.....10.....Oct. 1	
Patents Pending Burns and Allen	Aug.	5.....	.....
Rhapsody in Black & Blue Louis Armstrong	Sept.	2.....	.....
Rookie, The Tom Howard	Dec.	23..... 1 reel	.....
Walking the Baby Burns & Allen	May	12,'33... 1 reel	.....
Your Hat Burns & Allen	Nov.	25.....	.....
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug.	12..... 1 reel	.....
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept.	9..... 1 reel	.....
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct.	7..... 1 reel	.....
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov.	4..... 1 reel	.....
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec.	4..... 1 reel	.....
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec.	30..... 1 reel	.....
No. 7—This Is Ducky — Music From the Ancients —Bringing You the News	Jan.	27,'33... 1 reel	.....
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb.	24,'33... 1 reel	.....
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar.	17,'33... 1 reel	.....
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr.	21,'33... 1 reel	.....
SCREEN SONGS			
Ain't She Sweet Lillian Roth	Feb.	3,'33.....	
Aloha Oe Royal Samoans	Mar.	17,'33... 1 reel	.....
Dinah Mills Bros.	Jan.	13,'33... 1 reel	.....
Down Among the Sugar Cane Lillian Roth	Aug.	26.....	
Just a Gigolo Irene Bordoni	Sept.	9.....	
Peanut Vendor, The Armida	Apr.	28,'33.....	
Popular Melodies Arthur Jarrett	Apr.	7,'33... 1 reel	.....
Reaching for the Moon	Feb.	24,'33... 1 reel	.....
Romantic Melodies The Street Singer	Oct.	21..... 1 reel	.....
Rudy Vallee Melodies Rudy Vallee	Aug.	5..... 1 reel	.....
School Days Gus Edwards	Sept.	30.....	
Sing a Song James Melton	Dec.	2.....	
Time on My Hands Ethel Merman	Dec.	23..... 7...Jan. 7,'33	
When It's Sleepy Time Down South Boswell Sisters	Nov.	11..... 1 reel	.....
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug.	5..... 1 reel	.....
No. 2	Sept.	2..... 1 reel	.....
No. 3	Sept.	30.....10.....Oct. 15	
No. 4	Oct.	28..... 1 reel	.....
No. 5	Nov.	25..... 1 reel	.....
No. 6	Dec.	23..... 1 reel	.....
No. 7	Jan.	20,'33... 1 reel	.....
No. 8	Feb.	17,'33... 1 reel	.....
No. 9	Mar.	17,'33... 1 reel	.....
No. 10	Apr.	14,'33... 1 reel	.....
No. 11	May	12,'33.....	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Aggravatin' Bear, The	Apr.	28,'33... 1 reel	.....
Building Winners	Aug.	19..... 1 reel	.....
Canine Thrills	Feb.	3,'33... 1 reel	.....
Catch 'Em Young	Dec.	9..... 1 reel	.....
Fighting Fins	Oct.	14.....10.....Oct. 15	
Hot and Cold Thrills	Mar.	31,'33... 1 reel	.....
Jabs and Jolts	May	26,'33... 1 reel	.....
Over the Jumps	Jan.	6,'33... 1 reel	.....
Stuff on the Ball	Nov.	11..... 1 reel	.....
Water Jamboree	Sept.	16..... 1 reel	.....
Wonder Girl, The Babe Didrickson	Mar.	3,'33... 1 reel	.....
TALKARTOONS			
Betty Boop's Bamboo Isle	Sept.	23.....	
Betty Boop's Birthday Party	Apr.	21,'33... 1 reel	.....
Betty Boop's Bizzy Bee	Aug.	19..... 1 reel	.....
Betty Boop's Crazy Inventions	Jan.	27,'33... 1 reel	.....
Betty Boop for President	Nov.	4..... 7.....Oct. 1	
Betty Boop's Ker-Choo	Jan.	6,'33... 7.....Dec. 10	
Betty Boop, M.D.	Sept.	2..... 7.....Dec. 10	
Betty Boop's May Party	May	12,'33... 1 reel	.....
Betty Boop's Museum	Dec.	16..... 1 reel	.....
Betty Boop's Ups & Downs	Oct.	14..... 1 reel	.....
Betty Boop's Penthouse	Mar.	10,'33... 6....Feb. 25,'33	
Is My Palm Read	Feb.	17,'33... 1 reel	.....
Minding the Baby	Sept.	26..... 1 reel	.....
Snow-White	Mar.	31,'33... 1 reel	.....
Stopping the Show	Aug.	12.....	.....
TWO REEL COMEDIES			
Blue of the Night Bing Crosby	Jan.	6,'33...20.....Sept. 16	
Bring 'Em Back Sober Sennett Star	Nov.	18..... 2 reels	.....
Caliente Love Sennett Star	Mar.	10,'33... 2 reels	.....
Cook's Day Off, The Sennett Star		.....	.....
Courting Trouble Charles Murray	Oct.	28.....19.....Dec. 17	
Dentist, The Sennett Star	Dec.	9.....20.....Dec. 8	
Don't Play Bridge With Your Wife Sennett Star	Jan.	13,'33... 2 reels	.....
Druggist, The Sennett Star	Apr.	21,'33.....	.....
Doubling in the Quickies Sennett Star	Dec.	16..... 2 reels	.....
Easy On the Eyes Sennett Star	Feb.	17,'33... 2 reels	.....
False Impressions Sennett Star	Nov.	4..... 2 reels	.....
Fatal Glass of Beer W. C. Fields	Mar.	3,'33... 2 reels	.....
His Perfect Day Sennett Star		.....	.....
Hollywood Double, A Sennett Star	Nov.	25..... 2 reels	.....
Honeymoon Bridge Sennett Star		.....	.....
Hubby's Vacation Sennett Star		.....	.....
Human Fish Sennett Star	Dec.	30..... 2 reels	.....
In the Bag Sennett Star		.....	.....
Lion and the House, The Sennett Star	Dec.	23.....18	.....
Ma's Pride and Joy Donald Novis	Oct.	14.....18.....Aug. 27	
Morning After, The Sennett Star		.....	.....
Pharmacist, The Sennett Star	Apr.	21,'33... 2 reels	.....
Plumber and the Lady, The Sennett Star	Mar.	31,'33... 2 reels	.....
Prosperity Pays Tom Howard	Nov.	4.....	.....
Sing, Bing, Sing Bing Crosby	Mar.	24,'33... 2 reels	.....
Singing Boxer, The	Jan.	27,'33.....	.....
Singing Plumber Donald Novis	Sept.	23.....	.....
Sweet Cookie Sennett Star	Apr.	14,'33... 2 reels	.....
Temporary Butler Sennett Star		.....	.....
Too Many Highballs Sennett Star	Feb.	10,'33... 2 reels	.....
Uncle Jake Sennett Star	May	5,'33... 2 reels	.....
Wrestlers, The Sennett Star	Jan.	20,'33.....	.....

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept.	15..... 9	.....
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept.	1.....12	.....
It All Depends on You	Nov.	1..... 8	.....
Land of My Fathers		 9	.....
Light of Love	Oct.	15..... 9	.....
Me and the Boy Friend	Oct.	1..... 8	.....

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug.	19.....20	.....
Easy Street	Sept.	30.....19½....Dec. 17	
The Floorwalker	Dec.	23.....20½	.....
The Pawnshop	Mar.	17,'33.....	.....
The Rink	Nov.	11.....20	.....
The Vagabond	Feb.	3,'33...21	.....
CLARK AND McCULLOUGH SERIES			
Druggist's Dilemma, The	May	5,'33...17	.....
Hocus Focus	Mar.	3,'33...20	.....
Ice Man's Ball	Aug.	12.....20.....Aug. 13	
Jitters, The Butler	Dec.	30.....20½....Aug. 20	
Millionaire Cat, The	Oct.	21.....21	.....
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct.	28.....18...Jan. 14,'33	
Heave Two	Mar.	10,'33...20½	.....
Just a Pain in a Parlor	Aug.	26.....20	.....
Loops, My Dear	Jan.	6,'33...17	.....
Shakespeare With Tin Ears	June	30,'33...18½	.....
Thrown Out of Joint	May	12,'33...21	.....
HEADLINER SERIES			
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov.	25.....17	.....
No. 2—Private Wives Skeets Gallagher W Catlett	Jan.	27,'33...21	.....
No. 3—Hip, Zip, Hooray Nat Carr	Mar.	31,'33...18½	.....
MASQUERS COMEDIES			
Abroad In Old Kentucky		.....	.....
Bride's Bereavement, The	Nov.	18..... 19	.....
Lost In the Limehouse	Apr.	7,'33...20½	.....
Through Thin and Thicket	Jan.	20,'33...17½	.....
Two Lips and Julips	Sept.	9.....20	.....
MICKEY McGUIRE SERIES			
Mickey's Ape Man	Feb.	10,'33...18	.....
Mickey's Big Broadcast		.....	.....
Mickey's Busy Day	Sept.	2.....18.....Aug. 6	
Mickey's Charity	Dec.	2.....18	.....
Mickey's Disguise		.....	.....
Mickey's Race	Apr.	14,'33...18	.....
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Art In the Raw	Feb.	24,'33...19	.....
Fish Feathers	Dec.	16.....18	.....
Golf Chump, The	Aug.	5.....20.....Aug. 13	
Inferior Decorations		.....	.....
Merchant of Menace, The	Apr.	21,'33...19½	.....
Parlor, Bedroom and Wrath	Oct.	14.....20½	.....
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
SPECIALS			
So This Is Harris		28...Mar. 11,'33	
TOM AND JERRY SERIES			
Barnyard Bunk	Sept.	16..... 6	.....
Happy Hoboes	Mar.	31,'33.....	.....
Jolly Fish	Aug.	19..... 6	.....
Magic Mummy	Feb.	7,'33... 7	.....
Panicky Pup	Feb.	24,'33... 7	.....
Pencil Mania	Dec.	9..... 7	.....
Piano Tooners	Nov.	11..... 7½	.....
Spanish Twist, A	Oct.	14..... 6	.....
Tight Rope Tricks	Jan.	6,'33... 7	.....

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds In the Sky		10.....Nov. 5	
Sportsmen's Paradise		10.....July 30	
CAESAR FILMS			
Veneziana		..... 1 reel	.....
CENTRAL FILM			
A Pilgrimage Through Palestine		10.....Dec. 8	
Boston Common—and Proper		10...Jan. 7,'33	
Hula		..... 3 reels	.....
In Old New Orleans		.....May 28	
Syria		.....May 21	
F. M. S. CORP.			
Newslaughs		..... 7...Jan. 28,'33	
IDEAL			
Evolution		28.....Sept. 9	
INDUSTRIAL			
The Silent Enemy		30	.....
MARY WARNER			
Berlin: Its Sports and Recreation		 8	.....
Berlin: Rhythm of a Metropolis		..... 8...Apr. 8,'33	
Glimpses of Germany		 8	.....
Green Heart of Germany, The		20	.....
Springtime on the Rhine		 7	.....
The Mosel		..... 8.....Oct. 15	
Trier, Oldest City In Germany		 6	.....
Vintagers' Festival In the Palatinate		.....10...Mar. 11,'33	
Winter In the Bavarian Alps		..... 1 reel	.....
Young Germany Goes Ski-ing		..... 1 reel	.....
MASCOT			
Technocracy		.....10...Jan. 7,'33	
MASTER ART PRODUCTS			
Melody Makers Series:			
Sammy Fain		..... 10.....Dec. 24	
Benny Davis		 9	.....
Clin Friend		 9	.....
Night of Romance		 7	.....
PRINCIPAL			
Beer Is Here		.....	.....
Get That Lion		.....29.....Aug. 27	
Isle of Desire		..... 3 reels	.....
Isle of Peril		.....32.....July 16	
Isles of Love		..... 1 reel	.....
Killing the Killer		.....11.....July 30	
Matto Grosso		24	.....
New Western Front		25	.....
Primitive		..... 1 reel	.....
Tiger Hunt, The		.....20.....Dec. 31	
Voodoo		36	.....
WARD PRODUCTIONS			
Your Technocracy and Mine		..... 9½.Feb. 11,'33	

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug.	8..... 7½....Oct. 8	
2. Trader Mickey	Aug.	26..... 7	.....
3. The Whoopee Party	Sept.	16..... 7.....Nov. 12	
4. Touchdown Mickey	Oct.	7..... 6½	.....
5. The Wayward Canary	Oct.	28..... 7¼	.....
6. The Klondike Kid	Nov.	18.....	.....
7. Mickey's Good Deed	Dec.	9..... 8	.....
8. Building a Building	Dec.	20..... 7	.....
9. The Mad Doctor	Jan.	20,'33... 8	.....
10. Mickey's Pal Pluto	Feb.	10,'33... 7	.....
11. The Mellerdrammer	Mar.	3,'33.....	.....
12. Ye Olden Days		.....	.....
SILLY SYMPHONIES			
1. Bears and Bees	July	15..... 6½	.....
2. Just Dogs	Aug.	12..... 7	.....
3. Flowers and Trees	Sept.	9..... 8.....Oct. 15	
4. Bugs In Love	Sept.	21..... 7	.....
5. King Neptune	Oct.	7..... 7.....Oct. 29	
6. Babes In the Wood	Dec.	2..... 8...Apr. 1,'33	
7. Santa's Workshop	Dec.	30..... 7.....Dec. 24	
8. Birds In the Spring		.....	.....
9. Father Noah's Ark		.....	.....

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau Best	May	8,'33... 1 reel	.....
Busy Barber	Sept.	12..... 1 reel	.....
Carnival Capers	Oct.	10..... 1 reel	.....
Day Nurse	Aug.	1..... 1 reel	.....
Going to Blazes	Apr.	10,'33... 1 reel	.....
Oswald, the Plumber	Jan.	30,'33... 7	.....
Shriek, The	Feb.	27,'33... 7...Mar. 25,'33	
Teacher's Pest	Dec.	19..... 7	.....
Wild and Wooly	Nov.	21..... 1 reel	.....
POOCH CARTOONS			
Athlete, The	Aug.	29..... 8.....Sept. 10	
Butcher Boy, The	Sept.	26..... 7.....Sept. 17	
Cat and Dogs	Dec.	5..... 1 reel	.....
Crowd Snores, The	Oct.	24..... 1 reel	.....
Lumber Champ, The	Mar.	13,'33... 7...Apr. 8,'33	
Merry Dog, The	Jan.	2,'33... 1 reel	.....
S. O. S. Icicle	Apr.	24,'33...	.....
Terrible Troubador, The	Feb.	13,'33... 1 reel	.....
Underdog, The	Nov.	7..... 1 reel	.....
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct.	31..... 2 reels	.....
The Street Singer Nick Kenny—No. 1	Nov.	14..... 2 reels	.....
Morton Downey—No. 2 With Brown and Henderson	Nov.	28..... 2 reels	.....
Art Jarrett Nick Kenny—No. 2	Dec.	12..... 2 reels	.....
Down Memory Lane Louis Sobel—No. 1 With Texas Guinan	Dec.	26..... 1 reel	.....
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan.	16,'33...21	.....
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan.	30,'33...21...Feb. 11,'33	
Morton Downey—No. 3 The Holdup With Joe Young	Feb.	14,'33... 2 reels	.....
Radio Murder Mystery Louis Sobel—No. 2	Mar.	6,'33... 2 reels	.....
Morton Downey—No. 4 My Pal the Prince	Apr.	17,'33... 2 reels	.....
SPECIAL			
The Voice of the Vatican	Mar.	13,'33...10...Mar. 11,'33	
Your Technocracy and Mine	Apr.	15,'33... 1 reel	.....
STRANGE AS IT SEEMS SERIES			
No. 21—Novelty	Aug.	22..... 1 reel	.....
No. 22—Novelty	Sept.	19..... 1 reel	.....
No. 23—Novelty	Oct.	17..... 1 reel	.....
No. 24—Novelty	Nov.	14..... 1 reel	.....
No. 25—Novelty	Dec.	12..... 1 reel	.....
No. 26—Novelty	Jan.	23,'33... 1 reel	.....
No. 27—Novelty	Mar.	20,'33... 1 reel	.....
No. 28—Novelty	Apr.	17,'33... 1 reel	.....
No. 29—Novelty	May	15,'33... 1 reel	.....
UNIVERSAL BREVITIES			
Bee I	Dec.	26..... 1 reel	.....
Dr. Jekyll's Hide	Sept.	26..... 9.....Oct. 1	
Good Old Days, The	Nov.	21..... 1 reel	.....
Greeks Had No Words for Them, The	Oct.	24..... 1 reel	.....
Lizzie Strata	Jan.	23,'33...10	.....
UNIVERSAL COMEDIES (1932-33 SEASON)			
A Quiet Night Bert Roach		21	.....
Alias the Professor James Gleason	Mar.	8,'33... 2 reels	.....
Boys Will Be Boys Frank Albertson	Nov.	30..... 2 reels	.....
Family Troubles Henry Armetta	Jan.	11,'33...21	.....
Finishing Touch Skeets Gallagher June Clyde	Oct.	19..... 2 reels	.....
Hesitating Love L. Fazenda-M. Prevost	Nov.	16..... 2 reels	.....
Hunting Trouble Louise Fazenda	Feb.	8,'33...20...Mar. 11,'33	
Kid Glove Kisses Slim Summerville	Sept.	21..... 2 reels	.....
Lights Out James Gleason	Dec.	24..... 2 reels	.....
Mister Mugg James Gleason	May	10,'33...21	.....
My Operation Vince Barnett-June Clyde	Dec.	28..... 2 reels	.....
Officer, Save My Child Slim Summerville	Nov.	2..... 2 reels	.....
Pick Me Up Marie Prevost	Apr.	5,'33...19	.....
Rockabye Cowboy James Gleason	Jan.	25,'33... 2 reels	.....
Room Mates Frank Albertson	Apr.	19,'33...20	.....
Should Crooners Marry? Frank Albertson	Feb.	22,'33... 2 reels	.....
Trial of Vince Barnett Vince Barnett	Mar.	22,'33...	.....
Union Wages Louise Fazenda	Aug.	30.....20.....Sept. 17	
Who, Me Frank Albertson	Sept.	7..... 2 reels	.....
Yoo Hoo! James Gleason	Oct.	5.....21.....Sept. 3	

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	.....
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	.....
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			.....
No. 2—Here, Prince Joe Penner			.....
No. 3—You Call It Madness Ricky Craig, Jr.			.....
No. 4—Hey, Pop Reesee (Fatty) Arbuckle			.....
No. 5—Then Came the Yawn Jack Haley			.....
No. 6—The Run Around William Demarest			.....
No. 7—Trouble Indemnity Codee and Orth			.....
No. 8—The Build-Up Jack Haley			.....
No. 9—Buzzin' Around Reesee (Fatty) Arbuckle			.....
No. 10—Wrongorilla Jack Haley			.....
BROADWAY BREVITIES (NEW SERIES)			
No. 1—C'est Paris Technicolor Musical	Sept.	3.....17	.....
No. 2—Passing the Buck Alexander Gray	Sept.	24.....18	.....
No. 3—Tea for Two Technicolor Musical	Oct.	8.....17.....Nov. 12	
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi-Mayfair	Oct.	22.....19	.....
No. 5—A Modern Cinderella Ruth Etting	Nov.	5.....18	.....
No. 6—Picking a Winner Technicolor Musical	Nov.	19.....16.....Nov. 19	
No. 7—The Red Shadow Al. Gray-Beraise Claire	Dec.	3.....18	.....
No. 8—Sky Symphony Stoopnagle & Budd	June	3,'33	.....
No. 9—Poor Little Rich Boy Phil Baker	Dec.	24.....18	.....
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec.	31.....17.....Oct. 15	
No. 11—That Goes Double Russ Columbo	June	17,'33	.....
No. 12—Bygones Ruth Etting	Jan.	14,'33...18	.....
No. 13—Pleasure Island Technicolor Musical	Feb.	25,'33...18	.....
No. 14—Yours Sincerely Lanny Ross	Mar.	11,'33...19	.....
No. 15—Speaking of Operations Pick & Pat	Jan.	28,'33...18	.....
No. 16—Northern Exposure Technicolor Musical	Apr.	8,'33...16	.....
No. 17—Nothing Ever Happens Musical	Mar.	25,'33	.....
No. 18—World's Champ Jack Dempsey	July	11,'33	.....
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr.	22,'33	.....
No. 20—Along Came Ruth Ruth Etting	May	6,'33	.....
No. 21—Fifi V. Segal-Chas. Judels	May	20,'33	.....
HOW TO BREAK 90 BOBBY JONES			
No. 1—Hands and Grip	May	27,'33	.....
No. 2—Position and Back Swing			.....
No. 3—Hip Action			.....
No. 4—Down Swing			.....
No. 5—Impact			.....
No. 6—Fine Points			.....
LOONEY TUNES SERIES			
No. 9—Bosko and Bruno		7.....Dec. 10	
No. 10—Bosko's Dog Race		8.....July 8	
No. 11—Bosko at the Beach		7.....Nov. 5	
No. 12—Bosko's Store		7	.....
No. 13—Bosko the Lumberjack			.....
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			.....
No. 2—Bosko the Drawback			.....
No. 3—Bosko's Dizzy Date			.....
No. 4—Bosko's Woodland Daze			.....
No. 5—Bosko in Dutch			.....
No. 6—Bosko in Person			.....
No. 7—Bosko the Speed King			.....
No. 8—Bosko's Knight Mare			.....
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			.....
No. 2—Municipal Band Wagon			.....
No. 3—Smash Your Baggage Small's Paradise Band			.....
No. 4—The Lease Breakers Aunt Jemima		9.....Dec. 3	
No. 5—The Yacht Party Roger Wolfe Kahn's Band			.....
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			.....
No. 7—Abe Lyman and Band		10...Apr. 1,'33	
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			.....
No. 9—That's the Spirit Noble Sissle and Band			.....
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			.....
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses		8.....Dec. 17	
No. 2—I Wish I Had Wings			.....
No. 3—A Great Big Bunch of You			.....
No. 4—Three's a Crowd			.....
No. 5—Shanty Where Santa Claus Lives			.....
No. 6—One Step Ahead of My Shadow			.....
No. 7—Young and Healthy			.....
No. 8—The Organ Grinder			.....
No. 9—Wake Up the Gypsy in Me			.....
NOVELTIES			
Bigger They Are, The Primo Carnera		2 reels	.....
Gypsy Caravan Martinelli		1 reel	.....
Handy Guy, The Earl Sande		2 reels	.....
Rhythms of a Big City		1 reel	.....
Season's Greetings, The Christmas Special		5	.....
Trip to Tibet, A		1 reel	.....
ONE-REEL COMEDIES			
Washington, The Man and the Capital Clarence Whitehill		18	.....
Baby Face Victor Moore			.....
Military Post, The Robert Guzman			.....
No-Account, The Hardie-Hutchison			.....
No Questions Asked Little Billy			.....
Strong Arm, The Harrington-O'Neill			.....
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	.....
Say a Little Prayer for Me Organ-Vocal		1 reel	.....
When Your Lover Has Gone Organ-Vocal		1 reel	.....
JOE PENNER COMEDIES			
Moving In		2 reels	.....
Rough Sailing		16	.....
Stutterless Romance, A		1 reel	.....
Where Men Are Men		2 reels	.....
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			.....
No. 2—Nickelette			.....
No. 3—Contact			.....
No. 4—If I'm Elected			.....
No. 5—King Salmon			.....
No. 6—Rambling Round Radio Row No. 2			.....
No. 7—Babe O' Mine			.....
No. 8—Dangerous Occupations			.....
No. 9—Out of the Past			.....
No. 10—Love Thy Neighbor			.....
No. 11—Rambling Round Radio Row No. 3			.....
No. 12—A Whale of a Yarn			.....
No. 13—Africa Speaks—English			.....
No. 14—Rambling Round Radio Row No. 4			.....
No. 15—Sea Devils			.....
No. 16—Parades of Yesterday			.....
No. 17—Breakwater			.....
No. 18—Little White Lies			.....
No. 19—Rambling Round Radio Row No. 5			.....
No. 20—You're Killing Me			.....
No. 21—Inklings			.....
No. 22—Rambling Round Radio Row No. 6			.....
No. 23—Around the World in 8 Minutes		8.....Aug. 20	
No. 24—Fishermen's Holiday			.....
No. 25—Stuck, Stuck, Stucco			.....
No. 26—Seeing Samoa			.....
SPORT THRILLS SERIES TED HUSING			
No. 1			.....
No. 2			.....
No. 3			.....
No. 4—Old Time Sport Thrills			.....
No. 5			.....
No. 6—			.....
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 10—Campus Mystery, The			.....
No. 11—Crane Poison Case, The			.....
No. 12—Transatlantic Mystery, The		22.....Sept. 19	
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			.....
Freshman Love Ruth Etting			.....
Old Lace Ruth Etting			.....
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	.....
No. 2—Southern India		9	.....
No. 3—Road to Mandalay		1 reel	.....
No. 4—Mediterranean Byways		9	.....
No. 5—Javanese Journeys		9	.....
No. 6—Northern India		1 reel	.....
No. 7—Oberammergau		1 reel	.....
No. 8—South American Journeys		9.....June 25	
No. 9—Soviet Russia		1 reel	.....
No. 10—Paris Glimpses		9.....July 30	
No. 11—Dear Old London		1 reel	.....
No. 12—When In Rome		9.....June 16	
No. 13—Berlin Today		9.....Oct. 29	
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	.....
No. 2—Transportations of the World		1 reel	.....
No. 3—An Oriental Cocktail		10.....Oct. 8	
No. 4—Curious Customs of the World		1 reel	.....
No. 5—From Bethlehem to Jerusalem		10...Apr. 1,'33	
No. 6—High Spots of the Far East		10.....Sept. 10	
No. 7—Main Streets		1 reel	.....
No. 8—Beauty Spots of the World		1 reel	.....
No. 9—Workers of the World		1 reel	.....
No. 10—Wonder Spots of the World		1 reel	.....
No. 11—Costumes of the World		1 reel	.....
No. 12—Strange Ceremonies		1 reel	.....
No. 13—Top of the World		1 reel	.....

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb.	27,'33...20 (each)...Feb. 4,'33	
Last Special Frank Albertson	Dec.	5	.....
Jungle Mystery Tom Tyler	Sept.	12.....20 (each)	.....
Phantom of the Air Tom Tyler-Gloria Shea	May	22,'33	.....

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HELP WANTED

FILM SALESMEN AND REPRESENTATIVES TO contact exhibitors and secure contracts and bookings for independent productions on a state right basis. State in first letter experience, etc. Those with car and interested in percentage basis preferred. BOX 133-A, MOTION PICTURE HERALD.

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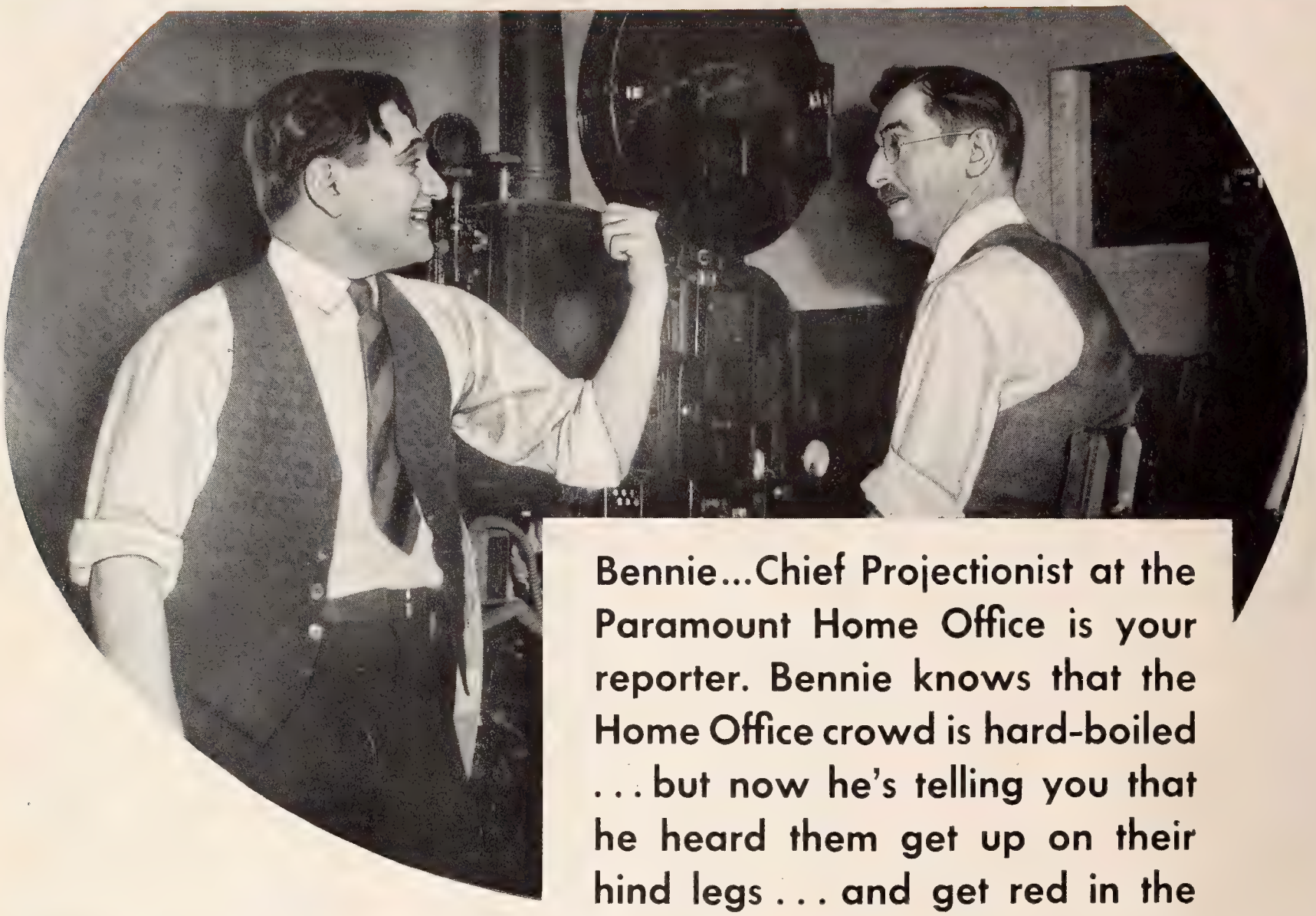
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Bennie...Chief Projectionist at the Paramount Home Office is your reporter. Bennie knows that the Home Office crowd is hard-boiled . . . but now he's telling you that he heard them get up on their hind legs . . . and get red in the face whooping for —

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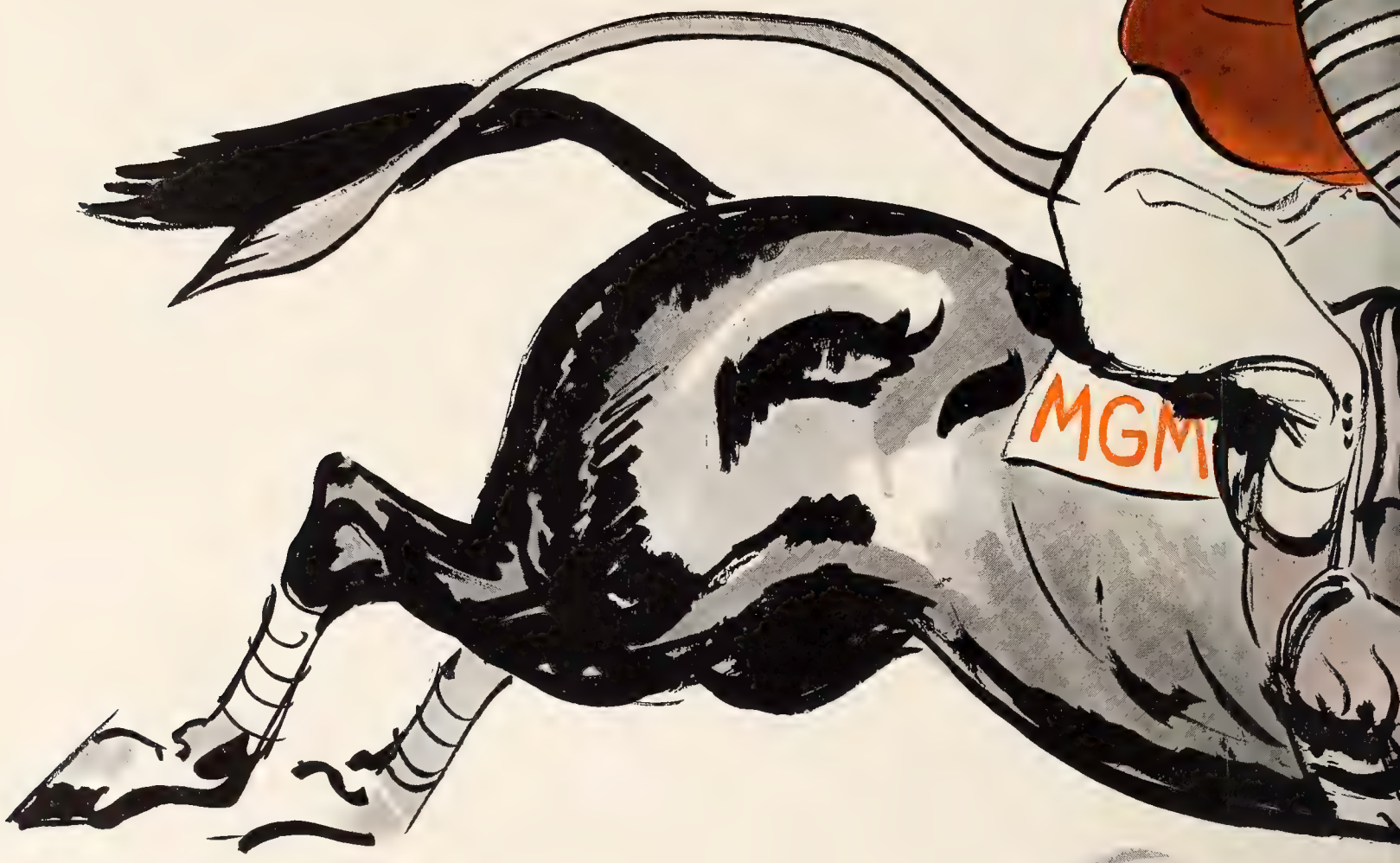
"BUSINESS IN HANDS OF CHILDREN": D. W. GRIFFITH

PUBLICITY NO EXCUSE FOR NEWSPAPER AD RATES

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WATCH LEO LEAP

Entire industry electrified by horde of BIG M-G-M ATTRACTIONS unleashed to greet the returning tide of picture-goers!





to the FRONT!



HOORAY, JOAN AND GARY: "TODAY WE LIVE" TERRIFIC!

Joan Crawford and Gary Cooper are packing them in at the State, Boston; and Capitol, N. Y.; first two engagements. HELD OVER 2nd WEEK at Capitol.

"LOOKING FORWARD" WOWS WASHINGTON!

Watch the State Theatre, Washington, D. C. LIONEL BARRYMORE in Clarence Brown's production "Looking Forward" beats week-end totals of biggest stage and screen attractions.

SWELL BIZ! HAYES-GABLE BIG IN "WHITE SISTER"

Following its sensational opening runs in Boston and Chicago "The White Sister" continues to draw the dough to happy box-offices from Coast to Coast!

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Isn't it a thrill the way "Rasputin and the Empress" continues to hog the headlines. Three Barrymores in a BIG MONEY show!

"DEVIL'S BROTHER" COMING!

Laurel-Hardy with Dennis King in a new kind of FEATURE-LENGTH attraction. Watch!

"REUNION IN VIENNA" GETS RAVE NOTICES ON COAST!

JOHN BARRYMORE (*plus Diana Wynyard*) has made his greatest hit! Sensational preview in Los Angeles! The word BIG describes it!

HAPPY SPRING-TIME!

Ramon Novarro in "The Barbarian", Marion Davies in "Peg o' My Heart", Lee Tracy in a new comedy-thriller, "Accidents Wanted." And TWO GIANT PICTURES—remember the titles, you'll hear plenty about them—NIGHT FLIGHT and ESKIMO!

METRO-GOLDWYN-MAYER—*Always!*

EXTRA! "Reunion in Vienna" opens Gaiety, N. Y., Friday Apr. 28th! TWO $2 TOP M-G-M ROAD-SHOWS on B'WAY!



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Because "Gold Diggers of 1933" is going to be of such vital financial importance to the motion picture trade, we want the advice of every exhibitor in planning lobby displays, ads, publicity and exploitation for it. Here's your first chance to have a real voice in the preparation of a complete picture campaign! . . . A move as revolutionary as our decision to start immediate sale of this first 1933-'34 release!

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Each week in the trade papers we will present a variety of suggestions for one form of advertising material. A coupon will be provided for you to indicate your choice of these suggestions. The suggestions receiving the most votes will be the ones furnished for your campaign on—

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Theatre----------

City---------- *State*----------

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172,535 people jam Music Hall to top previous record by 30,000

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PICTURE of the GENERATION

CAVALCADE

A FOX ACHIEVEMENT

IT'S BIG IN SMALL TOWNS TOO!



Carolina Theatre, Pinehurst, N. C. played it to the first standing room in *three years.* Pinehurst population: 500.

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APR 21 1933

MOTION PICTURE HERALD

Vol. III, No. 4 — April 22, 1933

HERE'S A PIPEFUL

THERE is a concern known as the American Tobacco Company. It is headed by one George Washington Hill, one of the nation's most continuous, conspicuous and consistent advertisers. His theory of advertising is that "it must be such as to produce increased sales." Mr. Hill does lots of it. He has delivered a big net through the depression years.

But, thinking, casually, as we will in the spring, between the garden and the fishing, about those Waldorf-Astoria conferences and those Hollywood conferences in this merry young industry of the motion picture, we have been struck more especially with the poignant words of Mr. Hill recently recited to *Printers' Ink* about running a business, thinking, we say, casually, how they might apply to some practises, some people and some companies in this film world. Said Mr. Hill:

" . . . the success of a company depends on the kind and degree of effort to which executives and valuable employes are stimulated by the rewards held out to them for successful advancement of the company's business. This principle dictates that the financial success of the most valued employes shall depend on and grow with the financial success of the company — that every such employe should know that his opportunity for personal prosperity will come in and from the company — not from outside interests, not from speculation, not from the stock market, but only from the four walls of his company and his job."

And so, in our casual way, we seem to recall that most of the fortunes we have heard of in this industry were made out of film and that most of the big busts have been made on elements that have not shown on the screen.

△ △ △

"THE LOST THEATRE"

QUOTATION in *The Billboard* reminds us that Mr. Arthur Hopkins, of stage fame, has set forth in Mr. Alfred E. Smith's *The New Outlook* a curiously complicated explanation of what's the matter with the theatre — meaning, of course, the institution which Mr. Hopkins thinks of as a theatre. Mr. Hopkins' observations and explanations are of particular interest to us just now because they attribute the progressive anemia of the stage to everything but the all-pervading fact of the motion picture.

Mr. Hopkins thinks that realism has undermined the theatre and that it all started with Ibsen, admittedly a poet, but whose "followers have not been poets."

"The theatre," Mr. Hopkins remembers, "was a palace of dreams. It was the throne of unreality. It lifted people far out of themselves, transported them in ecstatic flight, swept them through emotional grandeur and gently brought them back to earth again with dazed eyes and swelling hearts. It was complete release."

Mr. Hopkins thinks that all that has gone because the theatre that he knows is gone. The customers are still getting the same ecstatic flight, the same emotional grandeur, the same dazed eyes and swelling hearts. But we have a new machinery to render the service, to purvey to the emotions, with more kick for less money. It is known as the motion picture. It was, as we have so often observed, the motion picture which did better dreaming for less money per consumer and thereby forced the lingering drama to seek realism, sophistication and the minority audiences.

The adherents and exponents of the old stage do die hard and they do not at all know how dead their art and their business really is. The state of affairs is ridiculously reflected in the conduct of the amusement sections of the metropolitan papers. The mossy crumbling stage with its following of thousands takes precedence in position, space and pretense in every metropolitan paper over the screen with its audience of millions.

The stage and the opera are still "smart" and their patronage or a pretense of patronage still confers upon the patron a certain aroma of status. But the smartness and the status are of the same order as driving a cob horse and a high-wheeled trap. If you are going somewhere it is better to get a Ford.

△ △ △

BEHIND THE WHISKERS

NOW that he's gone and the score can be added, one may observe that Mr. George Bernard Shaw, having made his personal appearances, turns out to be just a testy old man. Shaw-the-genius existed only as a public state of mind based somewhat on his works and somewhat on his whiskers. He became in a curious sense a public figure to the great masses as a consequence of appearing in a talking newsreel picture made some years ago for the purpose of making the producer feel important. To the millions Mr. Shaw belongs in the same category as Mr. Einstein — great, but they don't know why. Mr. Shaw would have been greater if he'd never come ashore and kicked the microphones around. Big myths ought to stay mythical.

△ △ △

FLORENCE FISHER PARRY, who is being a great little friend of the cinema these days, writes in the *Delineator* in behalf of the idea of keeping the movies lowbrow because the lowbrows, the masses, have rights to the art they nurtured. That's all very well, but she ventures to say also that "the movies are . . . the Esperanto of the heart." Maybe she means the Interlingua, or perhaps the Universala or the Volapuk or Zahlensprache or Semilatin of the emotions. The lady should know that neither the masses nor The Delineator audience know about Esperanto.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

LEGAL FERRETS

Ferrets, seeking trouble, will be Kansas county attorneys at the order of chief ferret attorney-general, Roland Boynton, who from Topeka headquarters ordered such assistance for his investigation, begun last week, of alleged state anti-trust law violations by Fox theatres. The charge: Fox prevents independents from obtaining films, buying first and subsequent rights where it has two or more houses to a town; all major producers are seen parties to the plan. From Kansas City distributors have come firm denials of violations. . . .

"FISHING BILL"

A "fishing bill," and "very general," was the deprecatory manner in which former judge Hugh M. Morris, representing Warners, described the action of Harry Koplar, of St. Louis, who had instituted suit for an accounting before U. S. district judge John P. Nields at Wilmington, Del. Requested of Judge Nields by Mr. Morris was an order requiring plaintiff, Koplar, to file a bill of particulars. Still pending is disposition of the action. . . .

FRENCH UNITY

Striking boldly for a badly-needed trade unity in the motion picture industry, French film leaders have formed one central body of which no fewer than 19 exhibitor associations are a part. Elaborately, the new group is named Chambre Syndicale Francaise des Theatres Cinematographiques. Likely among its major maneuvers will be battle waged against sadly declined grosses. . . .

CONVENING SHOWMEN

With proponents of secession by Kansas members having gained little headway, the MPTA of Kansas and Missouri will hold its annual convention on May 23-24, probably in Kansas City. Set for submission to the meeting are plans, formulated by president E. Van Hyning, designed to strengthen the organization, widen its scope. . . .

CARTOON KING

Prodigious has been the rise to screen fame of one Mickey Mouse, a brainchild of perennially static appearance since his 1928 birth. In short, pithy, animated activity he has never grown tiresome. To Mickey last week came his big opportunity, as mother-father Walt Disney signed him for a full-length feature comedy. With peninsula-nosed Jimmy Durante and mighty-liar Jack Pearl will Mickey appear under the aegis of MGM. Now with full justification may Mr. M. Mouse lay claim to all rights of film stardom. . . .

SMALL BOY'S STUMBLE

Too anxious to reach his seat in the already crowded 400-seat Terrace theatre in Yonkers, N. Y., a small boy last Sunday tripped on, knocked over a fire extinguisher standing in the aisle. Out hissed its contents, and a patron, with good intention but poor judgment, raised the startling alarm: "Fire." The audience rushed to the exits. When firemen and police cleared the house, six small children were found to have suffered slight lacerations, none hurt seriously. . . .

SMPE'S PRESIDENT

"For technical consultation and the practice of engineering relative to research, development, patents, and commercialization of devices and processes," Dr. Alfred N. Goldsmith, able president of the Society of Motion Picture Engineers, has opened an office in New York at 444 Madison Avenue. . . .

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FICTION'S FACT

Shattered one day last week was the habitual calm of the small Riviera village of Biot, France, as 1,500 extras re-enacted the street fighting scenes from Victor Hugo's famed "Les Miserables," with turmoil and vast excitement, while former Russian troopers, playing mounted police, wheeled and cavorted. Some 300 disgruntled jobless actors looked on. Suddenly was fiction made fact, as the 300 charged to tear down elaborate sets, and the battle became royal. From neighboring Cannes, Nice, Antibes rushed police, gendarmes. A score were slightly hurt, to the hospital four were carried — and the play went on. . . .

WAILING CHAMPION

With shouted paeans of joy, New York's Herald Tribune hails the reclamation "from pink tights and burlesque" of New Haven's Shubert theatre, "only legitimate public playhouse since the passing of the ancient Hyperion." Wails the Tribune, champion here of crumbling monuments: "Too many old playhouses of character with long histories of past glory . . . fall into the ways of burlesque and films, never to be redeemed." Sad it is, indeed, that time refuses to stand still. . . .

WEDDING BELLS

Wedding bells rang out in Miami last weekend as one Joseph Riskin, New York diamond merchant, took unto himself a bride, she approaching the altar for the second time. Accompanying his daughter, Mona, as county judge W. F. Blanton cemented the union, was her father, one William Fox, once somewhat a part of the motion picture industry, still by no means out of the pictures' picture, however quiescent he seems, in the opinion of many a rumor monger. . . .

RACE WITH DEATH

In Dallas one night last week, S. M. Moscow, Southern manager for Columbia, 730 miles from his Atlanta home, was sharply gripped with a recurrent heart attack. Physicians hastily called agreed he could not live. Next morning a seat was removed, a bed substituted, aboard an American Airways plane for Atlanta. Then began Mr. Moscow's race with death for his home. He won his race, reached home, where his family described his condition as "very critical," though still they clung to a hope he would win yet a larger race. . . .

96 BOOKS AND PLAYS PURCHASED; PERCENTAGE DEALS FOR WRITERS

Acquisitions of Story Material in First Quarter Exceed Average for Three Months; Business Status May Limit Activities

The foundation of 1933-34 feature releases was laid during January, February and March, when 15 companies concluded negotiations for 96 books and plays, as against an average of 80 purchased in previous quarterly periods. Many valuable and successful properties were included in the new group, presenting possibilities for numerous outstanding box-office pictures for the new season.

Activities in the story field may be curtailed, however, in view of conditions in the business. Production economies are expected to necessitate dependence, to a considerable extent, on stories that have accumulated over a long period and have not been filmed.

The position of screen writers in Hollywood has been strengthened in recent weeks. The rejuvenated Screen Writers Guild, reborn of the emergency 25-50 per cent salary cut, met and adopted a new agreement for studio writers, who for the first time in many months began to cement an organization for dealing with producers. The Guild, at a meeting Tuesday, went "over the top" in membership with a total of 262.

One of the more important discussions at the Guild's conferences was the current question of percentage production, whereby writers would work on drawing account and royalties on grosses. The producers, said to be influenced by the banking interests, appear favorably inclined toward the new movement. which is making progress.

At a preliminary meeting, it was agreed that screen writers continue their membership in the Writers Branch of the Academy of Motion Picture Arts and Sciences, but Guild executives recommended that its membership support the Guild as a militant organization, seeking adoption of a basic agreement with studios and a uniform contract recognizing the Guild.

Columbia adopted a royalty payment basis some months ago. Other companies are about to follow it, particularly because of limited grosses which prohibit the continuance of budgets of former size. Jesse L. Lasky is one of the newest converts to the royalty plan, signing a contract of this type a few weeks ago with Preston Sturges.

Basically, the author is paid a percentage of grosses, part of which is advanced. If the picture proves unsuccessful at box offices, the author receives a small return; if it scores he will receive larger returns than if he had sold his work outright. Mr. Lasky predicted this type of arrangement would become universal. Authors will deliver scripts written on their own time, Mr. Laskey believes, and if they are accepted a royalty plan will be agreed upon. The idea, he said, will aid class writers and weed out incompetents, besides aiding producers in lowering production budgets. Large writing staffs automatically would be reduced.

A plan to pool all stories now idle "on the shelf" was one of the important points announced this week from Hollywood as a result of the industry-wide conferences.

This plan will enable companies to participate in the purchase of all idle material and will create a market for all large companies for stories now in the vaults. Story editors of all studios meeting weekly will handle this subject. It is believed that stories not useful for one studio might be for another and round table discussions will shed light on material available for resale. It is expected that the net result will be the reduction of inventory into cash and a larger flow of good stories at costs justified by needs of production economies. The theory also is that better pictures will result because stories will fit stars better.

Producers appear to be giving less serious thought than ever before to the purchase of expensive Broadway plays. Deals involving $100,000 for screen rights are few in comparison.

In explaining his new deal with Mr. Lasky, who produces for Fox, Preston Sturges said: "A playwright never attempts to sell a play from a short outline of an idea and with a fast sales talk.

"The idea," he continued, "permits working on the script without interference from associate producers and other writers who may be assigned to help me. Either my material as I write it is salable, or it isn't. If not, not all the conferences and tinkerings in the world can put it right." Mr. Sturges' first contribution to the Lasky unit under the new plan will be "The Power and the Glory," which William K. Howard will direct.

"Berkeley Square," "Dinner at Eight," "Emperor Jones," "Power and Glory," "Nora" and "Design for Living" are but a few of the outstanding works included in recent purchases of stories and plays, a complete list of which appears herewith.

The February and March totals of 28 and 27 purchases, respectively, were in line with the average for previous months, but January acquisitions, totaling 41, far exceeded story deals for any month in a year or more. Metro, as usual, was the most active company in the story field, acquiring 25 books and plays. Paramount was second, buying 16, and Fox third, with 11. A recapitulation for all companies participating in the story purchases during the first quarter follows:

COMPANY	JAN.	FEB.	MAR.	TOTAL
COLUMBIA	1	2	..	3
FILM CHOICE	..	1	..	1
FOX	4	3	4	11
FREULER	..	..	1	1
KBS PROD.	1	..	..	1
LEFF PROD.	4	..	..	4
MGM	12	9	5	26
MONOGRAM	7	1	..	8
PARAMOUNT	9	3	4	16
RKO	..	3	5	8
UNIVERSAL	..	3	3	6
WARNERS	2	3	4	9
WORLD WIDE	1	..	..	1
ZEIDMAN	..	..	1	1
GRAND TOTAL:	41	28	27	96

B. P. Schulberg, Paramount producer, voiced disapproval of contracts for screen writers, while Emanuel Cohen, in charge of Paramount's studio, created a new scenario department, under charge of Merritt Hulburd. Bogart Rogers will assist in contacting writers. Associated with Mr. Hulburd will be Jeff Lazarus.

Producers Appear Favorable to Plan Whereunder Writers Would Work on Drawing Account and Royalties on Gross

No author writing for a motion picture studio should be under a contract which assures him of a regular salary regardless of quantity or quality of the work he turns out, according to Mr. Schulberg.

Jack L. Warner, vice-president of Warner Brothers, in charge of production, announced from the studios at Burbank, that "the reportorial system used in getting newspaper stories is to be applied to our scenario department in our continued search for new material; the system has already been tested in our studios and found successful."

The writing fraternity in Hollywood lost one of its most able members with the death two weeks ago of Wilson Mizner. He had just signed with First National after many years of scenario writing and adaptation on a week-to-week basis.

Paul M. Trebitsch commenced in Hollywood the presentation of a series of plays at the Music Box theatre, where studio scouts and local producers are invited to study their screen possibilities. "Undress Parade," by Henry Gordon, was the first staged.

Jerry Sackheim, playwright recently named associate producer at Radio's studio, heads a committee appointed by Merian C. Cooper, production chief, to search for stories suitable for the company's younger stars. Shirley Burden, also a new associate producer, and David Lewis, 25-year-old supervisor of westerns, are assisting Mr. Sackheim.

Studios Strengthening Writing Staffs

Since January, practically all of the major studios have given much thought to the upbuilding of writing staffs. Recently, Columbia acquired the services of William McGrath, who will write as his first a drama about gambling, for Jack Holt; Karl Tunberg, young scenarist, and others.

Fox engaged Dudley Nichols to collaborate with Lamar Trotti on the script for a Mayor Cermak life story. Effective last week, Julian Johnson became buyer for all screen material on the Fox lot. Philip Klein succeeds him as story head. The company assigned Mauri Grashin to George O'Brien's next script, and turned over adaptation of "Berkeley Square" to Sonya Levien and John L. Balderston, who wrote the play.

Monogram signed Tristram Tupper to its writing staff. He will contribute four originals in 1933-34.

At Paramount, new additions in recent weeks included, Boris Malloy, assigned to "Mike"; Marcus Goodrich, novelist, adventurer and newspaperman; Charles Logue, formerly of Columbia, assigned to "Stairs of Sand"; Alfred Jackson, assigned to William LeBaron's unit; Neal Burns, assigned to "Gambling Ship"; Manuel Seff, Frank Partos and Rian James, who are collaborating on adaptation of "On Probation," Schulberg production; Garrett Fort, assigned to "Baby in the Ice Box," and Leslie Charteris, young English author, who will develop a story for Bayard Veiller.

Charles R. Rogers, releasing through Para-

(Continued on following page)

Many Outstanding Stories Bought for 1933-34 Season

Books and plays purchased by 15 motion picture companies during January, February and March are recorded below, together with names of authors and other information. Most of the acquisitions are scheduled for release in the new season, but a few will be marketed immediately, principally Metro's "Gabriel Over the White House." Stage plays are so indicated:

COLUMBIA

January

Brand Inspector, by Walt Coburn; for Tim McCoy; director, D. Ross Lederman; adaptor, Stuart Anthony.

February

Take the Witness, a biography of Earl Rogers by Al Cohn and Joe Chisholm.
Tampico, by Joseph Hergesheimer; for Jack Holt and Fay Wray; director, Irving Cummings.

FILM CHOICE PICTURES

February

Emperor Jones, play, by Eugene O'Neil; director, Dudley Murphy.

FOX FILM

January

Berkeley Square, play by John L. Balderston; producer, Jesse L. Lasky.
Islander, South Sea novel, by John Stuart-Fife.
Politicians, by Herbert Mundin.
Sailor's Luck, by Marguerite Roberts and Charlotte Miller; for James Dunn and Sally Eilers.

February

Arizona to Broadway, by William Conselman for Will Rogers; adaptors, Henry Johnson and Dudley Nichols.
Modern Hero, by Louis Bromfield; adaptor, Gladys Lehman.
Power and Glory, by Preston Sturges; for Spencer Tracy; director, William K. Howard; producer, Jesse L. Lasky.

March

Buccaneers, by I. A. R. Wylie.
Devil's in Love, by Harry Hervey; for Warner Baxter and Miram Jordan; adaptor, Howard Estabrook.
Last Adam, by James Gould Cozzens; for Will Rogers; adapter, Paul Green; director, John Ford.
My Dear (from "The Sunlit Way"), by May Edginton; for Heather Angel; director, Harry Lachman.

FREULER FILM

March

Good Looking and Rich, by Edgar Franklin (to be released as "Easy Millions").

KBS PRODUCTIONS

January

Tempest and Sunshine, by Mary J. Holmes.

LEFF PRODUCTIONS

January

Forgotten Parents; director, George Roland.
Three other untitled feature stories were purchased.

METRO-GOLDWYN-MAYER

January

Beauty, by Faith Baldwin.
Bombshell, unproduced play by Caroline Francke and Mack Crane.
Fountain, by Charles Morgan.
Harbor (unproduced play, formerly titled "Metropolitan Hospital") by Theodore Reeves.
Mortmain (formerly called "Tale of Two Murders"), mystery by Hugh Cecil Asterly.
Our Moral Standards, by Mildred Cram and Maurice Revnes.
Presenting Lily Mars, by Booth Tarkington.
Prince Michael Romanoff, from New Yorker magazine series about spurious Russian "nobleman," by Alva Johnston.
Rendezvous, play by Barton MacLane.
Rivets, unproduced play by John W. McDermott.
Service, play by C. L. Anthony; director, Clarence Brown.
True Love, by Frances Marion.

February

Bitter Waters, German play by Henrich Hauser.
Dinner at Eight, Sam H. Harris' current play.
Gabriel Over the White House (Current release), anonymous novel of Washington political life; Gregory La Cava directed, with Walter Huston and Karen Morley featured.
Late Christopher Bean, play adapted by Sidney Howard from the French play, "Prenez Garde a la Peinture," by Rene Fauchois.
Made on Broadway, by Courtenay Terrett; for Robert Montgomery and Mae Clarke; director, Harry Beaumont.
Laughing Boy, purchased from Universal for Ramon Novarro.
Night Flight, by Antoine de St. Exuperry; adaptor, Oliver H. P. Garrett.
Sad Indian, by Thames Williamson.
Stranger Returns, by Phil Stong, who will adapt.

March

I've Married an Angel, Hungarian play by John Vaszary, to be made into a musical, with book by Moss Hart and music and lyrics by Rodgers and Hart.
Mademoiselle, William A. Brady play, by Jacques Duval, adapted from the French version by Grace George.
Man Stands Alone, by J. D. Newson.
Nora, by Anita Loos and John Emerson; for Clark Gable and Jean Harlow; director, Sam Wood.
You Made a Bargain, by Ethel Hill.

MONOGRAM

January

Avenger, by John Goodwin.
City Limits, by Jack Goodford.
Manhattan Love Song, by Cornell Woolrich.
Numbers of Death, by E. Phillips Oppenheim.
Rangers Ride Again, western by Harry O. Jones; for Bob Steele.
Sphinx, by Albert DeMond; producer, M. H. Hoffman.
Wine, Women and Song, a play.

February

Ghost of John Walling, by Edgar Wallace.

PARAMOUNT

January

Admirable Mamie, by Samson Raphaelson.
Bedtime Story, by Waldemar Young and Nunnally Johnson; for Maurice Chevalier; director, Norman Taurog.
Catastrophe, by Ben Hecht and Gene Fowler; for Miriam Hopkins; producer, B. P. Schulberg.
Chance at Heaven, by Vina Delmar.
Dead Reckoning, by Robert Presnell; for Wynne Gibson, Richard Arlen and Cary Grant; director, Erle C. Kenton.
High Venture, by Harry Hervey.
Mike, by Grace Perkins; Adaptor, Zoe Akins.
Police Surgeon, by Jules Furthman; producer, B. P. Schulberg; adaptors, Allen Rivkin and P. F. Wolfson.
Road Kid, by Jim Tully.

February

Apartment Nine, by Alice Duer G. Miller; for Helen Twelvetrees, Cary Grant and William Harrigan.
Stairs of Sand, by Zane Grey.
Sunset Pass, by Zane Grey; for Randolph Scott and Kent Taylor; adaptors, Jack Cunningham and Gerald Geraghty.

March

Baby in the Icebox, by James M. Cain; director, Ralph Murphy; producer, Charles R. Rogers.
Design for Living, play by Noel Coward.
One Sunday Afternoon, play by James Hagan.
Trumpet Blows, for Miriam Hopkins, George Raft and Jack LaRue; adaptors, Marcus Goodrich and Bradley King.

RADIO-KEITH-ORPHEUM

February

Ann Vickers, by Sinclair Lewis.
Silver Cord, play by Sidney Howard; for Irene Dunne; supervisor, Pandro Berman; director, John Cromwell; adapter, Jane Murfin.
Stag Line, by Howard J. Green; producer, H. N. Swanson.

March

Careless, play by Maurine Watkins, who will also adapt.
Flying Circus, by Russell Birdwell.
Long Lost Father, by G. B. Stern; for John Barrymore and Katharine Hepburn.
Morning Glory, by Zoe Akins; for Katharine Hepburn; adaptor, Howard J. Green.
'Tween Midnight and Dawn, by John G. Clymer and James Ewens.

UNIVERSAL

February

Billionaire, by Edwin Balmer; for Lew Ayres, Boris Karloff and Gloria Stuart.
Good Red Bricks, by Mary Synon; Adaptor, Kathleen Shepherd.
This Dizzy Age, play by Frederick and Fanny Hatton (to be released as "Youth Aflame").

March

Bagdad on the Hudson, play by Ward Morehouse; for Lew Ayres.
Man Who Reclaimed His Head, play by Jean Bart; director, John Stahl.
Thar She Blows, by Philip McKee and Randolph Van Scoyk; director, Henry MacRae.

WARNER BROTHERS

January

Girl Missing, by J. A. Andrews.
Voltaire, play by George Gibbs and Lawrence Dudley; for George Arliss.

February

Goodbye Again, play by Allan Scott and George Haight; director, Robert Florey; adaptor, Ben Markson; to co-star Warren William and Joan Blondell.
Mary Stevens, M.D., by Virginia Kellog; for Kay Francis.
Wild Boys of the Road, by Danny Ahern.

March

America Kneels, by Sheridan Gibney.
Convention City, by Will Turner.
Female, by Donald Henderson Clarke.
Finger Man, by Rosalind Shaffer and Mark Canfield.

WORLD WIDE

January

Job, by Joseph Roth; for Gregory Ratoff; producer, Samuel Bischoff; adaptor, Arthur Caesar.

ZEIDMAN

March

March of Two Worlds, story about Mussolini, by Edward Patterson.

Percentage Deals For the Writers

(*Continued from preceding page*)

mount, signed E. Richard Schayer as scenario editor.

RKO was busy, too, signing new writers and handing out assignments on future product. Willis Goldbeck was working on "Declasse" with Jane Murfin. Byron Morgan was signed to put "The Flying Circus" in screen form. Merian Cooper assigned James Creelman to a story idea. Also signed were James Hagan and H. W. Hanemann, who is collaborating with Sam Mintz on "Ad Man." The most important development at RKO was the appointment of Alexander McKaig as story editor.

George S. Kaufman and Robert Sherwood, both well known writers, were preparing to start on Eddie Cantor's next comedy, for Sam Goldwyn and for United Artists release. Florence Strauss recently assumed duties as Goldwyn story editor. She had been with Fox.

Carl Laemmle, Jr., assigned Dolly Lovekin to remake of "Perils of Pauline," and Mildred Cram to "Good Red Bricks." Stuart Palmer was signed to treat and dialogue "Bluebeard."

At Warners, several writers were at work on product to be released later this season and also next. Last week Gene Markey and Kathryn Scola were assigned to adapt "Female," and Charles Kenyon and Robert Lord were signed to prepare "Red Meat" and "Convention City," respectively.

McDonough, Cunningham Promoted by RCA Board

J. R. McDonough, assistant to the president of the Radio Corporation of America, was elected executive vice president, at a meeting of the board of directors recently. Elmer T. Cunningham, president of RCA Radiotron Company, Inc., at the same time also was elected president of the RCA Victor Company, succeeding Mr. McDonough, as a step toward consolidation of two subsidiaries, RCA Victor and RCA Radiotron.

COAST CONFERENCES CLOSE WITH MANY SUGGESTIONS, FEW DECISIONS

Declared Aim To "Balance Cost and Gross" Is Still the Individual Problem of the Individual Corporation

The first great conclave of eastern and western executives of the motion picture industry, held in Hollywood, in sequel to the banking holiday and attendant alarms in the motion picture world, is over after a session of some five days. There is a vast array of minor consequences and a considerable list of tentative plans, hardly more than suggestions, concerning the future operations of the production branch of the industry. The declared purpose of the excursion of executives to Hollywood was to "balance cost and gross." That remains yet the individual problem of the individual corporation.

A militant movement for the maintenance of the status quo is under way in Hollywood, especially aimed at prevention of the construction of organizations and machines tending to eliminate competition for talent and services.

Adjournment of the sessions brought adoption of a resolution calling for similar meetings periodically. Continuing committees were appointed, for possible decision on the return of all the company heads to New York. Last week's sessions marked the first time all executives of both coasts had conversed together on industry problems.

Conferees Return Eastward

Problems at home offices brought conferees Sidney R. Kent, Fox; Merlin Hall Aylesworth, RKO, and R. H. Cochrane, Universal, back to New York immediately after the sessions ended Friday. Harry M. Warner, president of Warners, and Sam Schneider, his aid, left Sunday night. Nicholas M. Schenck continued conferences with MGM studio officials. Will H. Hays is staying on the Coast this week to assist in organization of the new program. Adolph Zukor, of Paramount, was discussing production business with Emanuel Cohen and will not return east for another ten days.

These leaders comprised the home office delegation to the conference. Studio executives who participated, included: Senior and Junior Laemmle and Henry Henigson, Universal; Louis B. Mayer and Harry Rapf, MGM; Jack Warner and Darryl Zanuck, Warners; Emanuel Cohen, Paramount; B. B. Kahane and Merian Cooper, Radio; Winfield Sheehan and Col. Jason Joy, Fox; Sam Briskin, Columbia; Abraham Lehr, for Samuel Goldwyn; E. H. Allen, Educational; William R. Fraser, Harold Lloyd Corp.; Henry Ginsberg, Roach Studios, and attorney George Cohen, of Loeb, Walker and Loeb, Hollywood attorneys.

Eddie Mannix, Cecil B. DeMille, Jesse L. Lasky, Hunt Stromberg, Joseph Breen, Fred Beetson, Earl Bright, Roy Norr, Jack Gain, and others were also seen about the conference chambers.

The Salary Situation

Hollywood at large feared that the arrival in town of the generals from New York signaled a movement for permanent salary cuts, so while leaders were assembled in the Hollywood Boulevard office of the Hays organization, studio workers of the Academy of Motion Picture Arts and Sciences, meeting simultaneously elsewhere, succeeded in forcing restoration of salaries to pre-emergency levels. The morale of workers on both coasts and in the field reacted favorably almost immediately. The status of pay restoration follows:

Columbia Pictures took the lead in restoring salaries, effective April 3. The company was entitled to deduct four more days, but President Harry Cohn said, "Forget it."

Educational had not restored salaries up to press time.

Fox will restore full salaries April 24.

Goldwyn, Inc., was instructed to restore cuts, retroactive to March 6. The company protested and the Academy committee entertained the protest, but the original order was upheld.

MGM's salary restoration became effective April 17.

Paramount restored salaries, effective April 21.

RKO returned to full salaries April 6.

Roach Studios made the restoration retroactive to March 17.

United Artists Studio Corp. was ordered to make its rescindment retroactive to March 6. However, this does not affect the home office, United Artists Distributing Corp., where it was effective from April 10.

Universal probably will not restore salaries until April 30.

Warner Brothers disagreed with the Academy's decree that salaries be restored retroactive to March 6. Originally, the Academy decided on April 10. Company officials ignored the order and set April 17. Darryl Zanuck, studio chief, resigned when the company refused to comply with the Academy's ruling. It was reported that a number of the company's stars, writers and directors would make a test of legality and had submitted written demands for back pay. About $250,000 is supposed to be involved.

Western Service Studios, Inc. (Metropolitan) also was ordered to make the adjustment retroactive to March 6.

Decisions by the Academy's committee representing studio workers were based on the figures submitted by the various companies, as agreed to when the cut became effective on March 5th. These figures were verified last week by Price, Waterhouse and Company, official auditors. Independent production units later are to be examined by the emergency committee.

The Academy said it proposes to make an issue where restoration as ordered has not been made. Threats to declare all cuts off and demand a return of all money waived by 97 per cent of the contract workers were heard.

The Academy's emergency committee is headed by J. T. Reed, and includes Robert E. O'Connor, William K. Howard, Benjamin P. Schulberg and Howard J. Green. Lester Cowan is executive secretary.

Horizontal Cuts Are Out Hereafter

Opposition to any general horizontal reduction of motion picture salaries was voiced throughout Hollywood. Resolutions condemned the practice.

"It is a false and vicious method of correcting pay-roll evils," said the Academy's committee. The Academy declared its view is shared by Louis B. Mayer, B. B. Kahane, Jack L. Warner, Al Kaufman and others.

Meanwhile, reports were circulating that several studios soon will slash salaries of many under contract, or at least reduce the number

Hollywood Backfires with Militant Movement To Prevent Action To Eliminate Competition for Talent; No "Dictator"

of contract players. The west coast branch of the MPPDA issued the following statement:

"The problem of salary adjustments to current business conditions was not considered a subject of joint industry action. It was made clear at the first meetings that the emergency action, takn during the bank holiday, would not stand as a precedent for horizontal salary cuts. The matter of salaries requires individual adjustment on an individual basis, with each studio acting on its own problems. There can be no standard formula for measuring the value of unique ability or exceptional services rendered by many artists of the screen.

"Fundamentally, it is the public expressing its approval through the box-office, that determines the compensation of any star or director. But the fact cannot be gainsaid that public purchasing power has been vastly reduced by years of depression, and it is imperative that the problem of reduced income be met with lower operating costs throughout the industry."

War Starts Over "UBO" Plan

Hollywood militants attacked the most tangible action of the conferences: establishment of an Artists Service Bureau, through which all casting, including lesser stars, featured players, directors and writers, would be handled. Only a few major stars would remain under contract. Mr. Kent, however, said this "UBO" (united booking office) plan would not end company contracts. Nothing that might lead to concerted action is contemplated, he declared. Announcement of the bureau was made by the MPPA as follows:

"The bureau is planned as a central clearing house for all motion picture actors, directors and writers seeking employment in Hollywood. It will be set up as a non-profit sharing enterprise, the services of which will be free to all artists. The 'Open Door' policy by which the bureau's facilities will be made readily available at all times to all artists, or their representatives, irrespective of previous affiliations or alliances, is counted upon to insure a 'square deal' to everybody. Artistic talent and ability, viewed solely from the standpoint of the proper casting of pictures, will be the order of the day. Artists' agents will be accorded every possible facility to carry on their work.

"Col. Jason S. Joy, for many years in charge of inter-studio relations for the motion picture industry, and more recently an executive at the Fox studios, has been drafted from that company to develop the proposal."

Committee at Work on Details

Col. Joy will work with a committee of producers in setting up the bureau, which, it is understood, was incorporated this week. On the committee are Messrs. Lasky, Kahane and Aylesworth.

Under the plan, as contracts expire and are not renewed, workers will get future employment only through the bureau. The 14 Hollywood members of the Hays organization will participate, each through a special company representative. Extras will continue activities through the old Central Casting Bureau, although it is considered likely that eventually this unit will be consolidated with the new bureau.

Already four branches of the Academy had voted resolutions against the idea, and on Tuesday night the Screen Writers' Guild declared its membership unalterably opposed. They rebuked the producers for ignoring them in establishing the "UBO," as did the Academy branches of players, writers, directors and technicians.

The basis of all opposition is the elimination of competitive bidding for creative talent, and although not announced as a factor in the plan, for obvious reasons, it appears that this idea had considerable to do with its creation.

A further cooperative step is the decision to hold weekly meetings of casting directors of

(Continued on following page)

STORY AND PATENT POOLS PROPOSED

(*Continued from preceding page*)

MPPA producers. Casting directors will be authorized to encourage the proper interchange of directors, stars and other players under contract. The aim is considered to be to lessen carrying charges for contract talent. Sam Katz started the plan when he was with Paramount.

"Dictator" On and Off

When someone from the East suggested establishing an office of dictator over all Hollywood, Academy opposition was echoed by studio heads and the plan was called off. Pat Casey was understood to have refused the job.

The dictator would have had complete charge over the entire production colony, ruling on such matters as salaries, Production Code and censuring any studio which might run "out of bounds" in any respect.

Stories To Be Pooled

Liquidation of stories now lying idle on studio shelves will be attempted through a story "pool," sale or exchange which is also expected to alleviate the situations created by cycles. Enforcement of more discrimination in story purchases with an eye on production costs was recommended.

The official announcement said:

"The net result, it is expected, of the steps taken to release such material, through sale or exchange, will be a reduction of inventory into cash for various studios, a larger flow of good story material at costs justified by the needs of production economies, and improved quality of screen entertainment made possible by fitting the story to the artists and the artist to the story.

"In addition, it is believed, this decision will help towards the solution of the problem of entertainment cycles on the screen. The weekly conferences between story editors would tend to secure a better balance in the production of different types of motion pictures."

Patents Pool Recommended

A survey resulted in adoption of a proposal for a process patents pool.

Process patents involved include those by which authentic backgrounds are superimposed against dramatic action by rear projection; various dubbing systems; tricks of photography, and the like. The more important patents held by the electrics and the manufacturing corporations, would not be included.

Physical Distribution Merger

Discussion of a plan to effect a physical distribution merger was halted midway and the conferees returned the idea to New York, whence it came.

"There is some question as to how far we can go on this," according to Mr. Kent. It appears that not all distributors would participate in the creation of cooperative depots in the key cities for the physical distribution of film. It was estimated that such a merger of exchanges might save the industry $9,000,000 annually. Jack Schlaifer, Universal, and George Schaefer, Paramount, were appointed four months ago to study the possibilities.

Plans for Foreign Field

Decision of industry leaders to formulate a plan whereby millions of dollars tied up in foreign countries because of currency restrictions would be expended for merchandise in each country, which merchandise could be exported to the United States and here turned into cash, has been postponed pending the results of the international conversations called by President Roosevelt for Friday, with at least 11 countries represented. It is estimated that approximately $13,000,000 in rental revenue and $18,000,000 in sound equipment revenue, both accrued since 1930, will be released to American distributors if, as expected, the foreign conferees agree to the lifting of exchange restrictions and trade quotas to further international trade. Such action automatically would make unnecessary a barter plan as discussed by motion picture executives. Mr. Kent first proposed it.

Also considered was a physical merging of foreign exchanges, except in England. Sales forces would not be included. This plan also was dropped pending later assembling in New York.

Loaning of "Props"

Executives adopted the story pool idea as a solution to cycles, yet they decided to standardize along other lines by interchanging standing sets, interior and exterior properties, stock shots and sound effects. "Props" and sets used prominently in a feature made by one company will be loaned to another. Announcement was made as follows:

"Arrangements similar to the interchange of story material are to be adopted for the interchange of standing sets, interior and exterior sets, and 'props.'

"Weekly meetings are to be held by production managers . . . to canvass their mutual requirements.

"Great savings can be made, it is believed, by the interchange of stock shots and sound effects, as well. The same would apply to technical effects, miniatures and models."

Sets and properties will be repainted and redecorated by producers when they are borrowed from their competitors.

This plan supplants a central purchasing depot for all studios, in Hollywood, which was advanced at the first session. All supplies and materials for all member companies would be obtained under the initial plan.

Economies for Newsreels

Proposals for an "Associated Press" for gathering newsreel shots of current events, to avoid duplicate effort, were dropped. Newsreel editors in New York rejected the idea, saying it would not effect any important savings as staffs could not be reduced drastically.

Cooperative Insurance

A proposal of a cooperative industrial insurance plan was approved and a study of the subject was authorized. Nothing more specific was forthcoming than that a committee would be appointed.

"Prestige" Pictures

The conference resurrected an old idea when it proposed the production of one "prestige" picture annually by each studio, to promote goodwill. These productions would be released simultaneously by all companies, but no announcement could be found in the recapitulation of the week's activities.

It was also felt that productions of the so-called "epic" type would possibly silence outside criticism of "run-of-the-mill" product.

Too Much Footage for Credits

Another matter which evidently was lost in the shuffle pertained to a discussion of eliminating footage now devoted to screen credits, with estimated saving of $1,000 on each feature. Concentrated credits would lessen footage necessary for negative and positive. Total yearly savings for all companies would approximate $425,000.

That "Gentlemen's Agreement"

A new "gentlemen's agreement" to adjust common problems was a subject of conversation. Mr. Hays declared: "Free and frank discussions unalterably established the fact that the good of one factor in the industry was the good of all."

The delegates heard much from Mr. Hays about the necessity for cooperating in production of "clean" pictures.

Exhibitors Survey Summer Closings

While exhibitors of Pennsylvania, southern New Jersey and Delaware were making surveys of their territory, to determine whether a partial closing of theatres during the coming summer will be in order, theatre owners in other sections this week were continuing negotiations in the nationwide movement to readjust salary scales of projectionists, stage hands and musicians.

Considerable speculation has arisen as to holding of the oft-postponed conferences between producers' representatives and executives of the IATSE, over refusal of studio unions to accept the industry's 25-50 per cent salary cut, in view of the decision last week by practically all companies to rescind the cuts.

Columbus stagehands accepted a 25 per cent cut for the summer.

Detroit operators and stagehands agreed to a 25 per cent reduction at RKO theatres.

Kansas City, Kan., saw seven houses reopened after a nine-day shutdown. Operators acceded to the owners' demands for one man in the booths of all houses. Operators retained will be given a 30 per cent salary increase. The union is working on a plan for alternating shifts.

Kansas City, Mo., theatres agreed to take back IATSE men, with an increase in pay, after an agreement had been reached between subsequent run houses and the unions. The one-man-in-a-booth idea still holds.

Memphis suburban houses are taking joint action on double features, admission prices, and labor difficulties.

Milwaukee saw the end of a dispute between Warners and the unions when the company reopened seven houses in Sheboygan, Racine, Appleton and Kenosha.

A lockout at the Saenger, Tudor and Globe in New Orleans was followed by a widened dispute this week. Saenger circuit is charged with breaking a special eight-week agreement. Following the bank holiday the unions agreed to take a 25 per cent cut on salaries under $50 and 50 per cent over that amount, but at the end of four weeks, the receiver for Saenger is said to have presented a demand for a cut in manpower, effective April 9.

New York Local 306 is opposing cuts for circuits.

Topeka stagehands and operators agreed to one-man-in-a-booth in four Fox houses and stagehands accepted a $9 per week cut.

Wheeling, W. V., operators took a second 10 per cent reduction.

French Chamber Taxes Radio

The French Chamber of Deputies in Paris has adopted a radio tax which imposes a levy of 15 francs on crystal sets, 50 francs on tube sets and a sales tax of 15 per cent on tubes. It was considered doubtful that the measure would be approved by the Senate.

Plan Russian Historical Film

The Soviet Trust for Film Productions will produce a long historical motion picture depicting the life of Stenka Razin, famed 17th century rebel who set up a short-lived Cossack republic. The film will be made in Russian, English, German, French.

Zanuck, Schenck In New Company For Production

Darryl Zanuck, who resigned last week as Warner production executive, announced on Tuesday that he and Joseph M. Schenck are planning a producing company, the name and policy of which will be announced later. Mr. Schenck will be the president and Mr. Zanuck will be in complete charge of production. They are planning to release through United Artists and will produce with United Artists facilities. Both Mr. Zanuck and Mr. Schenck emphasized the fact that this is a separate company, having no direct connection with United Artists. It has been reported that Mr. Zanuck refused a contract from a major studio for $10,000 weekly plus $200,000 as bonus for signing the contract. Mr. Zanuck said that it has always been his ambition to be an independent producer.

Mr. Zanuck, chief executive in charge of Warner production, at odds with the company's official policy relative to salary reductions, and placed in an awkward position by the Warner refusal to follow the Academy of Motion Picture Arts and Sciences' ruling for retroactive restoration of full pay, had suddenly resigned his post.

The action of Mr. Zanuck, who had made a sensational success of his production job, had been in the air since Warner indicated definitely that full pay would be restored on April 17, with no provision for making it retroactive. The Academy ruling required full restoration April 10, one week earlier, to be retroactive to March 6.

It is understood that numerous Warner studio workers and important players would demand full salaries as from March 6, on the contention that the waivers they had signed called for the acceptance by all studios of the Academy ruling on salaries. Through their attorneys, Richard Barthelmess, James Cagney, Loretta Young and Leslie Howard, among others, have forwarded claims. Jack L. Warner, vice president in charge of production, will assume Mr. Zanuck's duties. Explaining his resignation, Mr. Zanuck said: "I personally had given my word to employees that their salaries would be restored. When the company refused to comply with the ruling of the Academy emergency committee I could not face the employees."

Adams Elected to G. E. Directorate

Charles Francis Adams, Secretary of the Navy in President Hoover's cabinet, was elected a director of General Electric Company at the annual meeting of stockholders this week. Other directors were re-elected. Owen D. Young, chairman of the board, presided.

Gerary Swope, president, pointed out that while sales dropped 44 per cent in 1932 over the preceding year and orders fell 52 per cent, Department of Commerce figures showed that General Electric's decrease was approximately the same as the decline in the entire industry.

LITTLE LADY COST

A very short story of what happened when Old Man Gross went to Hollywood

by TERRY RAMSAYE

¶ First came the bank holiday.

¶ Then came the jitters and the Waldorf-Astoria conferences, between Will Hays and the executives of the motion picture companies.

¶ Next the heavy hand of depression alarm laid a wage cut across the industry, from distribution to production.

¶ And then on April 6, the "New Deal Expedition," consisting of the New York executives, took off on the Twentieth Century for Hollywood, determined to "balance cost and gross."

¶ The gross was off to tell the cost about it.

¶ The gross from New York, consisting of the Motion Picture Producers and Distributors of America, Inc., fetched up against the cost in Hollywood in terms of the Academy of Motion Picture Arts and Sciences. Conversation was had, in essence, as follows:

The Academy would look at the books and cuts were cancelled save for those who could show damage to receipts by the bank holiday. (And it was so ordered.)

A dictator might be appointed to sit as overlord of production and eliminate extravagances and cut-throat competition. (He was not.)

An "Associated Press" of the newsreels might be organized to reduce production costs. (Not a Hollywood question. Referred to New York with authority to forget it.)

"A gentlemen's agreement" might be considered for an understanding that participants in the production community might pay heed to each other's "rights." (Anticipating the millennium.)

Unified physical distribution through a central service organization was thought of again, discussed again—and "referred back to New York." (Why go to Hollywood to bring that up?)

A barter plan might be used to free monies held by embargoes on the export of cash in foreign countries. For instance, in Spain movie balances might be converted into olive oil for shipment. (Irrelevant.)

The footage devoted to screen credits, for authors, stars, producers, directors, etc., might be reduced—with a saving in raw stock. (Irrelevant, inconsequential and immaterial.)

A central purchasing bureau might be established. (There used to be one.)

More discrimination might be exercised in story purchases with a view to reducing costs. ("Might" is the word here.)

A pooling of process patents could be set up so that every studio could use the other's methods. There could also be a pooling of stock shots from the screen libraries and stock sound effects. (The insiders pool them anyway.)

An interchange of idle story materials, now held frozen in inventory by the various companies, might be created by setting up a "market" between the producers' story chiefs. (It goes on every day in the year anyway.)

An Artists Service Bureau might be organized to do all the big time hiring and contracting for talent, above the scale of extras handled by the Central Casting Bureau. (The agents, the stars and Hollywood don't like it.)

¶ By April 18 the New Deal Expedition had vanished. One by one and two by two the expeditioners trickled Eastward. The Academy stood before the mirror adjusting her wreath of laurel. Hollywood listened a moment at the retreating footsteps of the uninvited guests, and rang for the butler.

" . . . For East is East and West is West,
and never the twain shall meet. . . ."

¶ Clever Little Lady Cost, with vine leaves in her hair, was nice to Old Man Gross, with his trouble-lined brow of care—but down in her heart she doesn't give a damn about him. So there.

THEATRES CHALLENGE DEFENSE OF HIGH NEWSPAPER AD RATES

Declare News of Amusement Field Is Just as Important to Publication's Circulation as Sports and Radio Stories

Theatre men throughout the country challenge newspaper publishers' defense of excessive advertising rates for amusements on the score of "free publicity" and "preferred position." Theatrical advertising men and exhibitors recognize the value of concentrated theatrical pages, but they also are convinced that what reader space they receive does not justify the high rates forced upon them, and that in most cases such socalled publicity is of parallel news value with the columns upon columns of sports and radio news.

Newspapers should take a broader view of their function in the matter of theatrical advertising rates, in the opinion of Abram F. Myers, general counsel and chairman of Allied States Association. Lower advertising rates would stimulate business, thereby giving rise to greater advertising revenue, Mr. Myers believes.

Myers Urges Reduction

"There is absolutely no justification for charging a higher rate to theatrical advertisers than to others," he said. "With the country bending every effort to revive business there should be no profiteering in the greatest of all business builders—advertising. The Allied States Association is constantly urging the theatres to make full use of newspaper advertising, along with other forms of exploitation. We feel that the cost of newspaper space and advertising accessories sold on exhibition contracts is excessive. Both should be reduced."

Mr. Myers also remarked he always had assumed that newspapers carry publicity stories on theatrical pages because of a public demand for them rather than because theatres request such publicity.

If newspapers continue to show discrimination against motion picture advertising, Charles Skouras, receiver for Fox West Coast Theatres, said, he will launch a campaign of advertising via the radio and billboards, eliminating newspapers entirely. "I will advocate the same policy for other showmen," Mr. Skouras said. "Discriminatory theatre advertising rates must be abolished. If the publishers feel that the excess rate is due to publicity, then that should be eliminated, but exhibitors should not be made to 'pay through the nose.'"

Ed Fay, of Fay's Theatres, Providence, R. I., said that rates there are fair, but that newspaper criticisms of pictures are unjustifiably severe.

"Our trouble here," he said, "is that the papers severely criticize all pictures except those made in foreign countries. These they commend to a point unlimited. The public, I believe, does not particularly want foreign pictures, so we derive no benefit from favorable criticisms."

In the February 25 issue of Motion Picture Herald was printed a general discussion of the handicap of disproportionate rates to the theatre man. In some instances

Advertising Rates, Revised

Newspaper	Weekday Adv. Rate per Agate Line: General	MOTION PICTURE: National	MOTION PICTURE: Local
Chicago Tribune	1.40*	1.20	.90**
Los Angeles Examiner..	.48*	.71	.71
Los Angeles Herald & Express	.70*	.97	.97***
Los Angeles News.....	.25*	.57	.44
Los Angeles Times.....	.37*	.65	.49
Los Angeles Record....	.15	.29	.29
New York News.....	1.65*	1.52	1.52**
New York Post.....	.45*	.80	.80
New York Sun.....	.68*	.88	.88@
New York World-Telegram	.70	.95	.95@
Pittsburgh Press	.40	.57§	.50
San Francisco Call-Bulletin	.32*	.60	.44
San Francisco Chronicle.	.28*	.40§	.30§
San Francisco Examiner	.50	.90	.46
Seattle Post - Intelligencer	.28*	.22	.22

Rate flat unless otherwise specified. *Per agate line open, charge per line decreasing with increase of space taken. **Minimum 5 lines. @Minimum 6 lines. ***30 inches or more. §Minimum 14 lines.

charges for theatre advertising have been reduced; in many other situations no readjustments have been made.

Walter Vincent, of the Wilmer & Vincent circuit, declared that in the early days of the theatre, rates for theatre advertising were practically the same as for merchandise and that any extra publicity was paid for by passes to the various theatres.

"Then the newspaper publishers conceived the idea of a theatre page, or pages, and extra charge for theatre advertising," he said. "Their motive for this extra charge apparently was that commercial advertisers did not get the free publicity accorded the theatres. Never in my managerial experience, however, has there been a time that I did not think the newspaper was grossly overpaid for any socalled 'free publicity,' in view of the fact that passes that were given to newspaper offices were handed out as a bait to other advertisers for more advertising."

Mr. Vincent declared further that news of the theatre is just as valuable and important as that of sports and radio, with pages of sports news and any quantity of space given free to the radio.

A Problem in Baltimore

In Baltimore, long a scene of bitter controversies between newspapers and the theatre man, the *Sun* publications have made no concessions whatsoever to theatres. Loew's for months has conducted a campaign for reductions, to no avail. On these three newspapers, the *Morning, Evening* and *Sunday Sun,* the rates are held to be out of proportion to the circulation. Some progress was made with the Hearst paper, the *Post* and the Scripps-Howard *News,* but officials of the *Sun* newspapers informed Loew's advertising men that if the matter were to be taken up at all, it would have to wait for the board of directors' meeting.

In Denver the situation is unique. No theatre receives advance notices in the *Post* unless that paper gets 75 per cent of the advertising.

Newspaper publishers in general attempted

Myers Protests Against "Profiteering"; Fay Cites Unfair Critiques; Vincent Declares Newspapers Are Overpaid

to justify the higher rates on the ground of free space given theatres, yet agreed that to eliminate stories about film personalities would be suicidal, because of news and circulation value. Advertising executives of newspaper chains in New York, including the *Hearst, Paul Block* and *Scripps-Howard* interests, unanimously expressed the opinion that motion picture advertisers are *not* paying too high a rate. They said the difference from commercial rates was not so much because of "free publicity," but more because of preferred position, for which almost every newspaper charges 25 per cent additional.

"The differential of this paper is due to the extra expense involved in producing the theatre page," said Harlon G. Palmer, publisher of the Hollywood *Citizen-News.* "Mercantile advertising appears on pages containing as low as 10 per cent reading matter or none at all, while the theatre page averages about 70 per cent reading matter."

W. G. Pfaffenberger, display advertising manager of the Los Angeles *Times,* said his paper charged more for theatre advertising than commercial copy because of the large amount of studio and theatre publicity.

Says Preferred Position Would End

Several publishers declared that if the theatres want their rates reduced they should get together and talk with the publishers and try to get commercial rates with no thought of publicity entering into it.

"This," one publisher in New York pointed out, "would automatically mean the end of a concentrated amusement page and I do not believe theatre people would care for that."

Newspaper advertising is not a commodity, but a professional service, wrote another publisher, and should be paid for as such.

Fred S. Meyer, president of the Motion Picture Theatre Owners of Wisconsin, pointed out that considerable effort had been expended in Wisconsin and upper Michigan to obtain lower rates, but the publishers are adamant. The same situation obtains in San Antonio.

An example of the newspapers' recognition of the circulation value of theatre news is seen in the statement of Neil S. Hellis, business manager of the Los Angeles *Record,* who said that publishers "desire to cooperate with theatre men at all times for mutual business reasons." National and local theatrical advertising rates for that newspaper are 29 cents, as against 15 cents an agate line for the commercial advertiser. Mr. Hellis said that if the theatres were to ask for a waiver of publicity space, in order to gain the benefit of the lower commercial rate, the *Record* probably would jump at the chance, "although," he added, "the paper would not drop all theatrical comment because some of it is very necessary to the editorial standard."

THE CAMERA REPORTS



MR. SHAW POSES. Proving that Mr. Storz knows G. B. S. is only kidding when he shoos the news men away. Bill Storz, Movietonews cameraman, is shown with the playwright on the Empress of Britain, having boarded the boat at Havana for the trip to New York.



FIRST GUILD PICTURE. Frank Borzage signing to direct "A Man's Castle," chosen as the Screen Guild's initial production. With Borzage are shown Samuel J. Briskin, general manager of Columbia, which will produce the picture, and M. C. Levee, Guild head. The story is by Lawrence Hazard.



OFF ON CONCERT TOUR. As Ramon Novarro, MGM star, entrained in Los Angeles bound for New York to sail for France, where he will appear in song recitals. Among friends bidding him good-bye is Myrna Loy, of the cast of his latest picture, "The Barbarian."



KISS AND MAKE UP. Two famous Frenchmen, Maurice Chevalier and Georges Carpentier, chatting after meeting on the liner Paris. The Paramount star and former ring idol were reported "on the outs" prior to this meeting arranged by a mutual friend. Shown with them is a newspaperman.



IN A NORMAN VILLAGE. Sojourning for a moment in a bit of France was Patricia Ellis when this picture was taken, without finding it a bit necessary to leave the Warner-First National lot, where the quaint little town is merely a set. Miss Ellis's latest role is in support of Joe E. Brown in "Elmer the Great."



CONTRADICTORY MOOD. Inasmuch as this lady of austere beauty is among Educational's leading comediennes. But who said comedy was merely laughter? She is Eleanor Hunt, who has been signed for a new picture as yet untitled but scheduled for early production.



TEAMED. By way of indicating the partnership arranged for them—them being Dorothy Jordan and Joel McCrea—by Merian C. Cooper, vice-president in charge of production for RKO Radio, who has assigned to them the romantic interest of forthcoming product. Their initial co-operative venture is "Lost Squadron."



JES' FISHIN'. Cullen Johnson as the lad most men would like to be again if ever they had been . . . a scene from Jesse L. Lasky's latest production for Fox, "The Power and the Glory."

DAVID WARK GRIFFITH TELLS 'EM

Industry Is in Hands of Children, Says "Old Maestro" of Production; Blames Story Building

The business of motion pictures is being run by individuals displaying the mentality of children, according to D. W. Griffith, "old maestro" of production. While scores of executives from both coasts have been fighting the Battle of Hollywood, trying to figure ways and means of putting the industry on a sound operating basis, attempting to solve problems through numerous "conferences," talking about dictators to oversee all production, and physical distribution mergers, the maker of "Birth of a Nation," "Way Down East" and "Intolerance," from his apartment high up in the Park Central Hotel, New York, snaps his fingers and says: "There is only one problem to be considered, drooping box-offices."

Surveying on his right hand the Broadway scene, and on his left, a broad expanse of the Jersey shore and the North river, D. W. spoke still with the authority of a master of matters pertaining to the industry, its foibles and its good and not-so-good points.

Blames Poorly Constructed Stories

"I say that the industry is in the hands of children because they have made no particular steps forward technically since the inception of sound," he declared. "They do not consider their public, and their stories in nine cases out of ten are so badly constructed that if a person happens into the middle of a show he is completely lost. There is no possible way in which he can make head or tale out of the plot, and if he sits through the rest of the bill until the picture starts again, there have been so many disturbing influences in the meantime that it is out of the question for him to pick up the threads of the story from the end, where he started, back to the beginning. It's ridiculous on the face of it. How long would a magazine, which started its stories at the end and worked back to the beginning, survive? What would happen if a theatrical producer decided to start the evening performance with the last act first? The theatre-going public simply wouldn't stand for it."

And this, Mr. Griffith believes, is only one of many problems which have a direct bearing on falling grosses. He feels that the star system should be partly done away with and that ultimately good stories, competently produced and acted, with less emphasis on the players, will prove more consistent box-office winners.

"Of course I realize that stars draw many persons," the producer said, "but the fact remains that in view of the current desire on the part of producers and distributors to readjust the earning power of stars in proportion to lower average grosses, they might well give a little more thought to creating stories in which the players are secondary. By so doing they would partly solve the star problem. How many people today can remember what players appeared in 'Birth of a Nation,' 'Hearts of the World,' 'Way Down East,' 'The Covered Wagon,' 'The Big Parade,' 'The Four Horsemen of the Apocalypse,' that have taken their place in screen history as among the greatest successes of all time?"



D. W. GRIFFITH

All motion picture theatres should present their shows on a time schedule, Mr. Griffith said, as patrons then would be able to see a complete performance without the disturbing influence of interrupted thought. He added that these schedules should be widely publicized in theatre advertising, that it is not the business of the picture patron to find out for himself what time the feature goes on.

Wants Time Schedules Advertised

"This interrupted thought does not apply to musical pictures or to comedies where the plot is of minor importance," D. W. said. "But as long as drama is the backbone of the entertainment business, a considerable amount of time and thought should be given to this phase of it. I have stood in front of many theatres and heard people coming out say, 'How miserable motion pictures are getting.' And why do they say it? Simply because they have been unable to assimilate all of the value the picture has to offer."

Mr. Griffiith belittled the oft-expressed opinion that, because of the depression, it is impossible for pictures to make big grosses.

"Good pictures will always make money," he said, "and roadshows could be just as successful today as they ever were. Of course, you must have the picture for this, and quite frankly, there hasn't been a single 'legitimate' roadshow attraction in the past two years."

Little Technical Progress, He Says

Asserting that there is an insufficient amount of experimentation in film laboratories today, Mr. Griffith pointed out that it took years to build up the technique of the silent film and that with the inception of sound a completely new technique had to be devised. He feels that the industry has not made much progress in the development of the new art, with due allowance for generally unsettled conditions.

"There should have been the glimmering of a new process of some nature by this time," he declared. "So far there has been none, and with radio an ever-increasing source of competition and worry, it's high time Hollywood began to do something about it. Radio has made gigantic steps forward in every respect, far greater in proportion to the length of its existence than has the motion picture."

Talking of the days when roadshows were reaching the height of popularity, and business all over the country was booming, Mr. Griffith pointed out that "Way Down East" alone grossed $1,380,000 in the first five and one-half months of its roadshowing. And he is convinced that the same thing can be done today—

"But where, oh where are the stories, the showmen and the ability to put them across?" he asks.

Fred Terry, of British Stage and Screen, Dies

Fred Terry, youngest brother of the late Dame Ellen Terry, died in London this week at the age of 69. Long a favorite, both on the stage in this country and in pictures and plays throughout the British Empire, he was most successful in pseudo-historical costume plays, playing romantic heroes.

Mr. Terry was one of England's severest critics of the talking pictures. On one occasion he referred to a picture which he had produced as "a horrible, grating, grunting noise, which is called a talking film."

Surviving, beside his wife, Julia Neilson, is a daughter, Phyllis Neilson Terry, well known on the London stage.

Actors' Equity Names Board For Nomination of Officers

Actors' Equity Association, New York, held a general meeting of all members this week to elect a nominating committee of six, which will confer with a committee of three appointed by the Equity council to prepare the ticket to be presented for election at the annual meeting in May. Frank Gillmore, president, presided at the meeting.

The committee named included Thomas Mitchell, Frank McCormack, Olive Oliver, Percy Moore, Richard Taber and Henry O'Neill. Alternates are Louise Prussing, John Butler, Hugh Rennie, Harriet Sterling, Alfred Kappeler and Albert Van Dekker. Those named by the council are Florence Reed, Walter Connolly and Paul Harvey, with Elizabeth Risdon and Osgood Perkins as alternates.

Named District Manager

Tony Williams, former manager of the DeWitt theatre, a Warner house in Bayonne, N. J., has been named district manager for Warner in Hudson County, N. J., with headquarters in Newark.

SIROVICH BILL A TEST FOR HOUSE CONTROL

House Rules Committee Now Seeks to Reconsider Measure With Passage Called Unlikely; Action in the States Noted

Approval or disapproval of the Sirovich resolution by the U. S. House of Representatives has become more than mere action on a proposal to investigate the film industry and is taking on the characteristics of a major campaign to determine which of several factions shall control the House.

That Representative Sirovich's attack on the industry has been invested with an importance not originally contemplated is indicated by moves over the Easter holidays. Its passage, however, is not considered likely.

Having given their approval of the resolution, members of the House rules committee now are represented as being anxious to rescind their action and obtain physical possession of the measure again for "further consideration," taken to mean it would be carefully laid aside until a thorough canvass has been made of its possibilities.

Opposition to the resolution was evidenced as soon as the measure was reported, when immediate consideration was blocked. Then Representative Blanton designated the proposed investigation a "waste of money."

Meanwhile, Representative Sirovich is accumulating a mass of correspondence, which is supposed to enthusiastically hail the proposed investigation. However, most of this applause, it is understood, is from persons who held stocks in film or theatre enterprises and from a few independent exhibitors who see here another opportunity to sink a harpoon. Other exhibitors denounce it.

From the sidelines, the maneuvers with the Sirovich resolution have all the earmarks of a lining-up to determine the strength of various factions. This is about the first opportunity that has been given to test House leadership; heretofore, that body has been concerned solely with questions involving the Administration program.

A. Julian Brylawski, of the MPTOA, with headquarters in the Capitol, is organizing exhibitor opposition.

Mr. Sirovich threatened to make a formal complaint to Speaker Rainey that a "pernicious lobby" is attempting to block his proposal.

Reports from Hollywood said production workers favor the Sirovich measure as a means of throwing socalled "daylight" into the operations of the industry, which, they believe, will place the makers of motion pictures in a favorable light. It appeared possible that this reported attitude may have been prompted by a desire to spread propaganda favorable to Hollywood's high salaries.

State Legislatures Active

The motion picture industry this week continued its fight against state legislation which would burden exhibitors. Theatre owners in the field were victorious in Delaware, Missouri, New Jersey, North Carolina and Wisconsin. However, there were new adverse measures introduced elsewhere.

Representative Kelton's 5 per cent amusement tax was stricken from the calendar of the House in Delaware. Repeal of the Sunday "blue" law was lost.

A bill to tax billboards 25 cents a square foot was introduced in the Florida legislature by Representative Andrews.

Fate of Maryland's Sunday opening bill rests with Governor Ritchie. It would be applicable to only Allegany, Baltimore and Prince George counties.

Adverse measures were defeated in Missouri. These include a 1 per cent sales tax, a standing-room-only-bill, and a proposition to tax theatre and screen advertising. A special session to effect taxation is likely next fall.

Michigan exhibitors are worried over a new 5 per cent tax bill.

New Jersey's Sunday opening bill became law, each municipality empowered to hold a referendum.

The North Carolina legislature has before it a proposed tax on film exchanges, although the House voted to exclude theatres in the general sales tax.

Representative Goodwin is chairman of a legislative committee which will map out a detailed tax program for Ohio. Admission taxes are expected to be included. The legislature will reconvene May 15.

Oklahoma's 2 per cent sales tax bill was killed by the House, due to adjourn this week.

Pennsylvania has finally sent to Governor Pinchot a repealer of its Sunday blue laws of 1794.

A statewide Sunday opening bill in Tennessee is expected to become law in a few weeks.

Governor Schmedeman of Wisconsin signed a blue law repealer.

The legislatures of Ontario and Quebec adjourned without any measures directly affecting the industry. The Dominion Parliament, still in session, has before it a proposal to impose a levy on film rentals under the Royalties act, but it is not expected to pass.

Texas theatre owners were spared from taxation when a legislative committee killed a 10 per cent luxury tax.

Minnesota exhibitors will not be taxed. Two bills in the legislature died with adjournment.

While the danger of adverse legislation in California is not past, the situation is considered well in hand.

Takes Majestic Franchise

Nat Levine, producer of Mascot serials and features, has acquired the Majestic Pictures franchise for Oregon, Washington, Montana and Northern Idaho. Mr. Levine operates under the name of Mascot Film Exchange in Seattle and Washington.

Form Canadian Film Company

British-American Films, Ltd., has been established in Victoria, British Columbia, Canada, with capital of $600,000. Film production is planned by a group of Victoria business men, with Hollywood experts said to be participating.

Organists in Twin Radio Program

Johnny Winters and Leo Webber, nationally known organists, open a program on twin consoles Thursday between 12:45 and 1 p. m. over the NBC network, station WEAF.

LEHMAN TO ACT ON RECEIVERSHIP BILL

Senator McNaboe's bill which aims to discontinue the practice in New York State of naming Irving Trust Company and other banks and trust companies as federal court receivers, will be given a hearing by Governor Lehman. The date will be announced later.

The measure was rushed through the New York legislature on April 3, the last day of the session, and, according to reports from Albany, was due to complaints of lawyers who for some time are said to have been deprived of federal court receivership appointments. It would take effect immediately.

University Plans Film Critic Study

Ohio State University, at Columbus, plans a course designed to assist students as well as adult groups who desire training as motion picture critics. The course will be offered with the cooperation of the state department of education, and a gift of $10,000 from the Payne Fund, New York, will finance the study.

According to Dr. Beverly O. Skinner, state director of education and head of the Ohio censor board, the course will include appreciation of picture values and will be a continuation of similar work recently undertaken. Dr. Edgar Dale, Dr. F. H. Lumley and Benjamin H. Darrow will conduct the course. Appreciation of picture values will be taught by radio, according to the plan. A book, "How to Appreciate Motion Pictures," by Dr. Dale, is to be published in the nature of an experiment for advanced study and may later be offered on the general market.

Mines Bureau Has Oil Film

The United States Bureau of Mines has prepared a three-reel silent educational picture, "The Evolution of the Oil Industry," which is available in 16 mm. and 35 mm. to non-theatrical organizations and theatres with no charge except the transportation cost.

Canadian Authors Organize

An organization, known as the Authors and Composers Association of Canada, has been established in Toronto, with Dr. E. C. MacMillan as president. The announced intention of the association is to obtain a share of royalties now collected in Canada that go to foreign organizations.

Hoffberg in Artclass Deal

J. H. Hoffberg has completed an arrangement whereby his company will exclusively distribute in foreign countries the product of Artclass Pictures. New York rights to "Contraband" have been sold to Hollywood Film Exchange, Inc., by Hoffberg.

The birds are singing. The bees are buzzing

Exhibitors are humming

This new Spring Song

YOUR PROFITS FOR MAY ARE COMING FROM FOX

You'll swing into May with a smile... if your date book boasts the FOX May Festival hits. Without question the strongest list of consecutive releases *any* company has *ever* given you. Brist-ling with top-flight star names. Outstanding with story values. Everything to rejuvenate your box office...and restore the movie-habit in your town.

FOX *May* FESTIVAL

What a profit party FOX has pre-pared for you! Look at the happy news on the following pages.



RANKS WITH





HIT NO. 1 IN THE

JESSE LASKY'S GREATEST ACHIEVEMENTS



Jesse L. Lasky's first for FOX. In every respect worthy of the producer who numbers among his successes almost all of showdom's immortal pictures. A strangely, excitingly different production. Rich in beauty. Unusual in locale. Topped with a climax magnificent in torrential thrills. Pervaded throughout with a romance that vies with "Seventh Heaven" for heart-warming, spiritual tenderness. You have yet to see a production more satisfying to audience and exhibitor alike.

ZOO IN BUDAPEST



Says FILM DAILY, "It's over with plenty to spare. A picture for the entire family."

GENE RAYMOND
LORETTA YOUNG

O. P. Heggie

Story by Melville Baker and Jack Kirkland

A Jesse L. Lasky Production

Directed by Rowland V. Lee

FOX *May* FESTIVAL

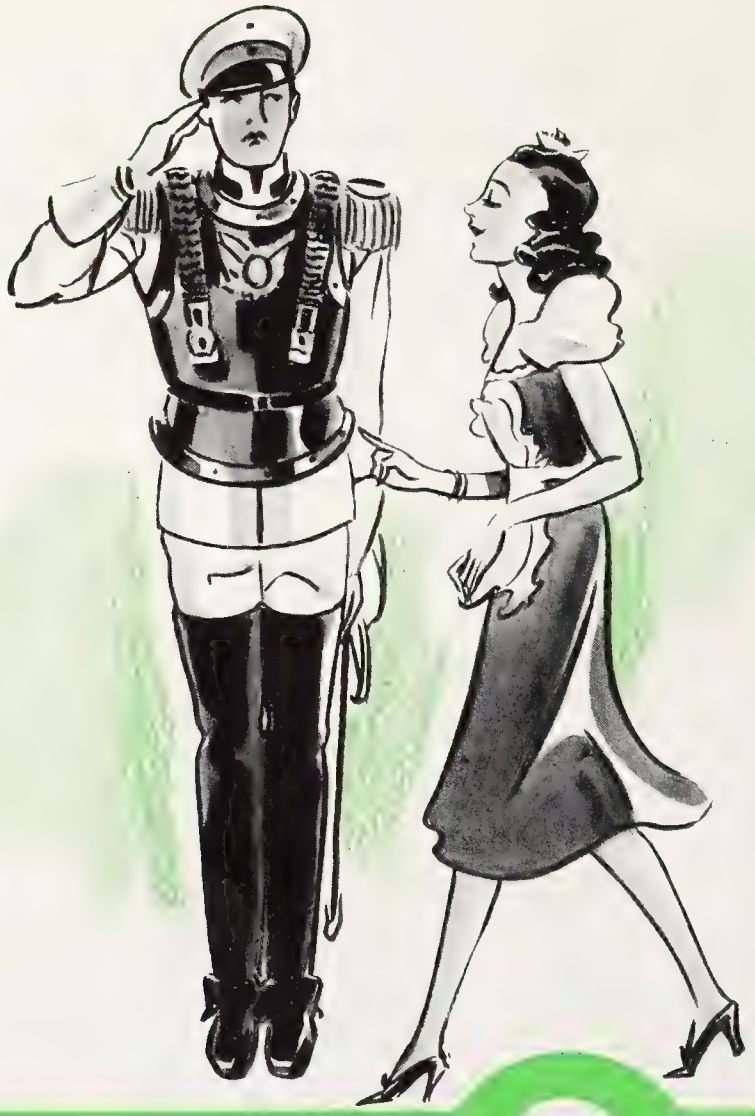


IT IS

Three adorable song hits the country will soon be humming:

"ADORABLE"
"MY FIRST LOVE TO LAST"
"MY HEART'S DESIRE"

by Richard A. Whiting who wrote the score for "Take A Chance," Broadway's current musical smash.



HIT NO. 2 IN THE

Adorable

• For the millions who love a clean wholesome picture with a kick • For those who appreciate a great love story with great music. • For those to whom Janet Gaynor is the sweetheart of the screen • For the millions who will take Garat into their hearts as America's greatest new leading man • We say— "Book 'Adorable'."



JANET GAYNOR and **HENRY GARAT**

in

Adorable

Story by Paul Frank and Billie Wilder

Music by Werner Richard Heymann

Directed by WILHELM DIETERLE

FOX *May* **FESTIVAL**



HOLD



HIT NO. 3 IN THE

THE PERFECT STORY FOR THIS PERFECT TEAM

And the perfect title, too. Youth finding love amid the hustle and bustle of a big-city department store. Meeting set-backs with courage . . . and suspicion with faith. A bang-up climax zipping with action and a great big heart throb. The kind of picture that will endear more thousands to this lovable pair.

ME TIGHT

JAMES DUNN
SALLY EILERS

From the story "Department Store"
by Margaret Rigdon

Directed by DAVID BUTLER

FOX *May* FESTIVAL

Here's Rollicking Robust Comedy



Another Jesse L. Lasky production. Entertainment guaranteed! What a whale of a brand-new angle. Laugh after laugh in the land where the women are the traveling salesmen and the men are the farmers' daughters. How the women will giggle at the downtrodden men. How the men will guffaw when the tables are turned. How you will grin when you count the receipts.

THE WARRIOR'S



ELISSA LANDI

Marjorie Rambeau
Ernest Truex
David Manners



HIT NO. 4 IN THE

To Roll Them Under The Seats!





"MARRY ME AND MAKE AN HONEST MAN OF ME"

HUSBAND

From the play by Julian Thompson

A JESSE L. LASKY production

Directed by Walter Lang



JUST A COUPLE OF "CURB CRUISERS"



"COME ON UP AND SEE MY ETCHINGS"

FOX *May* FESTIVAL

Did Somebody Say Exploitation Angles?

Here's a picture that's got 'em by the truckload. And FOX *times* its release just right for you to cash in on the present excitement. Happy, peppy and romantic. Foaming with fun. *Spiced with merry tunes.* And effervescent Buddy Rogers puts on a show that will knock your eye out!





HIT NO. 5 IN THE

BUDDY ROGERS
MARIAN NIXON

Joseph Cawthorn Dan Jarrett

Directed by
FRANK
CRAVEN
(Who Knows What a Hit Should Have!)



FOX *May* FESTIVAL

6

STATE FAIR

Scores of showmen are beating their *normal first run grosses* with *repeat* showings of "State Fair." Take the tip!

7

CAVALCADE

Smashed all-time attendance record at Radio City Music Hall *during Holy Week!* First standing room in *3 years* for Carolina Theatre, Pinehurst, N. C. (pop. 500). No town too big . . . or too small!

● **Exhibitors who want ACTION get it from FOX right now! What a time to whoop it up with these superlative seven pictures booked in. Enough to make any showman's blood tingle. Your greatest chance in years to pack your house *for a solid month.***

BOOK THEM IN A ROW FOR YOUR BEST MONTH IN YEARS!



OPEN WORLD MARKET FOR INDUSTRY SEEN IN RECIPROCAL TARIFF MOVE

Roosevelt Represented as Prepared to Require Lifting of Artificial Barriers, Such As Quotas Restricting Films

by FRANCIS L. BURT
Washington Correspondent

A barter plan of film executives to release millions in industry funds tied up by trade restrictions in foreign countries has been postponed pending outcome of the Washington preliminary economic conversations opening Friday. See page 12.

Negotiation by President Roosevelt of reciprocal tariff treaties with foreign countries, following the world economic conference this summer, may restore to the motion picture industry an untrammeled world market.

Ready to amend our own tariff to meet the desires of foreign governments for the freer movement of their nationals' products to our markets, the President is represented as prepared to require, in return, that artificial barriers to the free interchange of products, such as quotas and allotments, be abandoned.

Motion picture films, radio receivers and many other products have been subjected to various restrictions in many countries, and frequently delicate diplomatic situations have arisen from the charges of domestic producers that the quota requirements and other restrictions have been aimed principally at American goods.

Informal conversations are to be held late this month by President Roosevelt and his advisors with representatives of many nations which later will meet at the economic conference. These conversations will canvass the whole field of world problems, with a view to arriving at an understanding which will further the discussions at the formal conference. At that conference, it is the President's hope, the groundwork may be laid for new commercial treaties in the making of which the United States will forsake its historic attitude of equal treatment to the products of all nations in favor of a policy of trading rates and concessions with each nation individually.

The whole philosophy of the Roosevelt Administration with respect to international agreements was set forth by Secretary of Commerce Daniel C. Roper in a recent discussion of the legislation to be asked of Congress in the near future, authorizing the President to negotiate the treaties.

"With the crushing weight of economic depression bearing down everywhere, shrinkage in the demand for imported goods was inevitable," Secretary Roper pointed out. "To add to the natural difficulties brought about by the drastic declines in purchasing power and the lowering price levels, the governments of the world have contributed to the difficulties of international trade by imposing artificial restrictions, such as high tariffs, import quotas, direct prohibition of certain imports, and restrictions upon the purchase of foreign exchange.

"Such measures, on the part of other countries, have usually been taken to remedy urgent conditions of internal finance or as a desperate attempt to balance their international payments by curtailing imports in ratio to declining exports. But whatever the motives behind them, these artificial restrictions are rapidly strangling what is left of international trade."

"Last year," the Secretary declared, "more than half of the 65 nations of commercial importance increased their trade barriers by one means or another."

Canada Makes Full Use Of Films in Propaganda

World-wide activities of the Canadian government Motion Picture Bureau, which is under the department of trade and commerce, as reviewed in the annual report presented to the Canadian House of Commons at Ottawa, are a revelation to those unfamiliar with this branch of the government. Canada is rated as the first country to make substantial use of motion picture films for propaganda and trade advertising.

This bureau produced and processed 1,250,000 feet of film during the past year, including six synchronized pictures of feature proportions. On March 31 last, the bureau had 4,394 releases of from one to three reels in circulation in 30 countries throughout the world, an increase of 472 prints over the previous year. The total cost of all operations of the bureau for the past fiscal year was $53,892 while a revenue of $26,668 was secured through rental charges for government films used in theatres. Much of the distribution of the Canadian reels was obtained through the 33 Canadian trade commissioners around the world.

Monogram Convention Group on Way East

On their way east for the Monogram Pictures sales convention which opens Monday at Atlantic City, are the following:

From Los Angeles: Trem Carr, vice-president in charge of production; Lou Ostrow, production executive; Floyd St. John, western manager, and Howard Stubbins, Los Angeles manager.

Joining the party at Kansas City: Robert Withers of Kansas City, Barney Rosenthal and Nat Steinberg of St. Louis, Bill Underwood and Claude Ezell of Dallas; at Chicago: Irving Mandel and Harry Lorch; at Cleveland: Nat and Mrs. Lefton and J. S Josey.

A convention special leaves Saturday from New York over the Pennsylvania road.

It was two years ago at Atlantic City that W. Ray Johnston launched Monogram. Next Monday, when the sales forces gather at the same hotel, the Ambassador, the company will have achieved a mark of having produced and released 28 dramas and 34 westerns. A banquet Wednesday night will close the convention of close to 100 sales delegates.

Dowling Urges Campaign to Get U.S. Cooperation

A campaign to obtain the unqualified support of the entire theatrical field for governmental cooperation has been launched by Eddie Dowling, stage and motion picture star, and producer of musical comedies. Mr. Dowling, new president of the Theatrical Democratic League, returned to New York late last week from an extended conference with President Roosevelt.

"The President understands the problems which confront us and he is quite willing to arbitrate insofar as he is able," Mr. Dowling said. "Unjust taxation, union labor difficulties and deportation of alien talent are just a few of the problems with which we have to deal."

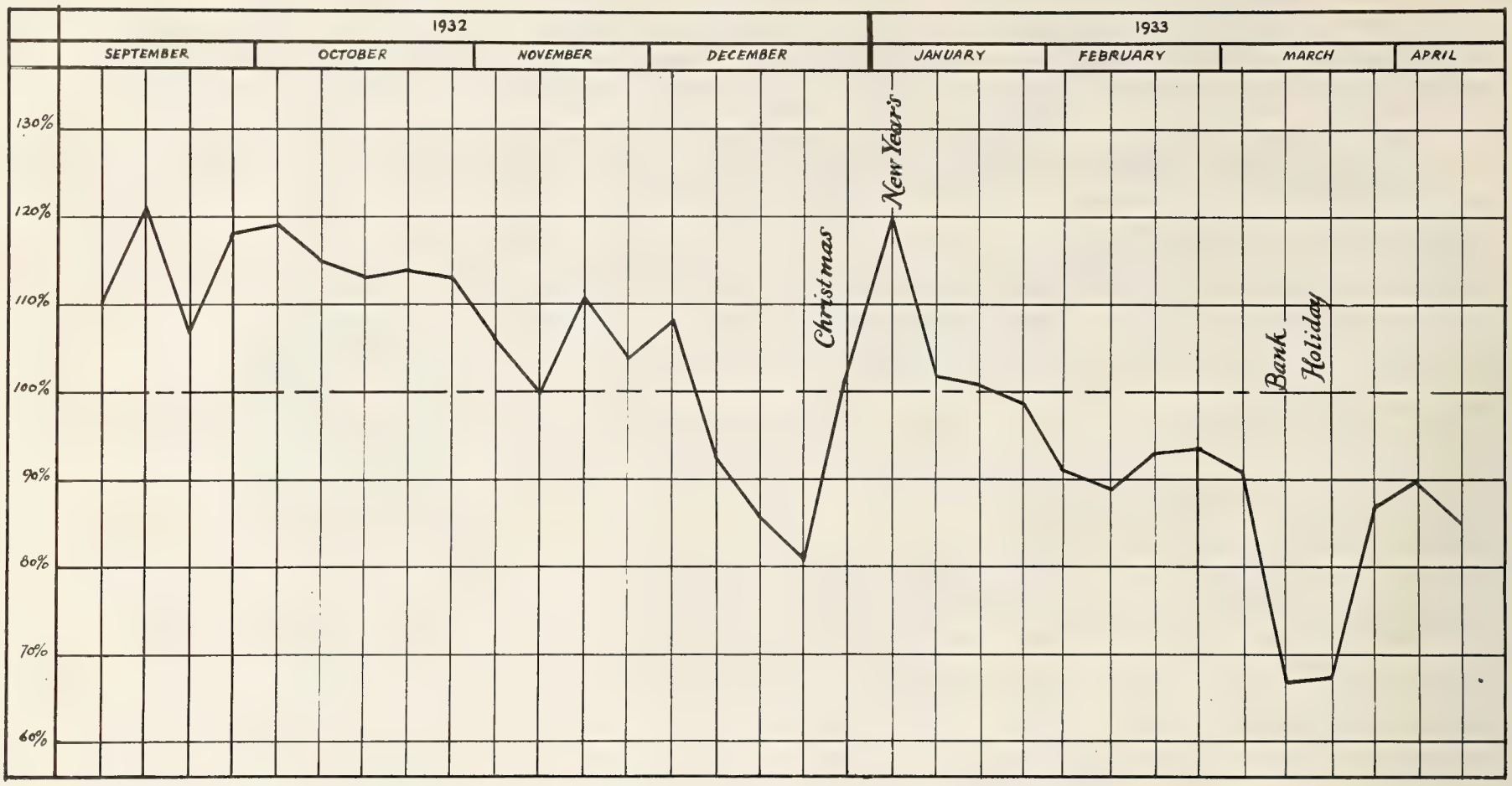
Mr. Dowling said the industry and the theatre should have some official medium at Washington through which common problems could be brought to the attention of the Government. There might be far less wrangling if this were brought about, he said.

"The United States is the only civilized country on earth which has not some form of amusements subsidized by the Government," he said. "In Germany there are National theatres in almost every city of any size; there is a State opera and one of the world's foremost symphony orchestras is subsidized by the Reich. In England the three broadcasting companies are owned and operated by the Government, and in France the opera is controlled by the people, but in this country there is nothing.

"It is high time that people engaged in the business of entertaining others took it upon themselves to get the recognition they so justly deserve. The motion picture industry is the sixth largest industry and it is a business. It should, therefore, be in a position to obtain assistance from Washington when such necessity arises."

The President, Mr. Dowling said, feels that a solution of some of the problems of the theatre and the motion picture would do much toward putting the country on its feet. The President also is said to be particularly interested in giving individuals connected with the amusement business the protection of the Government in tax matters. He believes, according to Mr. Dowling, that many penalties imposed upon theatricals by the Treasury Department have been the result of misunderstandings and the overbearing approach of that department to the execution of its rules and regulations.

"Heretofore no branch of the amusement business has had a representative who was able to obtain the necessary cooperation from the Government," said Mr. Dowling. "There has never been anyone who had the best interests of the business at heart, insofar as securing that assistance goes."



The chart, based on Motion Picture Herald's listing of box office grosses, compares the relative fluctuations in receipts from eleven cities for the 32 weeks' period of September 2, 1932 to April 8, 1933. The 100 per cent line represents the average weekly gross taken in the eleven cities during the 32 weeks. The cities are Boston, Chicago, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland (Ore.) and San Francisco.

30 PER CENT DROP IN REVENUE IN CANADA

Colonel Cooper Sees Drop Due to Closed Theatres, Increase in French, English Bookings; Admission Price Cut Factor

by W. M. GLADISH
Canadian Correspondent

American distributors in Canada are facing a problem of dwindling profits because of an increase of product coupled with a reduction of theatres, now operating, according to Col. John A. Cooper, president of the Motion Picture Distributors of Canada. Col. Cooper cited a 5 per cent reduction in bookings due to closed theatres, another 2½ per cent of bookings gone French and 10 per cent British. This with an estimated decline of 12 per cent in attendance in 1932, with current declines even worse, translates into 30 per cent reduced revenue for the distributors of American pictures. January attendance was less than for the same month in 1932. A further factor is the general reduction of admission prices.

"In January there were 111 sound-equipped theatres which were not open for business," Col. Cooper said. "There were thus about 13 per cent fewer film buyers, representing 5 per cent picture bookings. The other 87 per cent of theatres had lower receipts.

"To make matters worse for the distributors, there were more pictures offered. France sends to Canada about 60 pictures annually and these cut off another 2½ per cent in bookings for films from the United States, the buyers of French films being in Quebec and Ontario where revenues are relatively higher than in other Provinces.

"Yet this is not the whole story. British pictures, almost negligible until June, 1932, are now coming in freely. During 1933, the supply of British films in Canada will be about double that of 1932. Some theatres are going 'All-British.' Thus, British films will account for probably 10 per cent of total Canadian bookings."

Union Operators Return After Theatre Adjustment

Union projectionists returned on Monday to the Richmond theatre, North Adams, Mass., following the conclusion of an agreement between the operators' local and the theatre, adjusting the differences. Details of the settlement were not announced but a joint statement declared the terms satisfactory to both sides.

The theatre had been closed for three weeks as a result of the disagreement, but was reopened last Saturday with non-union projectionists. Union pickets, detailed to the house, were withdrawn when the agreement was reached. Manager Harrison of the Paramount, local competitive situation, announced the settlement concerning the Richmond from the stage of his theatre.

New 'Who's Who' Concise Reference

After a lapse of three years, John Parker's intelligent and highly comprehensive "Who's Who in the Theatre," appears again in its seventh edition. Published by Isaac Pitman in London and distributed in this country by the same publishing house, the volume deals primarily with and concentrates to a greater extent on the English, or more properly, the London stage.

In the fact, however, that American stage and screen players, writers, directors and the like, are represented, the reference book is also of definite value on this side of the water. New York theatres are listed, as is the executive personnel of Actors' Equity Association, New York.

Some 3,000 biographies are included, an increase of approximately 500 over the sixth edition. Most interesting are the genealogical tables of hereditary English theatrical families by John Malcolm Bulloch, a careful study of family trees. A full contents page indicates a complete reference coverage of the London theatre, including playbills of the past two years, lists of English and American dramatic critics, notable productions and principal revivals, long runs, command performances, dimensional detail relative to London theatres, a roll of honor, an interesting compilation of the wills of theatrical dead, seating plans of London's theatres. Mr. Parker's "Who's Who" continues virtually a standard of such compilations, crammed with facts and figures, conveniently arranged.

HILLES AMONG THREE CO-RECEIVERS OF PARAMOUNT; WRIT IS DENIED

Action Protested by Samuel Zirn for Minority Stockholders and Saul E. Rogers for Bondholders; 40 Theatres Returned

Charles D. Hilles, formerly co-receiver; Louis J. Horowitz, of Thompson-Starret & Co., and Eugene W. Leake, of Film Securities Corporation were elected this week trustees in bankruptcy for Paramount Publix Corporation, following a unanimous decision on Monday by the three judges sitting in the United States circuit court of appeals denying a motion for an injunction against further proceedings in the equity receivership under the corporation's petition. Creditors met at the Federal Building, New York, and elected the trustees after more than a month of legal wrangling. Mr. Hilles previously had been named co-receiver with Adolph Zukor January 26, and later as temporary trustee in bankruptcy after the company's voluntary petition on March 14. During the past four weeks the status of the company has been undetermined because a minority bondholders' group fought to set aside the voluntary petition for an involuntary petition.

All the trustees are from outside the industry, although Mr. Leake, formerly chairman of the board of American Express Company, is now president of Film Securities Corporation, holder of 660,000 shares of Loew stock purchased by William Fox prior to his exit from Fox Film Corp.

Louis Horowitz is well known in building circles as president of Thompson, Starrett & Co., which has built many theatres.

Compromise Move Fails

The trustees were nominated by Robert P. Levis, an attorney representing Allied Owners Corporation, builders of many Publix theatres and a creditor of Paramount to the extent of $6,000,000. Mr. Levis said that voting with him were 108 merchandise and service creditors represented by Nathan Burkan with claims aggregating $1,980,965, and 660 creditors of the bondholders' protective group, whose claims amounted to $3,000,000. With the recording of these votes, Referee Henry K. Davis declared the trustees "overwhelmingly elected," and declined to entertain objections to the election entered by Samuel Zirn, attorney representing minority Paramount stockholders whose petition for involuntary receivership and bankruptcy actions for Paramount are on record in New York supreme court. Mr. Zirn was instructed by Referee Davis to put his objections into writing and file them with him. A joint bond of $100,000 was fixed for the trustees by Mr. Davis. A meeting will be held on May 1 at which time the trustees will be required to qualify.

Efforts to compromise with the opposing groups on candidates failed to materialize and Mr. Zirn is expected to continue his objections while Saul E. Rogers, representing a bondholders' group, may oppose Mr. Hilles by challenging his qualifications. Victor House, attorney for another bondholders' group, said Monday that he would consider the qualifications of Mr. Leake and Mr. Horowitz, whom he did not know, but that the objections of his group had been centered on procedure rather than on personalities in the Paramount proceedings.

On Tuesday it was learned that Saul E. Rogers' attack on Mr. Hilles' qualifications would be on the grounds that an equity receiver cannot be appointed a trustee in bankruptcy because one of the receiver's chief duties involves the turning over of the assets of a corporation to the trustee. The trustee fixes the compensation for the duties of a receiver, which fact puts Mr. Hilles in a peculiar position inasmuch as he would have the task of turning over the company's assets to himself and also fixing his own remuneration as receiver.

Calls Procedure Illegal

Samuel Zirn, on Tuesday, asked that the whole procedure of electing the three trustees be set aside as illegal and arbitrary and that a new election be held. If necessary, he said, the matter will be taken by him to the supreme court. Mr. Rogers further asked for an injunction to restrain the trustees from proceeding with the company's business on the same grounds.

"Many of the claims were lease rentals," Mr. Zirn said, "and lease claims cannot be proved in bankruptcy. Therefore, much of the $6,000,000 claims are of doubtful validity." Mr. Zirn said his actions would be filed in U. S. district court within a week. He also said that during the proceedings no opportunity had been given him to examine the validity of the claims of creditors who voted for the three trustees.

Ethan Alyea, of Root, Clark & Buckner, attorneys for the equity receivers, reported that the receivers were in possession of assets aggregating $2,313,000, as of March 25. This represents assets of Paramount and Publix alone, not including any subsidiaries. On April 14 there was cash on hand of $537,000, Mr. Alyea reported; on March 25, accounts receivable totaled $751,000; notes receivable, $309,000, and $716,000 in other maturing accounts.

Although denying the opposing groups' application for a stay of proceedings under Paramount's voluntary petition, the court stipulated that its ruling was "without prejudice to the rights of the petitioners or others to urge the invalidity of the receivership because of prior state actions or for other reasons advanced in the lower courts."

The writ of prohibition was asked for by Arthur D. Gochenour, the Relmar Holding Co., Inc., the estate of Augusta L. Ernst and others. In making the denial, the court said:

"There is ample authority for holding that voluntary proceedings begun after involuntary proceedings in bankruptcy may proceed, saving all rights the involuntary petitioners may disclose and leaving the District Court to require the procedure best adapted to preserve the rights of all the creditors."

Various activities of Paramount Publix prior to January 26, including the sale of its half interest in the Columbia Broadcasting System to William S. Paley and associates a year ago and the transfer of 23 negatives to Film Production Corporation, will be investigated by counsel for several bondholders at present not aligned with executives of the company. A move to recover the 23 negatives will be made through the trustees in bankruptcy, it is understood. An application by Paramount Publix bondholders last week for the appointment of a receiver for Film Production Corporation, on grounds of the transfer of film in violation of the bondholders' rights, was denied by New York Supreme Court Judge Valente. Milton L. Ernst and other plaintiffs represented a total of only $12,000 out of two issues aggregating $25,000,000.

Publix and affiliates are reported to have returned approximately 40 houses to their original owners in the past six weeks.

Fox Production Cabinet Formed

Production problems of Fox Film Corporation will be handled hereafter by a cabinet of executives of Movietone City on the Coast. Sidney R. Kent, president, attended the inaugural session last Friday and returned to New York immediately after the general business conferences.

In addition to Winfield Sheehan, production head for Fox, the cabinet is composed of J. J. Gain, Sol M. Wurtzel, Jesse L. Lasky, Al Rockett, Buddy DeSylva, George Bagnall, Edward Butcher, Julian Johnson, Philip Klein, Jason Joy, Arch Reeve, James O'Keefe, John Stone, William Crawford, Phil Friedman and George Wasson. Every department at the studio is represented.

The cabinet will meet once a week to discuss all studio and production problems.

Immediately upon arriving in New York Tuesday morning, Mr. Kent set out to effect a reorganization of the company's financial structure.

Meanwhile, progress continued toward settlement of the various receivership activities of Fox theatre subsidiaries.

Reorganization of Fox Metropolitan Playhouses is progressing, the receivers report. The newly formed circuit will have from 100 to 125 houses, the exact number contingent upon the outcome of a hearing before federal Judge Francis G. Caffey, either April 25 or 26, on a rental dispute involving 25 upstate New York Schine houses. Originally the Fox Metropolitan circuit had 140 houses.

Fox has dropped seven houses in the Denver territory. In Milwaukee, creditors of Midwesco Theatres, Inc., continued investigation to determine the reason for the transfer of certain Midwesco theatres to Statewide and Wisconsin Amusement Enterprises, Inc., before Midwesco filed a petition in bankruptcy, February 28. A meeting to dispose of Fox West Coast assets in Los Angeles was deferred until Friday as examination into the qualifications of Charles Skouras, W. H. Moore and Charles C. Irwin as trustees in bankruptcy is to be concluded first. Suit for $750,000 against Fox Theatres Corporation has been filed in Boston by Louis M. Boas, alleging breach of contract. It was charged that in 1928 agreements were made with Fox Northeastern Playhouses, Inc., for purchase or lease, but that on February 8, 1929, the date for signing, the contracts were not signed. The price to be paid was $234,184 and rental $125,000 annually for 25 years.

Plans are under way by Fox Film to have a permanent outlet on Broadway, a legitimate theatre, for showing its outstanding productions. The success of "Cavalcade" at the Gaiety is said to be responsible for this decision. Details will be announced at the annual sales convention starting May 24 at the Ambassador hotel, Atlantic City.

Arrested in Stench Bombing

Explosion of a stench bomb in the Colonial theatre at Erie, Pa., was followed by the arrest of a Carl Schleicher. The Colonial has operated nonunion since March 26, the projectionists having walked out on suspension of services of a stagehand as maintenance man.

Warner Sets 11 Films for Release

Warner has release dates already set on 11 features, running from April 22 to June 24. The Warner-First National pictures ready, with their release dates, follow in chronological order.

April 22—"Elmer the Great," starring Joe E. Brown in the baseball comedy based upon the stage play by Ring Lardner and George M. Cohan.

April 29—"Picture Snatcher," starring James Cagney in a story dealing with a tabloid photographer's experiences.

May 6—"The Working Man," starring George Arliss in a comedy drama of big business.

May 13—"Lilly Turner," starring Ruth Chatterton, George Brent, in a drama of medicine shows, side shows and phony health exhibits.

May 20—"The Little Giant," starring Edward G. Robinson. A comedy drama of beer barons and the legalizing of beer.

May 27—"Gold Diggers of 1933," with all-star cast of Warren William, Ruby Keeler, Joan Blondell. A super musical which is part of 1933-34 product.

June 3—"Life of Jimmy Dolan," starring Douglas Fairbanks, Jr., and Loretta Young, in a story of a prize fighter who thought he was wise.

June 3—"Somewhere in Sonora," a Western with John Wayne and Henry B. Walthall, produced by Leon Schlesinger.

June 10—"Silk Express," with Neil Hamilton and Sheila Terry. A story based upon the handling of silk trains carrying cargoes from the Pacific coast to New York markets.

June 17—"Private Detective 62," starring William Powell. An expose of the way private detective agencies function.

June 24—"She Had to Say Yes," starring Loretta Young with Lyle Talbot and Winnie Lightner. A women's picture dealing with clothes models who are required to entertain buyers.

Assets of Pacent Electric, Reproducer Are Purchased

Louis G. Pacent, president of the Pacent Engineering Corp., New York, this week purchased the assets of the Pacent Electric Company, Inc., and its subsidiary, the Pacent Reproducer Corp. The deal was made, according to Mr. Pacent, to safeguard and perpetuate the name, not only in Pacent radio and sound reproducing equipment, but also for the radio, electrical, automotive and general household devices being developed by his laboratory staff.

Move Revising Arbiter Fee On Film Rights Is Considered

An amendment to the minimum basic agreement which now exists between the Dramatists' Guild and theatrical managers and producers, whereby the fees to be paid to the arbiter for the sale of all motion picture rights to legitimate productions shall not exceed $20,000 in one year, has been prepared by a committee representing the Guild and a group of managers affiliated with the League of New York Theatres. The amendment, which provides that the present minimum of 3½ per cent of all money accruing from the sale of motion picture rights goes to the arbiter, further reads that this same percentage should continue, but that at the end of the year, whatever money remains in the arbiter's account over and above any balance due the arbiter will be divided equally between the Guild and managers. The amendment was discussed at a meeting of the producer-members of the league last week, but no definite action was taken. Further conferences between the producers and the dramatists' group are planned.

Meanwhile decision was reserved at the close of a second hearing last week in the arbitration case between Actors Equity and the Managers Protective Association. Each group again contended that the other had breached the ten-year basic agreement which expires in May, 1934. The principal contention of the managerial group is that Equity has violated a clause which stipulates that no producer shall receive more favorable terms than members of the MPA. Equity contends that reputable managers never were required to post security guaranteeing payment of actors' salaries either before or since the formation of the protective association. Among other charges made by Equity is that defaulting members of MPA owe Equity $23,900, for which the managerial body, according to the terms of the basic agreement, assumes responsibility.

Gang Films Seen Harmless to Child

Gangster and racketeer motion pictures serve as an outlet for the anti-social emotions of children rather than as an incentive to criminal activity, in the opinion of Dr. Frank Astor, field director of the National Child Welfare Association, expressed following the study of the reactions of more than 1,000 children to all types of films over a period of three months. Dr. Astor made his study in his capacity as director of the junior review group of the National Board of Review of Motion Pictures.

Dr. Astor's statement was made specifically in response to a charge by Colonel Ernest K. Coulter, general manager of the New York Society for the Prevention of Cruelty to Children, that the gangster film frequently influenced children to commit "serious offenses."

The director, who has supervised more than 1,000,000 school children in local clubs and the like, said: "The mere statement by a juvenile delinquent that he committed a crime because he witnessed it on the screen" was not sufficient evidence that the motion picture was to blame. The claims of children placing the responsibility for offenses on the motion picture is described by Dr. Astor as "an impressive excuse" which the child sees as effective.

"There have always been reformers and censors," Dr. Astor said, in summing up the protest against motion pictures, "and there always will be so long as there are persons who begrudge emotional pleasures to others. In twenty-five years the gangster film, like the old Westerns with their two-gun men, will be looked upon as historical documents and subject to no protest. But by that time another type of film will be the goat of the publicity hunters."

Hoffberg Gets Kent Film

J. H. Hoffberg Company, Inc., has purchased the foreign rights to "Sucker Money," from Willis Kent, producer.

Ross Service Field Staff Rearranged

Transfers and field promotions of the Ross Federal Service were announced this week by Harry A. Ross, president, at a meeting of eastern district branch managers at the home office in New York.

Walter Greene, Chicago manager, is transferred to New York as branch manager; Walter Brown, manager of the Boston office, has been appointed midwestern representative and manager of the Chicago office; R. G. Williams, Albany manager, to manager of the Boston office; Harry Schiffron, former MGM Albany manager, as manager of the Albany office; Ralph Thayer, Charlotte manager, made Atlanta manager; Burt Jolly, Atlanta manager, to Charlotte. C. C. Charles, theatre operator and film salesman, has been appointed manager of the newly opened office at Oklahoma City. Charles Wallace has been appointed manager of the new office at Memphis. Mr. Ross announced the company would open an office in New Orleans early next week.

Majestic Plans Single Sales of Five Specials

Individual selling of five leading Majestic productions, rather than by block-booking contract, is provided for in the new sales policy of the company. This policy, together with a new increase in production budget, is in accordance with the plan presented by Phil Goldstone at the recent meeting of Majestic franchise holders in New York. The plan becomes effective with the release of "The World Gone Mad," and applies also to "Sing, Sinner, Sing," "The Woman in the Chair," "Curtain at Eight," and "Buried Alive."

MPTOA To Name Leader in May

A meeting of the board of the Motion Picture Theatre Owners of America is planned for May, primarily to elect a new president to succeed M. A. Lightman, who has been continuing in a temporary capacity since expiration of his term.

Nuns See "White Sister"

Fifteen hundred nuns of the Catholic Sisters of Greater New York attended a special screening of MGM's "The White Sister," this week at the Astor theatre, by arrangement with the Associated Motion Picture Advertisers.

Developing Zane Grey Film

Film taken by Zane Grey, novelist, on a recent South Seas expedition, has arrived in Hollywood, where Paramount is developing it. Mr. Grey, whose novel, "Sunset Pass," is being screened by Paramount, has left for New Zealand gathering data in the vicinity for a new novel.

Forms New Exchange

The Russell Borg Film Company, independent exchange, has been formed in Kansas City by Russell C. Borg, former Educational branch manager. Marvin Godwin has joined Mr. Borg as booker.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Today We Live

(MGM)

Dramatic Romance

Although this lengthy yarn is burdened with a prolonged start in which the characters and relations of the principals are identified, it develops into a powerful dramatic romance, full of human interest and alive with thrilling action. The locale is first England and then France, with the World War as the background. Yet it is more than a war story; the motivating theme lies in conflicting, primal, human emotions. It is dignified, seldom theatrical. Basically it is an adult picture, probably too deep for all but the older children.

Comedy contrast serves continuously to ease the tension, yet never overrides the basic intent. The climax is spectacular and heroic.

After the prolonged start which shows that Diana is pledged to Claude but has fallen in love with the American, Bogard, the action is in a British military base. A newspaper headline says Bogard has been killed. To drown her sorrow, she gives herself to Claude, who never knew about Bogard, without benefit of clergy. They tell her brother, Ronnie.

America enters the war. Diana is in the ambulance service. In a hospital it develops that Bogard wasn't killed, but severely wounded. The lovers meet. The old passion flames. Claude and Bogard meet when the English boy is doing a little celebrating. Bogard takes him away from the military police, carries the boy home only to meet Diana.

Thinking that Claude is just set in a safe berth while thousands are dying in real war, Bogard plans to give him a taste of actual combat, a bombing plane. Claude belts down a few Boche planes in a dog fight. Bogard's idea was that Claude might be killed. But they get back to port safely.

Ronnie, who has sensed Bogard's motive, invites the American on a trip in the mosquito boat. More spectacular action as the little speedster torpedoes a cruiser. Bogard's opinion of the English boys changes. Claude is blinded by a bullet.

Bogard wants to step out, and decides his only way is by death. He is ordered to bomb a Boche naval base. Ronnie overhears the plan. He wants to torpedo again. The blinded Claude, knowing now of the relation between Bogard and Diana, goes along. Plane and speed boat race for their objective. Ronnie pilots the boat and torpedo right into the side of the ship. Of course the boys perish. There is nothing for Bogard to do. The finale has Bogard and Diana standing beside a plaque as the names of Ronnie and Claude are placed with that of her father.

The logical way to stimulate unusual patron interest is through the powerful romance and drama. The spectacle and action should not be ignored, but where there is so much heart interest, that quality should be given the big play.

Joan Crawford and Gary Cooper should be strong enough for any marquee. So are Robert Young, Roscoe Karns, Louise Closser Hale and the newcomer, Franchot Tone. Create the impression that "Today We Live" is unusual. Give it the atmosphere of a big picture and you won't have much difficulty in doing big business with it.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Howard Hawks. Based on a story by William Faulkner. Screen adaptation by Edith Fitzgerald and Dwight Taylor. Photographed by Oliver T. Marsh. Film editor, Edward Curtiss. Release date, April 21, 1933. Running time, 115 minutes.

CAST

Diana ..... Joan Crawford
Bogard ..... Gary Cooper
Claude ..... Robert Young
Ronnie ..... Franchot Tone
McGinnis ..... Roscoe Karns
Applegate ..... Louise Closser Hale
Major ..... Rollo Lloyd
Eleanor ..... Hilda Vaughn

Zoo in Budapest

(Fox)

Romantic Drama

Romance, orphan boy and girl love, more than anything else, appears to be the chief audience interesting characteristic of "Zoo in Budapest." It's an appealing sweet and clean love story told against the background of a zoo. It's thrilling; it has drama, spectacle and action, but more than any of them, it has humanness. Despite title and dominating animal atmosphere, it is not an animal picture, but a romance and as such it has the elements that should appeal to both adults and children.

Zani is a zoo attendant, the animals are his only friends. Into this setup comes a group of orphan girls—more caged creatures. Zani and Eve fall in love. He indirectly suggests she make her escape. Zani hides her in a bear den. Their love is spontaneous and sweet. A little boy, Paul, runs back into the zoo after closing time. The boy stumbles into Zani's retreat. Zani is caught, but as Heinie, with a sinister purpose, starts back for the bear den, Zani breaks loose. He warns Eve and Paul, then fights Heinie. Paul hides in the animal house. The animals are loose. With the aid of an elephant who staves off a tiger, Zani rescues the boy.

Sell the heart-touching human interest in a boy and girl—almost of the "Seventh Heaven" and "Street Angel" type. Your audiences may be tiring of animal pictures. Of course, if your patrons still favor animal pictures, you have a novel animal angle to sell them. But the romantic angle will be particularly valuable in interesting the women, so feature romantic catchlines over the title and cast names. Tell them that here's a story that will thrill their hearts, yet won't jangle their nerves. Tell them that it has a hero they will love and a heroine whose predicament will stir their deepest emotions. And for Saturday afternoons and the youngsters sell the color and educational glamour of a world famous zoo and all its tenants from birds to elephants.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by Rowland V. Lee. Story by Melville Baker and Jack Kirkland. Screen play by Dan Totheroh, Louise Long and Rowland V. Lee. Photographed by Lee Garmes. A Jesse L. Lasky production. Release date, April 28, 1933. Running time, 85 minutes.

CAST

Eve ..... Loretta Young
Zani ..... Gene Raymond
Dr. Grunbaum ..... O. P. Heggie
Paul Vandor ..... Wally Albright
Heine ..... Paul Fix
Garbosh ..... Murray Kinnell
Katrina ..... Ruth Warren
Karl ..... Roy Stewart
Elsie ..... Frances Rich
Mr. Vandor ..... Niles Welch

High Gear

(Hollywood)

Drama

It is chiefly a woeful failure to take advantage of opportunities for crackling action sequences by incomplete attention to detail, by technical inadequacy, which places this melodramatic drama of the racing driver and the small orphan in the second stratum of motion picture attractions.

Yet the film still possesses a deal of entertainment, rather of the family sort, homely and straightforward, for those, particularly of the lesser community, who are not troubled by slightly hackneyed plot structure or technical faults.

It is possessed of a decidedly workable title, which affords ample excuse for the exhibitor to indulge in racy, fast-moving and attention-attracting copy. Three reasonably good names should be closely coupled with the title, James Murray, Joan Marsh and able young Jackie Searl. All three, if they would create no furore in the major situation, should be familiar, fairly effective in the smaller situation.

Selling copy lines will be indicated by a brief resume of the story. Murray is a great racing driver, Donlin his mechanic; Searl is Donlin's young son. Donlin is killed in a crash during the race which was to have sent Jackie to a military school. A bit of pathos as well as comedy is here and hereafter injected by Eddie Lambert and Ann Brody as the elderly couple with whom Donlin boarded, who had a deep affection for him, a love for Jackie. Murray loses his nerve, breaks off with Miss Marsh, newspaper reporter, turns from racing car to taxi to keep Jackie in the school to which he had sent him. Larry Winston, gabbing columnist, learns the truth and broadcasts of Murray's "yellow streak." Searl hears it in his school, runs away to return to Murray, staying with the elderly couple. Jackie is hurt in a fight of Murray with other cab drivers, and, pressed by incentive, Murray drives the ambulance to the hospital in a headlong dash, regaining the lost nerve, at the same time effecting a reconciliation with Miss Marsh, whom he had accused of spreading the story of his failure.

None of it is especially startling in its development, but it is entertainment of the sort which is found to an extent satisfying by the mass of patronage. The child angle, the military school scenes, the racing shots, serve to make it a picture rather definitely suitable for the youngsters, especially the boys, as well as for the adult. The racing scenes, in particular, are examples of the lack of attention to production possibilities in the direction, but there is entertainment here nonetheless.—Aaronson, New York.

A Goldsmith production. Distributed by Hollywood Pictures. Directed by Leigh Jason. Screen play by Rex Taylor, Leigh Jason and Charles Saxon. Release date, April 14, 1933. Running time, 67 minutes.

CAST

"High Gear" Sherrod ..... James Murray
Anne Merritt ..... Joan Marsh
Jimmy Evans ..... Jackie Searl
Jake Cohen ..... Eddie Lambert
Larry Winston ..... Theodore Von Eltz
Mrs. Cohen ..... Ann Brody
Ed Evans ..... Mike Donlin
Howard ..... Lee Moran
Mamie ..... Marion Sayers
Mrs. Wolloughby ..... Winifred Drewe
Mulligan ..... John Sinclair

The Truth About Africa

(William Alexander)

Travelogue

At best not more than a reasonably well executed travelogue of the type that has been done time and time again, this English-produced effort has little to distinguish it, with the possible exception of numerous good animal shots.

If pictures of a ship reaching the African coast, several large border cities, and a motor safari or caravan rolling through the country, shooting with gun and camera as it goes, plus a few shots of tribal activity and the pygmies, be the "truth about Africa," then the title is well taken. But it is all too obviously an attempt to draw people to the box office by means of a title having every implication of revelation, the breaking down of a fiction, which the picture certainly is not.

Under no circumstances should the picture be sold as anything but what it is, a fairly competent travelogue, containing little more than the average of its kind, and lacking much in scenic effect which many of its type do contain. The film is far too short to stand upon its own feet as the feature attraction on any program. In support of a regular feature, it has possibilities.

For the American audience it has a further drawback in that the accompanying explanatory dialogue is rendered with the decidedly accented King's English which is at times actually almost unintelligible to the average patronage of this country. Technically it is weakened by the occasional blare of raucous sound, meant to indicate the noise which dancing natives accompany themselves. Again, the dialogue is occasionally lost by the too great volume of the musical score.

Several shots of running animals, taken through the windshield of a pursuing motor truck, offer an unusual camera effect, but result at the same time in necessarily ragged photography. Closeups of elephants, larger of ear, slightly different of shape than the more familiar Indian elephant, hippos in and out of water, crocodiles, a flock of vultures feeding on a carcass, giraffes, all form interesting material. Natives who drink blood, acquired by the harmles bleeding of cattle, the activity of pygmies and a few native dances make up the balance of the material. As a part of a supporting program, the picture serves the purpose that any feature travelogue may serve.—AARONSON, New York.

Produced by William Alexander. Directed by Baron Gourgaud. Cameraman, S. R. Barth. Musical score by M. Frank. Dialogue by Sinclair Clark. Running time, 47 minutes.

Viktoria Und Ihr Husar

Victoria and Her Hussar

(Kinematrade)

Operetta

If it be true that the American motion picture audience fundamentally demands from its film fare at least a modicum of action, then the German operetta-film perhaps will not fully satisfy all requirements. But this is true of this type of German output: it invariably is distinguished by its melody, its scoring and general tunefulness.

In "Victoria and Her Hussar" the musical factor for appreciation is present in full measure. The songs are highly melodious, the scoring always pleasant, but the picture lacks a story of real potentiality, action and pace, for the non-German audiences.

No superimposed subtitle translations of the all-German dialogue serve to enlighten the patron, and in consequence, the greater part of the comedy inherent in the lines is lost.

No opportunity is overlooked for introducing orchestrations, vocal renditions and duet dancing. Occasionally they appear to have been added even without a logical opening.

The story has to do with a countess whose lover, a hussar, is called to war with Russia. He and his orderly are taken prisoner, and she, learning of his supposed death, is married to an American ambassador. The hussar escapes, reaches the embassy in Peking, there learns the truth and, later in Petersburg, he calmly gives himself up to the Russians as an escaped prisoner. The ambassador, realizing the situation, grants Victoria a divorce, arranges for the release of the hussar and sees them reunited.

The principals are capable, though probably unknown for the most part even to the German audience here. Michael Bohnen plays the ambassador, Friedel Schuster the title role, Ivan Petrowitsch the hussar. All sing well. Comedy and dance is supplied by Willy Stettner, Else Elster, Gretl Theimer and Ernst Verebes. Sell it to the audience which can appreciate it as an entertaining, melodious screen operetta. The fact that it enjoyed some little reputation in Europe as a popular work may carry some weight. —AARONSON, New York.

Produced by Roto-Film. Distributed in the United States by Kinematrade, Inc. Directed by Richard Oswald. Scenario by Fritz Friedmann-Frederich. Music by Paul Abraham. Photographed by Reimar Kuntze. New York release date, April 8, 1933. Running time, 90 minutes.

CAST

John Cunlight	Michael Bohnen
Victoria	Friedel Schuster
Count Ferry	Willy Stettner
O Lia San	Else Elster
Riquette	Gretl Theimer
Stefan Koltay	Ivan Petrowitsch
Janczi	Ernst Verebes
First Cossack	Julius Falkenstein
Second Cossack	Julius v. Szoereghi

The Maid of the Mountains

(British International)

Musical Comedy

"The Maid of the Mountains" never pretends to be anything but musical comedy; it is played with lavish surroundings with actors more notable for their vocal than their histrionic powers, and has the same threadbare plot as every other known example of this particular form of entertainment.

Because it is set, however, in the romantic Balkans—the "Prisoner of Zenda" country—and because most of its musical numbers are world-wide in their fame, it has a certain charm about it which may excuse its shortcomings in more material respects. It belongs to the school of "The New Moon" and "The Vagabond King," and I expect its success will be the success of those subjects, no more and no less.

Baldassare (you pronounce the final "e"), the brigand chief, after holding up a state ball, impersonates the new governor in order to rescue Teresa, his "maid of the mountains," from the government troops. A complication is introduced in the person of the retiring governor's daughter, for whom the brigand falls with the considerable weight of his amorous heart. Teresa in revenge denounces him, and with the genuine governor turning up, matters look serious for the mountain lovers. A turn of the trick by the old governor saves the situation after the firing squad has exerted the first pressure on its triggers, and they all live happily ever after (except Baldassare's lieutenant and the new governor, who stage a mutual bumping-off party).

Such a plot affords opportunity for plenty of action, with the hero performing Fairbanksian deeds of valour, but there are moments when the whole thing drags heavily. The best parts of the piece are actually the comedy sequences in which the old governor and his aide-de-camp hold a scene, and the humorous antics and wisecracks of Gus McNaughton and Wallace Lupino are worth going a long way on a cold, wet night to see. A new comedian named Albert Burdon supplies a further slice of light relief, and the singing of Harry Welchman and Nancy Brown is as good as can be desired. The exteriors, shot at a famous English beauty spot, are probably the most convincing part of the picture.

Well, you've got the title ready-made for you, and if your patrons ever heard of the famous play you get a good start. Play up its romantic story, its captivating music, and spare a line for the direction of Lupino ("Nipper") Lane, who has made full use of his genius for comedy situations. The exploiteer who favors street ballyhoo has good material in the gorgeous trappings of the Ruritanian characters, and a comedy note can be struck by having two lads, dressed to impersonate the funny governor and his lieutenant, parade the town in an open landau drawn by a couple of horses (if they still have 'em in your town).—CHARMAN, London.

Produced by British International Pictures. Directed by Lupino Lane. Adapted from the famous play of Frederick Lonsdale by Douglas Furber and Lupino Lane. Music by Harold Fraser-Simpson. Lyrics by Harry Graham and James W. Tate. Photography by Claude Friese-Green. Sound recording by A. E. Rudolph. Film editing by Leslie Norman. Running time, 80 minutes.

CAST

Baldassare	Harry Welchman
Teresa	Nancy Brown
Angela	Betty Stockfeld
Tonio	Albert Burdon
Malona	Gus McNaughton
Crumpet	Wallace Lupino
Beppo	Garry Marsh
Vittoria	Renee Gadd
Orsino	Dennis Hoey

The Cohens and Kellys In Trouble

(Universal)

Comedy

In out and out comedy, with little interjection of contrasting drama or pathos, the Cohens and Kellys, or more properly, George Sidney and Charlie Murray, are at it again. That notion, incidentally, becomes immediately and obviously the teaser selling line, the punch line of the copy: "The Cohens and Kellys are at it Again!"

When it is discovered that on this occasion they are aboard ship, a couple of old sea cronies who become sadly—for them—tangled with Murray's ex-wife, an elephantine person, who, like the elephant, never forgets—her alimony; fall into more trouble with revenue agents and a booze-running ship, it is obvious that there is much to sell the comedy-thirsty patronage. Mention in copy of the previous activities of the pair of old cronies is advisable, but it is unnecessary to indulge in superlative comparisons between this and preceding efforts. Suffice it to ballyhoo another Cohen-Kelly comedy, replete with laughs, punch and action.

When Cohen accidentally starts a huge motor launch in motion, with Kelly, entangled in the trailing rope, towed behind, there is one of those riotous, rushing sequences which is always good for laughs. Cohen's antics are amusing, and when the launch misses great ships by inches, bridge pillars by fractions of inches, the audience cannot help but enjoy a laugh.

Wealthy, retired Cohen comes down to enjoy himself on the tugboat of Captain Kelly, whose attractive daughter is Maureen O'Sullivan. Accidentally Cohen introduces his friend to Jobyna Howland, the ex-wife with much back alimony due. Then the fun begins. The pair invite Miss Howland and Maude Fulton, her equally pugnacious compatriot, aboard a beautiful yacht, to meet—and catch—a wealthy commodore, in reality Kelly's stupid deck hand. All goes well until the beans are tipped over. Cohen and Kelly escape in the launch, have their wild ride, are lost in the night. They board a ship, only to find it the one they had left, a rum-runner, captained by Henry Armetta, to which the party had transferred in an effort to get rid of the women. Again they escape, this time in a booze-laden small boat. Overtaken by the Coast Guard cutter, they are "pinched," but released when Kelly gives his consent to the marriage of his daughter to Frank Albertson, the cutter's captain, who, with Miss O'Sullivan, supplies the romance incidental to the comedy.

Let the selling be fully in keeping with the theme of the picture. Make it nonsensical, ridiculous as desired, promising a laugh at a time when people need laughs. Put over the idea of the Cohens and Kellys again, mixed with ex-wives, bootleggers and revenue officers. It is

not brilliant comedy; there is much in the nature of slapstick, but it is amusing, entertaining, and for the family.—AARONSON, New York.

Produced and distributed by Universal. Story by Homer Croy and Vernon Smith. Screen play by Albert Austin, Fred Guiol and Jack Jungmeyer. Directed by George Stevens. Photographed by Len Powers. Release date, March 23, 1933. Running time, 69 minutes.

CAST

Nathan Cohen	George Sidney
Patrick Kelly	Charlie Murray
Mollie	Maureen O'Sullivan
Anderson	Andy Devine
Queenie	Jobyna Howland
Bob Graham	Frank Albertson
Fern	Maude Fulton
Captain Silva	Henry Armetta
Nick	Maurice Black
Boswell	Arthur Hoyt
Larsen	Max Davidson
Panhandler	Herbert Corthell
Swedish Stewardess	Olive Cooper
Ah Chung	Willie Fong
Chauffeur	Don Brody
Freighter Captain	Ed LeSaint

Marry Me

(Gaumont-British)

Musical Comedy

This is another of these light pieces of work, held together by a liberal supply of musical interpolation, that the British studios have been manufacturing so freely for a long period; and it is not the best of these. It has vitality, songs that are harmonious enough to greet the ear pleasantly, and lavish enough settings to please the most exacting "fan," but the early sequences are so confusing that one never fully unravels all its intricacies to determine what it is all supposed to be about. Which, perhaps, is a good thing, for if one were to examine the fabric too closely one would quickly perceive of what diaphanous material it is constructed.

The producers have given it an unusual twist right from the start by setting the early sequences in the studio of a gramophone recording company, which suggests an immediate angle of exploitation—"she was only a phonograph recorder. . . ." If you have ability to manufacture puns you should seize the opportunity of playing with the technical terms appertaining to the phonograph "records," "needles," and so on—for all your campaign must be of a frivolous type.

This (vaguely) is what it is all about. Ann Linden, recordist of the Electra Gramophone company, is uh-huh about Robert Hart, fellow-worker. He prefers, however, to fall for somebody else, whereupon Ann sets out to get him. She does so by invading the house in which he lives bachelor-fashion with his two brothers, and proving how indispensable she is. There is also the landlord whose sideline is matchmaking, and who uses the talking film to sell his clients, and a lot else besides that does not affect the main issue—how Ann gets her man.

It is sufficient to say that the players behave just as one would expect them to in such slender surroundings, and contrive to make an average piece of entertainment material out of the picture. Renate Muller, it must be said, is no better here than any number of other feminine stars might have been, and the male characters are hardly more than competent, though we might except George Robey and—oh, I nearly forgot him!—your own Harry Green, the latter bringing to the role of Bernstein, the matchmaker, all the subtlety for which he is renowned. Of course, you'll make him the top-liner of your campaign.

For the rest, you have the songs to plug, the comedy sequences of the picture, and its title on which you can base an effective campaign. On such a plan it should turn in at least average returns for you.—CHARMAN, London.

Produced by Gainsborough Pictures at Islington, London. Directed by William Thiele. Story by Stephen Zador. Scenario by Anthony Asquith. Lyrics by Desmond Carter and Frank Eyton. Music by Michael Krausz. Camera work by Bernard Knowles. Running time, 85 minutes.

CAST

Ann Linden	Renate Muller
Sigurd Bernstein	Harry Green
Aloysius Novak	George Robey
Robert Hart	Ian Hunter
Paul Hart	Maurice Evans
Billy Hart	Charles Hawtrey
Meyer	Billy Caryll
Ida Brun	Sunday Wilshin

Counsel's Opinion

(London Films)

Smart Comedy

Here is a British production that ought safely to negotiate the American audience, though a new title will be needed. While lacking in obvious selling points, the picture is a well-made comedy that will help the intelligent patron to kill a pleasant hour. Played in better class theatres it should hold their attention. There is comment that it packs more talk than action, but there's a section of the community that likes its entertainment that way.

Of all the British production organizations that have pushed films over on your side none has manufactured pictures more distinguished in respect of polish and sparkle than London Films. This picture carries no names, nor does it boast lavishness in production, but its story has a cute twist, its dialogue is near-Lonsdale for smartness, and players and director have combined like a team of seasoned troupers. Its settings, incidentally, bear the stamp of authenticity, and in bringing the genuine London law courts and the famous Inner Temple to the screen the film has succeeded where Hollywood, notably in "Devotion," crashed. The photography and general technical work are good enough for an Academy award.

A successful divorce lawyer finds himself faced with the possibility of being cited as co-respondent by his own client, who wishes to be divorced from his wife on the strength of an affair at a hotel after a charity ball. The case fits the lawyer's own experience to the last detail (though he is actually innocent of any misdemeanor), and the audacity of the lady in the case lands him in a series of embarrassments before he discovers that she is not his client's wife at all. The twists and turns of this simple plot give the story sustained interest, and brings a succession of happy chuckles. The principals all enter whole-heartedly into the spirit of the piece, especially veteran Cyril Maude as an old lawyer, while Mary Charles, as a cabaret scat singer, puts up an excellent performance.

Each individual showman will need to figure out his campaign on his own lines, but it seems the pull is in the story itself.—CHARMAN, London.

Produced by London Film Productions, Ltd. Adapted from Gilbert Wakefield's West End play. Directed by Alan Dwan. Dialogue and scenario by Arthur Wimperis and Dorothy Greenhill. Production manager, David B. Cunynghame. Photography by Philip Tannura. Camera. Bernard Browne. Edited by Alfred Seabourne. Music by Kurt Schroeder. Sound by Cyril Sullivan. Art direction by Holmes Paul and Shamoon Nadir. Running time, 71 minutes.

CAST

Logan	Henry Kendall
Leslie	Binnie Barnes
Willock	Cyril Maude
Lord Rockburn	Lawrence Grossmith
James	Francis Lister
Taxi Driver	Harry Tate
Stella	Mary Charles
Saunders	Margaret Baird
George	Stanley Lathbury

The World Gone Mad

(Majestic)

Drama

Well have the elements of comedy and drama been blended here to produce a definitely interesting and entertaining motion picture, especially unusual as a product of an independent company and unquestionably comparing most favorably with the product of the larger studios. It is a well turned, deftly handled piece of work, which gives evidence of the capable directorial hand of Christy Cabanne.

The title is of doubtful value, in that it may be either ridiculous and meaningless, or timely and potent. In that the story treats much of the pyramiding of corporations through shady, unscrupulous handling of securities, financial statements, the building of huge certificate domains upon a fictitious foundation of watered stock, pseudo-assets, the picture—and the title—is timely. It affords opportunity for punch copy lines, straightforward selling.

The cast is excellent in its work, though not completely top-rank in salability as marquee material. Leading the cast, and deservedly so, is Pat O'Brien, active, fast-thinking and fast talking newspaper reporter, who handles already sparkling dialogue to a turn, bringing out all there is in it, and adding a flash of restless, ably interjected comedy to a plot which otherwise would be heavy, to an extent hackneyed. But here also the timeliness of the subject matter of the drama, the corporation manipulation, brings it out of the class of elderly story by its modern note. Evelyn Brent, Neil Hamilton, Mary Brian, Richard Tucker, John St. Polis, little Buster Phelps, are known performers and able players.

When Wallis Clark, district attorney, on the verge of uncovering just such a corporation manipulation, is found dead, his honor questioned, under suspicious circumstances in a woman's apartment, his good friends, O'Brien and Hamilton, named district attorney to succeed his chief, determine to uncover what they are sure was a "frameup." Complications are introduced by the fact that Hamilton is engaged to Miss Brian, daughter of St. Polis, president of the corporation and unaware of the machinations of his board chairman, Richard Tucker. Learning the truth when he is confronted with the facts by Hamilton, St. Polis, taking the unsuspecting Tucker, commits headlong suicide via a finely handled scene of a rushing car, collision with a train.

O'Brien, working in his own peculiar way, with Hamilton unearths the plan which put Clark "on the spot," and succeeds in trapping the racketeer ring guilty of the murder. Hit the timely angle in the copy, sell the smart performance of O'Brien with his finely contrasting comedy, and get over the fact that this is strong drama, shaded with laughs, and with a full quota of action. One scene, of O'Brien on a couch with Miss Brent in a darkened room, may cause local flare-backs, but it is not too badly overdone, and its reason is important to the plot structure. The picture is excellent entertainment—for adults.—AARONSON, New York.

Produced and distributed by Majestic Pictures. Directed by Christy Cabanne. Screen story by Edward T. Lowe. Photographed by Ira Morgan. Film editor, Otis Garrett. Sound engineer, Dean Daily. Release date, April 1, 1933. Running time, 80 minutes.

CAST

Andy Terrell	Pat O'Brien
Carlotta	Evelyn Brent
Lionel Houston	Neil Hamilton
Diane Cromwell	Mary Brian
Christopher Bruno	Louis Calhern
Ramon Salvadore	J. Carrol Naish
Ralph Henderson	Buster Phelps
Graham Gaines	Richard Tucker
Grover Cromwell	John St. Polis
Evelyn Henderson	Geneva Mitchell
Avery Henderson	Wallis Clark
Osborne	Huntley Gordon
Cohen	Max Davidson
Nichols	Jo Girard
Baird	Lloyd Ingraham
Susan Bibens	Inez Courtney

Paramount Pictorial

(Paramount)

Interesting

Opening with a measure of pictorial beauty indicating the coming of spring, this subject, number 10 of the series, next offers interesting material in color emphasizing the manner in which the scientist with his laboratory test tubes and microscopes aids in the detection of crime. A popular note is introduced in an indication of the manner in which the Three X Sisters of radio popularity achieve their simulations of musical instruments.—Running time, 10 minutes.

Puzzled Pals

(RKO Radio)

Dull

There's something of a puzzle for the patron, also, in finding promptings to his risibilities in this Tom and Jerry cartoon of the unpopular stork and his cargo. The youngster successfully wrecks their jigsaw, then busies himself with a vacuum cleaner to collect everything in the place—including too much footage.—Running time, 7 minutes.


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•

NANCY CARROLL — FRANK MORGAN
PAUL LUKAS — GLORIA STUART

Jean Dixon, Donald Cook, Walter Pidgeon. Produced by Carl Laemmle, Jr., from the play by Ladislaus Fodor. Screenplay by William Anthony McGuire. Directed by JAMES WHALE. Presented by Carl Laemmle.

The KISS BEFORE THE MIRROR

Soviets on Parade
(Kinematrade)
Propaganda

Obviously designed for propaganda, and produced by Soyuzkino, Russia's state-controlled motion picture producing organization, "Soviets on Parade" offers literally a parade of gigantic proportions, equally sizable significance.

The market for the product is definitely circumscribed, its exhibition necessarily restricted to the larger metropolitan center where such material as this may find a reasonable potential audience, or in other locations where a substantial interest, through either community groups or schools, can be awakened to the opportunity of a panoramic glimpse of the might that is Russia.

In the earlier sequences, accompanying dialogue of an explanatory nature lauds the Soviet purpose, explains its intent. In the later phases, the superimposed subtitle is utilized, entirely supplanting the dialogue. Also in the closing portions natural sound is employed with a definite effectiveness.

In the nature of introductory material, the film opens with something in the nature of a kaleidoscopic pictorial record of certain of the major achivements of the Soviet state in its industrial yearnings, certain of the more prominent growing pains, such as the famed hydro-electric station and dam at Dnieperstroy, the collective farms under pressure of modern machinery, various other industrial projects of seemingly enormous proportions.

Then the film swings into a record of the parade through the great Red Square at Moscow, that vast expanse of stone paving, commemorating the 15th anniversary of that fateful day in 1917. Thousands upon uncountable thousands of marching feet stride past, indicating the Russian strength in the army, navy, tank corps, air forces, and the working citizenry, armed with shovels, pitchforks. Reviewing the parade, which required from nine a. m. to five p. m. to pass, are seen Stalin, the Soviet dictator, and various other officials of the government. Interesting, almost amusing are the cleverly inserted shots of the foreign military representatives. Their faces are set in glowering concentration as they watch the enormous hordes of military and civilian power pass.

The film makes unusual pictorial material, and as such may be sold to draw a certain patronage of the curious, the interested, to whom the film may best appeal.—AARONSON, New York.

Produced by Soyuzkino. Distributed by Kinematrade, Inc. Directed by A. Poselsky. Release date, March 3, 1933. Running time, 60 minutes.

Laughing With Medbury in Wonders of the World
(Columbia)
Flat

Mr. Medbury wanders about the world with a camera, in his series of shorts, and in this particular number records various of the world's most notable phenomena, whether of man's making or nature's. Pictorially, then, and in subject matter, Mr. Medbury's films are acceptable. But he indulges, at every opportunity (and he makes many) in what he is pleased to call laughs. In the manufacture of this subject, timing was inserted for laughs, at the conclusion of Mr. Medbury's remark in each instance, that being an interval lacking dialogue. At a Broadway house, with full justification in each instance the silence of the audience was deafening.—Running time, 8 minutes.

Mr. Bride
(MGM)
Fair Comedy

Charley Chase is reasonably comic in this Hal Roach number, as the assistant who is forced to pose as a bride on a fictitious honeymoon. on which his boss embarks so that he will be prepared when the real thing happens. Chase is consequently thrown into various awkward situations, being in every case the butt of the joke. But he gets the last laugh when the girl, the boss's secretary, acknowledges it is really Charley she loves. A fair comedy, with a few laughable situations.—Running time, 19 minutes.

The Rookie
(Paramount)
Weak Comedy

Tom Howard, the rookie detective, has a badge but no brains. Followed by his understudy, he meets three burglars outside a jewelry store and marches them inside the place to prove to his own satisfaction that they pulled the job. The sacks they are carrying are emptied, the silver-plate and jewelry replaced in the cases. The clean-up re-commences, Howard sitting to one side and giving his stooge the low-down. After the lights come on again Tom is missing his badge and the room is stripped clean. Lack of originality in treatment weakens the comedy.

Michigan
(Educational)
Singing and Scenes

Reinald Werrenrath and the Alumni Glee Club sing the story of the university at Ann Arbor in this number of the Spirit of the Campus series. Splendid singing is supported by choice shots of the buildings and grounds. This series should present good tieup possibilities.—Running time, 8 minutes.

Ricksha Rhythm
(Fox)
Interesting

One of a new group of the Fox "Magic Carpet of Movietone" series, this subject carries the audience to Shanghai, busy seaport of China, where the ricksha, with its human power, races through busy streets beside the modern automobile. Fox, in this series, has not used the usual off-screen dialogue accompanying the subjects, permitting the material to speak for itself, with occasional use of natural sound and appropriate musical background. These shorts are definitely of unusual quality, superior to many of the same type and distinctly an asset to any film program.—Running time, 10 minutes.

Bone Crushers
(MGM)
Sporting Action

The sport fan, particularly the follower of the ancient art of catch-as-catch-can, should find a kick in this subject of the Sport Champion series, in which Pete Smith handles the explanatory dialogue. Slow-motion makes more effective the pictures of famed holds. Several fast bouts put a punch in the subject.—Running time, 8 minutes.

Berlin: Its Sports and Recreation
(Mary Warner)
Of Interest

A German short, lacking dialogue but with superimposed English subtitles, this subject indicates the manner in which the populace of Germany's capital passes its moments of recreation. Resorts, the race track, street and park cabarets, playgrounds come in for their bit of camera attention. Generally lively, the film none the less loses somewhat because of the absence of spoken explanation. Of interest, however.—Running time, 8 minutes.

The Green Heart of Germany
(Mary Warner)
Fine Scenic

Excelling particularly in the matter of its scenic presentation, this German subject records certain of the beautiful scenery in the mountains of Thuringia, somewhere in central Germany. Superimposed English subtitles take the place of explanatory comment. As a scenic, with the addition of native dances, dress and sports, it becomes an interesting subject of rather general appeal.—Running time, 20 minutes.

Teacher's Pests
(Universal)
Amusing

Oswald the Rabbit and his assorted animated animal pals succeed in making life a terrible thing for poor teacher, with numbers dancing on the blackboard and books flying about. The youngsters should enjoy this cartoon, while their elders will probably find a laugh or two therein.—Running time, 7 minutes.

Football Footwork
(MGM)
Sparkling

How "All-American" football players get that way is the idea of "Football Footwork." Shown in both slow and standard speed, picture demonstrates training necessary for a player to hold his feet in quick runs and shifts and the hip-work and technique necessary once he is in a broken field. Rudiments of punting, drop and place kicking are illustrated with remarks by Dick Hanley and demonstrations by the Northwestern squad and "Pug" Rentner. Pete Smith's wise-cracking adds additional sparkle to a novel idea. Running time, 12 minutes.

Lizzie Strata
(Universal)
Fair

Universal has taken old clip shots from one of the old extravaganzas centering about the Greek Olympic Games and the well-filled stadium, and run in shots of modern auto racing, football games and other sports, accompanied by dialogue which attempts, but does not often succeed in being funny. A fair subject.—Running time, 10 minutes.

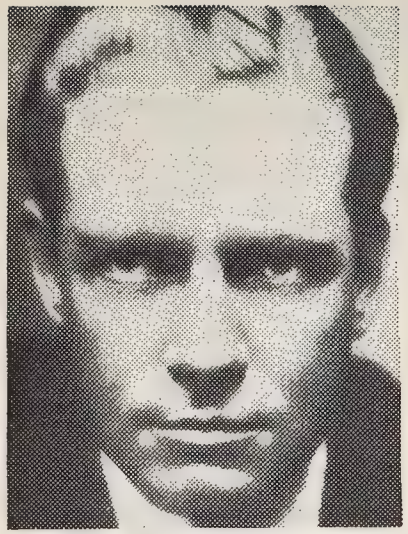
Polly Ticks
(Educational)
Laughs

The Baby Stars do a laughable bit of burlesquing big time national politics. The big Senator from the West goes to Washington on a "no more castor oil" platform, runs into the high pressure lobbyist and his gang, gets a working over by the vamp lure, falls for a bribe in the shape of a gigantic frosted cake, but emerges from his turmoil as the people's hero and in love with the vamp, who for his sake forswears her political philandering. Fast action and more than the usual number of laughs. Running time 7 minutes.—MCCARTHY, Hollywood.

Married or Single
(Universal)
Entertaining

For the tried and true of radio fandom this subject, in common with the others of the Nick Kenny group produced by Rowland-Brice, should prove entertaining. With an immaterial story built as excuse in a fashionable women's shop, various prominent radio stars "do their stuff" in fairly effective fashion. Included are Little Jack Little, William Hall, Irene Beasley, Freddie Martin and orchestra, Pearl Osgood.—Running time, 21 minutes.

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Where fanatics lie on beds of spikes and drive nails into their bodies.



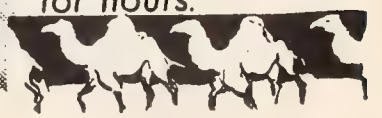
Where love is new beside the Shalimar



Where a girl of twelve marries a man of forty.



Where religious zealots go stone blind gazing into the sun for hours.



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THEATRE RECEIPTS

Theatre receipts for the calendar week ended April 15, 1933, reached an aggregate gross of $1,035,962 from 110 houses in 19 major cities, a decrease of $88,622 from the total of the previous calendar week, ended April 8, when 106 theatres in 19 cities grossed $1,124,584. During the more recent period, Kansas City theatres, due to labor troubles, operated only three and five days in different cases, which accounts in part for the decrease. During the more recent week no new "highs" were established, while six new "lows" were noted.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Fenway	1,800	30c-50c	"Grand Slam" (F. N.) and "Murders in the Zoo" (Para.)	9,500	"Infernal Machine" (Fox) and "Strictly Personal" (Para.)	10,000		
Keith's	3,500	30c-50c	"Christopher Strong" (Radio) and "Man Hunt" (Radio)	16,500	"King Kong" (Radio) (2nd week)	18,000	High 12-5 "Frankenstein"	27,000
Keith-Boston	2,900	25c-50c	"Rome Express" (U.)	15,000	"Cohens and Kellys in Trouble" (U.)	16,500	Low 3-9-33 "When Strangers Marry"	12,000
Loew's Orpheum	2,200	25c-50c	"The Vampire Bat" (Majestic)	16,000	"The White Sister" (MGM)	17,500	High 4-9-32 "Steady Company"	26,000
Loew's State	3,700	25c-50c	"Perfect Understanding" (U. A.)	17,000	"Gabriel Over the White House" (MGM)	18,500	Low 3-9-33 "Topaze"	11,000
Metropolitan	4,350	35c-65c	"Blondie Johnson" (F. N.)	29,000	"The Keyhole" (W. B.)	30,500	High 1-24 "Hell's Angels"	32,500
Paramount	1,800	30c-50c	"Grand Slam" (F. N.) and "Murders in the Zoo" (Para.)	10,500	"Infernal Machine" (Fox) and "Strictly Personal" (Para.)	11,000	Low 3-9-33 "Men Must Fight"	9,500
							High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight"	11,000
							High 1-31 "No Limit"	44,500
							Low 3-9-33 "King of the Jungle"	26,500
Buffalo								
Buffalo	3,500	30c-55c	"Sweepings" (Radio)	12,200	"Gabriel Over the White House" (MGM)	12,000	High 3-28 "My Past"	39,500
Century	3,000	25c	"Secrets of the French Police" (Radio) and "Love Is Like That" (Chesterfield)	5,100	"Cohens and Kellys in Trouble" (U.) and "Men Must Fight" (MGM)	6,100	Low 3-24-33 "Our Betters"	9,800
Great Lakes	3,000	25c-40c	"Rome Express" (U.)	5,400	"King Kong" (Radio) (2nd week)	6,100	High 2-14 "Cimarron"	25,600
Hippodrome	2,100	25c	"Fast Workers" (MGM) and "Humanity" (Fox)	5,800	"Clear All Wires" (MGM) and "Lucky Devils" (Radio)	7,300	Low 3-24-33 "Hello, Everybody" and "Parachute Jumper"	4,700
							High 8-8 "Politics"	35,100
							Low 4-14-33 "Rome Express"	5,400
							High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"Parole Girl" (Col.) and "Self Defense" (Monogram)	5,300	"Racetrack" (World Wide) and "Jungle Bride" (Monogram)	6,400	High 4-11 "Ten Cents a Dance"	24,100
							Low 2-10-33 "Hypnotized" and "Trailing the Killer"	5,100
Chicago								
Chicago	4,000	35c-68c	"Rasputin and the Empress" (MGM)	32,000	"From Hell to Heaven" (Para.)	27,000	High 1-23-32 "Two Kinds of Women"	67,000
McVickers	2,284	25c-50c	"Cohens and Kellys in Trouble" (U.)	8,000	"Mystery of the Wax Museum" (W. B.)	9,200	Low 12-22-32 "The Match King"	20,000
Oriental	3,940	35c-68c	"The White Sister" (MGM) (3rd week)	7,000	"The White Sister" (MGM) (2nd week)	13,000	High 2-7 "Doorway to Hell"	38,170
							Low 2-10-33 "Hello, Everybody"	5,500
							High 3-7 "My Past"	46,750
							Low 3-24-33 "The Big Cage"	12,000
Palace	2,509	35c-75c	"Parole Girl" (Col.)	18,500	"Christopher Strong" (Radio)	18,500	High 4-2-32 "Cheaters at Play"	33,000
							Low 12-15-32 "False Faces"	14,000
Roosevelt	1,591	25c-50c	"The Mind Reader" (F. N.)	7,500	"Sailor's Luck" (Fox)	7,000	High 4-11 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner"	6,200
United Artists	1,700	35c-68c	"Gabriel Over the White House" (MGM) (2nd week)	11,000	"Gabriel Over the White House" (MGM) (1st week)	20,000	High 3-21 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"	6,200
Cleveland								
Allen	3,300	15c-35c	"Girl Missing" (W. B.) and "Penal Code" (Freuler)	3,000			High 1-30-32 "Hell Divers"	26,000
							Low 3-3-33 "Infernal Machine" and "Exposure"	1,800
Mall	753	15c-25c	"A Lady's Profession" (Para.)	1,200				
RKO Palace	3,100	25c-40c	"Our Betters" (Radio)	10,000			High 5-2 "Laugh and Get Rich"	40,000
							Low 2-11-33 "Child of Manhattan"	8,000
State	3,400	25c-40c	"Rasputin and the Empress" (MGM)	10,500			High 12-5 "Possessed"	30,000
							Low 4-14-33 "Rasputin and the Empress"	10,500
Stillman	1,900	15c-35c	"What! No Beer?" (MGM)	4,300				
Warner's Lake	800	15c-40c	"Women They Talk About" (W. B.)	4,200			High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Aladdin	1,500	25c-40c	"Cohens and Kellys in Trouble" (U.)	3,200	"Smoke Lightning" (Fox) (2 days)	600		
					"Broadway Bad" (Fox) (5 days)	1,900		
Denham	1,700	15c-25c	"The Big Cage" (U.)	2,700	"They Just Had to Get Married" (U.) (2nd week-3 days)	1,500		
					"The Big Payoff" (Mascot) (4 days)	1,200		
Denver	2,500	25c-50c	"Pick Up" (Para.)	8,000	"Gabriel Over the White House" (MGM)	8,000	High 8-8 "Politics"	25,000
Orpheum	2,600	25c-40c	"Pleasure Cruise" (Fox)	7,200	"Topaze" (Radio)	8,500	Low 3-23-33 "Clear All Wires"	6,000
Paramount	2,000	25c-40c	"Men Must Fight" (MGM) (4 days)	1,500	"From Hell to Heaven" (Para.)	4,000	High 1-10 "Hell's Angels"	22,000
			"Strictly Personal" (Para.) (3 days)	2,000			Low 3-23-33 "Grand Slam" and "Whistling in the Dark"	3,000
Detroit								
Downtown	2,750	25c-40c	"Christopher Strong" (Radio)	5,600	"King Kong" (Radio) (2nd week)	6,500		
Fisher	2,700	15c-40c	"42nd Street" (W. B.)	10,300	"Clear All Wires" (MGM)	4,400		
Fox	5,100	15c-40c	"After the Ball" (Fox) and "Afraid to Talk" (U.)	5,400	"Humanity" (Fox)	5,600		
Michigan	4,000	25c-50c	"Ladies They Talk About" (W. B.) and "Under the Tonto Rim" (Para.)	13,200	"42nd Street" (W. B.)	25,200		
United Artists	2,000	25c-50c	"Gabriel Over the White House" (MGM) (2nd week)	7,200	"Gabriel Over the White House" (MGM) (1st week)	9,100		

NEWS PICTURES

FOX MOVIETONE NEWS—No. 59—Al Smith hails New York's first real beer—Horace Heidt issues call for girls—Josephus Daniels goes to Mexico—Chinese armies retreat from Great Wall—Capital blossoms herald Spring—Italian air force has birthday.

FOX MOVIETONE NEWS—No. 60—Roosevelt starts baseball season in Washington—Secretary Roper for fair play—Jig-saw craze hits zoo in St. Louis—Shaw stops at New York.

HEARST METROTONE NEWS—No. 258—Rome opens Holy Year—Motorcycle contest at Kent, England—Boxing with feet revived in Paris—Roosevelt's first stamps issued in Washington—Cambridge defeats Oxford oarsmen.

HEARST METROTONE NEWS—No. 259—Nation welcomes Easter—Bears perform at Sidney, Australia—"Human arrow" latest in Los Angeles—Claude G. Bowers is envoy to Spain—Racing opens at Havre de Grace, Md.—Battle under water at Silver Springs, Fla.

PARAMOUNT NEWS—No. 73—Boycott scenes in Berlin—Shaw leaves New York—Navy probes Akron crash—Church opens Holy Year in Rome—Baseball season opens—Soldiers leap from planes over Chanute Field, Ill.

PARAMOUNT NEWS—No. 74—Washington crew beats California at Long Beach, Cal.—Wineries await repeal in Paris—Max Schmeling arrives in United States—Test "human arrow" in Los Angeles—Dry minority fights on in Washington—Salesman in Rome types portraits.

PATHE NEWS—No. 74—Washington holds Army Day parade—New York breweries and bars going full speed—New York observes Army Day—Wiley describes disaster at inquiry—Cherry trees bloom in Washington—Forest army leaves New York.

PATHE NEWS—No. 75—Behind scenes at White House—Baseball season opened in Washington by president—Shaw arrives in New York—Pictures of Nazi boycott in Berlin—Pope opens Holy Year in Rome—Elephant drinks beer at Atlanta.

UNIVERSAL NEWSPAPER NEWSREEL—No. 136—Cambridge wins rowing classic—Magicians perform for sick children at Brooklyn, N. Y.—Army units mass in Vienna—Open Holy Year in Rome—Shaw visits New York—Baseball season starts at Washington.

UNIVERSAL NEWSPAPER NEWSREEL—No. 137—President host at Easter fete in Washington—Dedicate home for dirigible Macon at Sunnyvale, Cal.—Salesman makes portraits with typewriter in Rome.

Sennett Opens Plant for Rental by Independents

Mack Sennett has opened the Sennett studio on the Coast to independent production. His plan permits the independent producer to avail himself of a unit system whereby all departments and the entire Sennett staff will function for each unit producer.

Jed Buell has been named by Mr. Sennett manager of the new unit leasing department.

ON BROADWAY

Week of April 15

MAYFAIR

Scrappy's Party..... Columbia

PARAMOUNT

At the Pharmacist's..... Paramount

RIALTO

Let's Dance..... Paramount
Moonlight Fantasy..... Paramount
Sweet Cookie..... Paramount

RIVOLI

Knight Duty..... Educational
Ye Olden Days..... United Artists

RKO ROXY

Torchy Turns Turtle..... Educational

ROXY

Babes in the Woods..... United Artists
Sally..... Master Art Products

WABASH AVENUE

CHICAGO

Lester Retchin of the Howard theatre, one of the city's successful and enterprising showmen, is celebrating his fifteenth anniversary as the Howard proprietor. Coincident with the celebration he is doing something he never has done before—holding a picture an entire week, despite the fact that it already has played at a nearby competitive house for three and four days. It is Warner's "42nd Street," for which he has prepared an unusual lobby display.

▽

Allied Theatres of Illinois has formed a purchasing department to act as a clearing house in quantity purchases of equipment and accessories for theatres. For the present the purchasing unit is confining its activities to such supplies as cleaning compounds, mops and brooms.

▽

Harry Walders is now country booker for RKO, having succeeded Harry Silverman, resigned.

▽

Al Steffes will open the Playhouse theatre on Michigan avenue April 20. The former Allied president is planning an opening in keeping with the "snooty" atmosphere he is creating for the house and says opening night tickets may be placed as high as $10.

▽

Filmack Trailer Company, headed by Irving Mack, has consolidated with Midwest Film Company, operated by Mrs. Alma Melvin and Frank Bauer. The Filmack name will be retained for the combined organization, as will be the Filmack personnel. Offices have been moved to 845 S. Wabash, where an entire floor has been leased.

HOLQUIST



[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Grauman's Chinese	2,500	55c-$1.10	"King Kong" (Radio) (3rd week-4 days)	5,907	"King Kong" (Radio) (2nd week)	11,400	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
W. B. Hollywood	3,000	25c-50c	"Grand Slam" (F. N.)	8,975	"42nd Street" (W. B.) (3rd week)	11,200	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000
Kansas City								
Mainstreet	3,049	25c-40c	"Private Jones" (U.) (5 days)	3,000	"No More Orchids" (Col.) (6 days)	4,500	High 1-9-32 "Peach o' Reno"	25,500
							Low 3-7-33 "The Great Jasper" (Second week of straight film policy.)	4,000
Midland	4,000	25c	"Perfect Understanding" (U. A.) (35c) (5 days and Sat. midnite show)	4,900	"Gabriel Over the White House" (MGM) (7 days and Sat. midnite show)	10,000	High 1-5-33 "Strange Interlude"	30,000
							Low 12-8-32 "Man Against Woman"	6,000
Newman	2,000	25c-50c	"The Keyhole" (W. B.) (5 days and Sat. midnite show)	4,000	"Pick Up" (Para.) (7 days and Sat. midnite show)	6,500	High 2-27-32 "Shanghai Express"	25,000
							Low 3-14-33 "King of the Jungle"	5,000
Uptown	2,000	25c-40c	"Broadway Bad" (Fox) (3 days)	1,700	"Grand Slam" (F. N.)	2,500	High 1-10 "Girl of the Golden West"	8,000
							Low 5-21-32 "Lena Rivers"	2,000
Los Angeles								
Loew's State	2,416	25c-40c	"Gabriel Over the White House" (MGM)	15,911	"Rasputin and the Empress" (MGM)	19,600	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Paramount	3,596	25c-40c	"Murders in the Zoo" (Para.)	14,000	"Pick Up" (Para.)	15,500	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	25c-55c	"Cohens and Kellys in Trouble" (U.) and "Man Hunt" (Radio)	3,500	"So This Is Africa" (Col.) and "Parole Girl" (Col.)	6,700	.....	
W. B. Downtown	2,400	25c-50c	"42nd Street" (W. B.) (4th week)	12,452	"42nd Street" (W. B.) (3rd week)	14,600	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
W. B. Western	2,400	25c-45c	"42nd Street" (W. B.)	6,422	"The Big Cage" (U.)	7,850	.....	
Minneapolis								
Century	1,640	25c-40c	"42nd Street" (W. B.)	5,000	"The King's Vacation" (W. B.)	4,500	.....	
Lyric	1,238	25c-40c	"Cabin in the Cotton" (F. N.)	2,000	"Lawyer Man" (W. B.)	2,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum	2,900	25c-50c	"King Kong" (Radio)	6,500	"Private Jones" (U.)	7,500	.....	
State	2,300	25c-55c	"Gabriel Over the White House" (MGM)	7,000	"Rasputin and the Empress" (MGM)	7,500	High 1-2-32 "Sooky"	10,000
							Low 3-10-33 "King of the Jungle"	3,500
Montreal								
Capitol	2,547	25c-60c	"A Lady's Profession" (Para.) and "Luxury Liner" (Para.)	9,000	"My Wife's Family" (British) and "The Lodger" (British)	9,500	High 1-10 "Just Imagine"	18,000
							Low 12-23 "The Guardsman" and "The Tip Off"	8,000
Imperial	1,914	15c-50c	"Allo, Mademoiselle" (French)	1,500	"L' Amoureuse Adventure" (French)	1,500	High 1-17 "Office Wife"	10,000
							Low 4-14-33 "Allo, Mademoiselle"	1,500
Loew's	3,115	25c-75c	"Mystery of the Wax Museum" (W. B.)	11,500	"Hard to Handle" (W. B.)	12,500	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	25c-75c	"Rasputin and the Empress" (MGM) (2nd week)	9,000	"Rasputin and the Empress" (MGM) (1st week)	13,000	High 4-2-32 "One Hour With You"	19,500
							Low 12-23-32 "Life Begins"	8,500
Princess	2,272	25c-60c	"So This Is Africa" (Col.) and "State Trooper" (Col.)	7,000	"Cynara" (U. A.) and "Say It With Flowers" (British)	8,000	High 4-1 "City Lights"	22,500
							Low 12-23-32 "The Crusader" and "Hearts of Humanity"	6,000
New York								
Astor	1,120	55c-$2.20	"The White Sister" (MGM) (4th week)	9,000	"The White Sister" (MGM) (3rd week)	13,186	High 1-2-32 "Hell Divers"	24,216
							Low 3-26-33 "The White Sister"	14,559
Cameo	549	25c-75c	"King Kong" (Radio)	3,700	"Potemkin" (Kinematrade)	3,200	.....	
Capitol	4,700	35c-$1.65	"Gabriel Over the White House" (2nd week)	38,881	"Gabriel Over the White House" (MGM) (1st week)	52,534	High 1-9-32 "Mata Hari"	110,466
							Low 2-2-33 "Whistling in the Dark"	23,600
Mayfair	2,300	35c-85c	"M" (Foremco) (2nd week)	12,300	"M" (Foremco) (1st week)	15,400	High 12-12 "Frankenstein"	53,800
							Low 3-10-33 "Racetrack"	7,100
Palace	2,500	25c-75c	"Parole Girl" (Col.)	4,500	"King Kong" (Radio) (2nd week)	9,750	.....	
Paramount	3,700	35c-99c	"The Mind Reader" (F. N.)	18,200	"Murders in the Zoo" (Para.) (6 days)	18,540	High 2-7 "Finn and Hattie"	85,900
							Low 2-2-33 "Hello, Everybody"	15,600
Rialto	2,200	40c-65c	"Destination Unknown" (U.) and "The Fighting President" (U.)	5,800	"Girl Missing" (W. B.)	9,000	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-85c	"Secrets" (U. A.) (4th week)	10,200	"Secrets" (U. A.) (3rd week)	14,780	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
RKO Music Hall	5,945	35c-$1.65	"Cavalcade" (Fox)	107,761	"The Keyhole" (W. B.)	80,009	.....	
RKO Roxy	3,700	35c-$1.65	"Out All Night" (U.)	24,371	"Pleasure Cruise" (Fox)	23,358	.....	
Roxy	6,200	25c-55c	"Infernal Machine" (Fox)	19,500	"West of Singapore" (Monogram)	16,500	High 1-1-32 "Delicious"	133,000
							Low 1-26-33 "Air Hostess"	9,100
Strand	3,000	25c-85c	"42nd Street" (W. B.)	21,232	"42nd Street" (W. B.) (4th week)	23,627	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Oklahoma City								
Capitol	1,200	10c-40c	"Topaze" (Radio)	3,000	"The Keyhole" (W. B.)	3,400	High 2-7 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"	1,350
Criterion	1,700	10c-55c	"Pick Up" (Para.)	5,300	"King Kong" (Radio)	6,500	High 2-21 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires"	1,800
Liberty	1,500	10c-35c	"Pleasure Cruise" (Fox) (4 days)	1,000	"Cohens and Kellys in Trouble" (U.) (4 days)	1,200	High 1-24 "Under Suspicion"	7,200
			"Parole Girl" (Col.) (3 days)	1,000	"Humanity" (Fox) (3 days)	900	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"The Big Cage" (U.)	1,900	"The Mind Reader" (F. N.) (6 days)	1,500	High 9-19 "Young As You Feel"	11,000
							Low 3-11-33 "Employees' Entrance"	1,400

A national institution, planning to enter the motion picture field, wanted men. The sales manager they engaged knew the industry so he advertised for men in MOTION PICTURE HERALD. His copy was modest, his replies numerous but above all else highly satisfactory.

"I wanted contact with high calibered, intelligent men'', he said. ''I wanted them from all over the country. I figured that the man who was alert to the business and intelligent would be a reader of MOTION PICTURE HERALD. The replies I received proved my theory. I did not get a single letter that I could conscientiously throw in the waste basket as unworthy of consideration. There was no riff-raff response. Every single applicant gave responsible references and showed, by his letter, that he was worth considering.''

There are two results possible from advertising, volume and quality. This advertiser got both—plus wide distribution—from MOTION PICTURE HERALD. He addressed his message to a very small fraction of MOTION PICTURE HERALD'S circulation but what he found out was: THE RIGHT PEOPLE READ IT, AND ITS PULL IS WIDESPREAD.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Omaha								
Orpheum	3,000	20c-40c	"Maedchen in Uniform" (Krimsky & Cochran) and "Air Hostess" (Col.) (6 days)	6,500	"Christopher Strong" (Radio) and "Lucky Devils" (Radio)	6,500	High 2-14 "Cimarron" Low 4-8-33 "Christopher Strong" and "Lucky Devils"	25,550 6,500
Paramount	2,900	25c-50c	"Rasputin and the Empress" (MGM)	7,500	"Gabriel Over the White House" (MGM)	7,750	High 4-23-32 "Tarzan, the Ape Man" Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	13,750 4,000
State	1,200	15c-25c	"Under the Tonto Rim" (Para.) (4 days) "Humanity" (Fox) (3 days)	750 600	"The Death Kiss" (World Wide) (4 days) "Fast Workers" (MGM) (3 days)	900 750	High 3-14 "Trader Horn" Low 2-10-33 "The Devil Is Driving" and "The Intruder"	10,000 1,000
World	2,500	25c-40c	"What! No Beer?" (MGM) and "Ladies They Talk About" (W. B.)	6,500	"Grand Slam" (F. N.) and "Sailor's Luck" (Fox)	6,500	High 4-11 "Men Call It Love" Low 11-28 "The Cisco Kid"	16,000 4,500
Philadelphia								
Arcadia	600	25c-50c	"Luxury Liner" (Para.) (6 days) (2nd run)	2,000	"Rome Express" (U.) (4 days)	900	High 12-17 "The Guardsman" Low 10-1-32 "Make Me a Star"	6,500 1,500
Boyd	2,400	40c-55c	"Rasputin and the Empress" (MGM) (2nd week-6 days)	10,000	"Rasputin and the Empress" (MGM) (1st week-6 days)	13,500	.....	
Earle	2,000	40c-66c	"Fast Workers" (MGM) (6 days)	12,000	"Crime of the Century" (Para.) (6 days)	16,000	High 1-5-33 "Breach of Promise" Low 4-13-33 "Fast Workers"	29,000 12,000
Fox	3,000	35c-75c	"Constant Woman" (World Wide) (6 days)	16,500	"Pleasure Cruise" (Fox) (6 days)	17,000	High 2-7 "Man Who Came Back" Low 6-18-32 "Mystery Ranch"	40,000 15,000
Karlton	1,000	30c-50c	"The Mind Reader" (F. N.) (6 days)	2,800	"42nd Street" (W. B.) (6 days)	7,700	High 5-2 "City Lights" Low 3-23-33 "Air Hostess"	8,008 2,500
Keith's	2,000	15c-35c	"What Price Decency?" (Majestic) (6 days)	6,500	"Racetrack" (World Wide) (6 days)	7,000	High 1-30-32 "Arrowsmith" Low 3-23-33 "Jungle Bride"	27,000 6,000
Stanley	3,700	40c-55c	"Hallelujah, I'm a Bum" (U. A.)	9,000	"Our Betters" (Radio) (6 days)	10,500	High 12-19 "Frankenstein" Low 7-25 "Rebound"	31,000 8,000
Stanton	1,700	30c-55c	"Gabriel Over the White House" (MGM) (2nd week-6 days)	6,500	"Gabriel Over the White House" (MGM) (1st week-6 days)	9,300	High 3-21 "Last Parade" Low 3-23-33 "Cohens and Kellys in Trouble"	16,500 5,500
Portland, Ore.								
Broadway	1,912	25c-40c	"Sherlock Holmes" (Fox)	5,000	"Pick Up" (Para.)	6,200	High 1-10 "Min and Bill" Low 10-1-32 "The Crash"	21,000 2,800
Liberty	1,800	15c-25c	"Rackety Rax" (Fox)	1,800	"Men Must Fight" (MGM)	2,000	.....	
Music Box	1,600	15c-35c	"Night Club Lady" (Col.)	2,500	.....		.....	
Oriental	2,040	25c-35c	"The Big Cage" (U.)	2,300	"The Keyhole" (W. B.)	2,300	.....	
Rialto	1,500	15c-25c	"Crime of the Century" (Para.)	2,000	.....		High 3-21 "Trader Horn" Low 2-10-33 "Billion Dollar Scandal"	12,000 1,000
RKO Orpheum	1,700	25c-55c	"Private Jones" (U.)	5,500	"Christopher Strong" (Radio)	4,800	High 2-14 "Cimarron" Low 3-17-33 "Great Jasper"	20,000 4,000
United Artists	945	25c-50c	"Rasputin and the Empress" (MGM) (3rd week)	4,700	"Rasputin and the Empress" (MGM) (2nd week)	6,400	High 1-10 "Hell's Angels" Low 3-10-33 "Madame Butterfly"	12,500 1,600
San Francisco								
Embassy	1,380	25c-50c	"Love Sins" (State Rights) (2nd week-4 days)	3,000	"Love Sins" (State Rights) (1st week)	3,250	.....	
Filmarte	1,400	25c-50c	"The Black Hussar" (Foreign)	1,300	"Waltz Paradise" (Foreign)	1,500	.....	
Fox	4,600	10c-25c	"Goona Goona" (First Div.) and "Blame the Woman" (Principal)	15,000	"Should a Woman Tell?" (Majestic) and "Speed Demon" (Col.)	15,500	High 1-3 "Lightning" Low 4-14-33 "Goona Goona" and "Blame the Woman"	70,000 15,000
Golden Gate	2,800	25c-65c	"Cohens and Kellys in Trouble" (U.)	12,000	"Christopher Strong" (Radio)	12,500	High 2-9-33 "The Mummy" Low 6-11-32 "Lena Rivers"	25,500 7,000
Paramount	2,670	25c-75c	"Mystery of the Wax Museum" (W. B.)	13,000	"Gabriel Over the White House" (MGM)	18,000	High 1-9-32 "The Champ" Low 3-31-33 "The King's Vacation"	35,600 9,500
St. Francis	1,435	25c-50c	"From Hell to Hevean" (Para.) and "Girl Missing" (W. B.)	4,500	"Whistling in the Dark" (MGM) and "Pleasure Cruise" (Fox)	6,000	.....	
United Artists	1,200	25c-50c	"The Big Cage" (U.)	5,000	"Secrets" (U. A.) (2nd week)	6,300	.....	
Warfield	2,700	35c-90c	"The White Sister" (MGM)	16,000	"Grand Slam" (F. N.)	12,000	High 3-14 "Parlor, Bedroom and Bath" Low 4-6-33 "Grand Slam"	28,000 12,000
Seattle								
Blue Mouse	950	25c-50c	"The Big Cage" (U.) (6 days)	3,000	"The Big Drive" (First Div.) (2nd week)	3,000	.....	
Fifth Avenue	2,750	25c-55c	"Pick Up" (Para.)	5,500	"Gabriel Over the White House" (MGM)	7,500	High 7-30-32 "Million Dollar Legs" Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	18,500 5,000
Liberty	2,000	10c-25c	"Mussolini Speaks" (Col.) (5 days)	2,500	"Breach of Promise" (World Wide) and "A Man's Land" (Allied)	3,750	High 1-10 "The Lash" Low 11-11-32 "Amazon Head Hunters"	11,500 3,000
Music Box	950	25c-50c	"42nd Street" (W. B.) (2nd week)	5,500	"42nd Street" (W. B.) (1st week)	7,000	High 2-28 "City Lights" Low 11-25-32 "The Crooked Circle"	14,000 3,000
Paramount	3,050	25c-55c	"Clear All Wires" (MGM) and "Broadway Bad" (Fox)	4,500	"Sailor's Luck" (Fox) and "Dangerously Yours" (Fox)	4,500	High 1-10 "Paid" Low 4-15-33 "Clear All Wires" and "Broadway Bad"	18,000 4,500
Rex	1,500	15c-25c	"Scarlet River" (Radio)	2,550	"Central Park" (F. N.)	2,750	.....	
Washington								
Columbia	1,232	25c-40c	"Vampire Bat" (Majestic)	2,800	"Infernal Machine" (Fox)	3,000	.....	
Earle	2,323	25c-66c	"Air Hostess" (Col.)	19,000	"Girl Missing" (W. B.)	20,000	.....	
Fox	3,434	25c-66c	"Sailor's Luck" (Fox)	22,000	"Men Must Fight" (MGM)	19,500	.....	
Loew's Palace	2,363	35c-55c	"Perfect Understanding" (U. A.)	12,500	"Gabriel Over the White House" (MGM)	15,000	.....	
Metropolitan	1,600	25c-55c	"Maedchen in Uniform" (Krimsky & Cochran)	6,250	"Sign of the Cross" (Para.) (2nd week)	5,200	.....	
Rialto	1,900	25c-55c	"Virtue" (Col.)	3,200	"Destination Unknown" (U.)	3,500	.....	
RKO Keith's	1,832	25c-55c	"Christopher Strong" (Radio)	8,200	"King Kong" (Radio) (2nd week)	6,500	.....	

TRAVELERS...

HARRY M. WARNER, president of Warner-First National, accompanied by his aide, SAM SCHNEIDER, is due in New York from the industry conferences at Hollywood.

JOHN GILBERT and his wife, VIRGINIA BRUCE, arrived in New York from California, aboard the Santa Paula of the Grace Line.

JOHNNY WEISSMULLER flew from New York to Hollywood to resume at MGM.

ANDY DIETZ, of the Skouras home office, resigned and returned to St. Louis to operate a theatre.

STANLEY BERGERMAN, Universal studio executive, was due in New York from the Coast.

JOSEPH BERNHARD, Warner theatre official, returned from midwest tour.

BILL SCULLY, of Metro's sales department, returned to New York from southern trip.

DICK POWELL starts personal appearance tour in Chicago on Friday; Pittsburgh next.

BUDD ROGERS was on a midwest sales tour.

SPYROS SKOURAS returned to New York from coast.

JOSEPH M. SCHENCK, United Artist president, is expected shortly from Hollywood.

DOROTHY ARZNER, writer, is at the Waldorf-Astoria from the coast.

JAMES CAGNEY, Warner player, will arrive in New York from Hollywood for "Picture Snatcher" premiere April 29.

BETTE DAVIS, Warner player, left New York for Boston.

CHARLEY CHASE, Roach comedian, arrived in London.

GEORGE O'BRIEN returned to Movietone City, from New York and Europe.

SAM KATZ and his aides, SAM SPRING, MARCUS HEIMAN and MAX GORDON, returned to New York from coast.

CHARLES ROGERS arrived in New York from Hollywood.

AL LICHTMAN, United Artists' vice-president, returned to New York from Bermuda.

FLORENCE DESMOND, English player, arrived in New York from London.

GUSTAV SCHAEFER, Paramount's German executive, arrived in New York from Berlin.

HARRY COHN, Columbia president, returned to Hollywood from New York.

EDDIE CANTOR arrived in New York from vaudeville tour.

CLAYTON SHEEHAN, Fox foreign executive, returned to New York from Europe.

SIDNEY SAMUELSON, president of Jersey Allied, left New York for southern vacation.

JOE MICHAELS was scheduled to leave New York for coast via auto.

DOUGLAS LEISHMAN left New York to take charge of RKO office at Melbourne, Australia.

REGINALD SMITH arrived in New York from London for conference with Majestic officials.

FRANK TUTTLE, who will direct Eddie Cantor's next for Goldwyn, arrived in New York from coast.

SIDNEY R. KENT, Fox president; MERLIN HALL AYLESWORTH, RKO president, and R. H. COCHRANE, Universal vice-president, returned to New York from industry conferences at Hollywood.

S. A. LYNCH arrived in New York from Atlanta.

ELBERT FRANKLIN, son of Harold B. Franklin, left New York for Hollywood.

HOWARD HUGHES arrived in New York from Hollywood.

GRACE BRADLEY, stage player, left New York for Paramount's Hollywood studio.

DON CLARKE left New York for Radio studio on coast.

LOU GUIMOND was in Philadelphia exploiting "Secrets."

SAMUEL GOLDWYN is due in New York from Europe, en route to Hollywood.

GIRLS WANT MYSTERY; BOYS, WAR PICTURES

And Neither Group in Edinburgh Cares Much for Love on the Screen; Not a Voice Lifted Against Comedies

by BERNARD CHARMAN

London Correspondent

The question of the influence of the motion picture on children is so much an international one that valuable deductions can be made from a report just published in Edinburgh (Scotland) by a local inquiry committee.

Questionnaires were issued to 2,580 children (1,310 boys and 1,270 girls) between 9 and 18 years.

Both Prefer Excitement

Here are the boys' expressed picture preferences:

War pictures, 20.9 per cent; westerns, 19; gangster, 12.5; mystery thriller, 10.3; travelogues, 6.7; sea films, 6.3; detective, 5.8; comedies, 4.5; nature films, 3.6; song pictures, 3.3; Mickey Mouse, 2.7; child characters, 1.9, and society, love, tragedy and other kinds, 2.5.

Their dislikes were:

Love, 76.9; society, 6; gangster, 3.1; tragedy, 2.9; song pictures, 2; westerns, 1.8; travelogues, 1.3; mystery thrillers, 1.2; nature films, 1.1, and 3.7 per cent in other categories. Not a single boy voted against comedy films.

Opinion veers a little when the girls' preferences are explored:

Mystern thrillers, 12.1 per cent; child characters, 11.7; westerns, 11.2; comedies, 10.7; Mickey Mouse, 9.6; song pictures, 8.6; love, 6.8; detective, 5; nature films, 4.6; travelogues, 4.5; war pictures, 3.7; gangster, 2.6; sea films, 2; society, 1.7; tragedy, 1.3.

Here's what the girls don't like:

Love, 22.4 per cent; war pictures, 22.1; gangster, 11.5; tragedy, 7.3; mystery thriller, 6.8; travelogues, 4.9; nature films, 4; society, 3.9; sea films, 3.4; westerns, 3.2; detective, 2.8; song pictures, 2.4; Mickey Mouse, 1.3; child characters and comedies, 0.6.

Among the little ladies it is clear that they like good, honest excitement, but not crook stuff. There seems to be more sentiment in their makeup and they appreciate a laugh.

And as to the Stars:

These are the male stars the boys like best: Laurel and Hardy, Jack Holt, Slim Summerville, Jackie Coogan, Ronald Colman, Richard Dix, Robert Montgomery. The following male stars lead in appeal to the girls: Ronald Colman, Laurel and Hardy, Jackie Coogan, Robert Montgomery, Ramon Novarro, Jack Holt, Maurice Chevalier and Gary Cooper.

The boys' favorite faminine stars are: Janet Gaynor, Marie Dressler, Jeanette MacDonald, Joan Crawford, Constance Bennett and Norma Shearer. The girls like Janet Gaynor, Constance Bennett, Jeanette MacDonald, Norma Shearer, Joan Crawford, Evelyn Laye and Marie Dressler. Notice the remarkable similarity of choice.

One Attendance a Week

The school children average one attendance a week, which figure equals that given in the case of adolescent youths and girls who were circularized on different lines. Asked how they chose their entertainment, these budding men and women answered: Actors, 115; story, 83; newspaper reports, 56; word-of-mouth criticism, 34.

Their selections of best pictures they ever had seen were:

"All Quiet on the Western Front," 55; "Ben-Hur," 51; "Desert Song," 45; "Trader Horn," 39; "Dawn Patrol," 32; "Africa Speaks," 28; "Rookery Nook" ("One Embarrassing Night"), 25; "King of Kings," 25; "Hells's Angels," 22; "Whoopee," 22; "Beau Geste," 20; "Common Clay," 19; "Sunny Side Up," 17; "With Byrd to the South Pole," 15; "Dracula," 14.

▽

Restricted Admission

By a coincidence, publication of the Edinburgh report was made on the same day as the release of a new series of recommendations to municipal authorities by the English Home Office, the recommendations dealing principally with the admission of children.

It is proposed that admission of children to "A" films (those receiving only the Adult certificate of the Censor) shall still be conditional on their being accompanied by a responsible adult, but that greater steps should be taken to give parents advance information on the category of films to be shown at each theatre, both in distributors' publicity matter and in the theatre.

It is proposed that a category board shall be compulsory at *every* house, and that it shall be placed in a prominent position—over the paybox, for instance.

Censors Challenge 382 Films

Exception was taken to 382 films by the British Board of Film Censors last year. This is the highest number on record. Twenty-two films were totally rejected.

Of the 382 films challenged the report says: "Although this is the highest number on record, it is not due to any deterioration in the character of the films submitted."

The Cinematograph Exhibitors' Association reports having obtained substantial reductions in service charges, refuted wild attacks on the cinema by the formation of an active propaganda system, stabilized admission of children, and—indirectly, perhaps—scaled down hiring terms and reduced costs among the more careful exhibitors from 37 per cent to 30 and 32.

As to the smaller halls, the report suggests that "their salvation appears to be in sight by a process of owing monies to the renters," that is, by paying a part of the hiring cost and owing the balance.

Two-Men-in-Booth Ordinance Defeated in Tucson, Arizona

A measure which virtually would have made it impossible to operate a motion picture theatre without employing two men in the projection booth at all times, has been defeated in the city council of Tucson, Ariz. Strongly backed by the local projectionists' union and sponsored by Councilman Fred Steger, the ordinance was defeated largely through the efforts of Thomas Soriero, district manager for Fox West Coast at Tucson.

The ordinance had been pressed for two years and was supported by the American Trade Council. The clause which would have made two men virtually compulsory provided that an operator might not leave his machine or release the controls while in operation unless relieved by a properly licensed assistant.

THE BOX OFFICE CHAMPIONS FOR MARCH



42D STREET — Warners

(1) Based on the novel by Bradford Ropes. Screen play by Rian James and James Seymour. Directed by Lloyd Bacon. Photographer: Sol Polito. Film editor: Frank Ware. Art director: Jack Okey. Songs by Al Dubin and Harry Warren. Cast: Warner Baxter, Bebe Daniels, George Brent, Ruby Keeler, Una Merkel, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers, Allen Jenkins, Henry B. Walthall, Edward J. Nugent, Harry Akst, Clarence Nordstrom, Robert McWade, George E. Stone, Al Dubin, Harry Warren. Released March 11, 1933.



CAVALCADE — Fox

(2) Directed by Frank Lloyd. From the play by Noel Coward. Screen play by Reginald Berkeley. Continuity by Sonya Levien. Assistant director: William Tummel. Director of dialogue: George Hadden. War scenes by William Cameron Menzies. Art director: William Darling. Film editor: Margaret Clancy. Photographer: Ernest Palmer. Sound recorder: J. E. Aiken. Cast: Diana Wynyard, Clive Brook, Ursula Jeans, Herbert Mundin.



RASPUTIN AND THE EMPRESS — MGM

(3) Directed by Richard Boleslavsky. Author: Charles MacArthur. Photographer: William Daniels. Musical score by Herbert Stothart. Film editor: Tom Held. Cast: John Barrymore, Ethel Barrymore, Lionel Barrymore, Ralph Morgan, Diana Wynyard, Tad Alexander, C. Henry Gordon, Edward Arnold.

Six productions are ranked as box office champions for the month of March, with only one of them having been ranked among the leaders for a previous month. This exception is the Fox spectacle, "Cavalcade." The March group represents a broad variety of film tastes, with a musical revue heading the list. Each of the others lends itself to distinctive classification, the types being drama, spectacle, comedy-drama, melodrama and shocker. Thus about the entire range of types is represented, with one notable absence, however—that of straight comedy. Further variation is contributed by "King Kong" in its novel trick photography.



(4) Directed by Henry King. From the novel by Phil Stong. Screen play by Paul Green and Sonya Levien. Photographed by Hal Mohr. Film editor: R. W. Bischoff. Sound recorder: A. L. Von Kirbach. Cast: Janet Gaynor, Will Rogers, Lew Ayres, Sally Eilers, Norman Foster, Louise Dresser, Frank Craven, Victor Jory. Released February 10, 1933.

STATE FAIR — Fox



(5) Directed by George Hill. From the stage play by Bella and Samuel Spewack. Adaptation and dialogue by Bella and Samuel Spewack. Continuity by Delmer Daves. Photographer: Percy Hilburn. Cast: Lee Tracy, Benita Hume, Una Merkel, James Gleason, Alan Edwards, Eugene Sigaloff, Ari Kutai, C. Henry Gordon, Lya Lys, John Bleifer, Lawrence Grant, Guy Usher. Released February 24, 1933.

CLEAR ALL WIRES — MGM



(6) Directed by Merian C. Cooper and Ernest Schoedsack from an idea conceived by Edgar Wallace and Merian C. Cooper. Screen play by James Creelman and Ruth Rose. Cameraman: Edward Linden. Sound effects: Murray Spivack. Sound recordist: E. A. Wolcott. Art directors: Carroll Clark and Al Herman. Film editor, Ted Cheeseman. Musical director: Max Steiner. Chief technician: Willis O'Brien. Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clemento, Victor Wong.

KING KONG — RKO Radio

'THEY HAVE OVERLOOKED THE WOMEN'

WHAT ABOUT THE WOMEN?

To the Editor of the Herald:

In the wild scramble and hurried production activities on the Coast all sense of showmanship and its value to the box office have been overlooked by the frantic producers. Their one concern has been to stop the losses that they are taking from their misconception of the proper way to run the theatre.

Two outstanding and glaring faults have been theirs. They have entirely overlooked the patronage of the women, and they have done everything possible to destroy the glamour and mystery that had heretofore surrounded the theatre.

Of these it is hard to calculate in the long run the worst offense, but for the present the first is having a telling effect. The producers find that, in some of the larger cities where their overhead is highest, horror pictures, weird and gruesome pictures, and gangster and underworld sordid pictures have taken in fair sized grosses. From this as a beginning they have figured that the whole country wants this type of film fare. In this they are very erroneous—these cities have yielded large numbers of unemployed men who have nothing else to do. They are looking for an extreme that will turn their thoughts from their dire circumstances—hence, the popularity of these horrible samples of cinema product.

In the normal days before the producer turned to getting the rental and the gross as well, the women played almost the entire part in keeping the theatre out of the loss columns. Over 75 per cent of every theatre's gross was from women. But since the hasty retrenchment and hurried schedules the women have been almost entirely overlooked, and the gross figures have been shrinking accordingly. When the producers find out that they can't make pictures for men and don't expect every animal picture to be "Trader Horn," or every gang picture to be a "Little Caesar," and get a few more of the type of "Smilin' Through" and other product that appeals to the fair sex, the sooner the troubles of the theatre will be over.

The premier task of the leaders of this industry at this time is to get them back into the habit of attending the theatres. With them the industry will survive and prosper, without them it is doomed to oblivion and closed doors.—F. M. A. Litchard, Morse Theatre, Franklin, Mass.

UNION PROTESTS ADMISSION TAXES

To the Editor of the Herald:

The executive board of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators' Union of the State of Ohio wishes to voice their opposition, through your publication, "to any form of admission tax to amusements and nuisance taxes of any kind."

We feel that in times like these the public should have every opportunity for amusement and the forgetting of troubles. The motion picture theatre, especially, is about the only medium of relaxation within the reach of the average family.

Therefore, we feel that this means of mental escape should not be made more difficult, but rather encouraged.—Harry E. Coleman, Executive Secretary.

1,500-FOOT REELS AS A SAVING

To the Editor of the Herald:

Having personally operated a booth for 17 years, I would say that the sooner all producers adopt reels of 1,500 feet, the better it would be for all concerned.

It would prevent the menace of all times—doubling up reels—thereby giving a longer life to all prints and a great saving to all exchanges. It would cost money for the change, but it would be money well spent.

Fifteen hundred foot reels would be just right for exchanges to handle and just nice to run in a projector; 2,000 feet are too large to handle; never adopt this size.—William Bosse, Jr., Projectionist, Valley Falls, R. I.

DOUBLE FEATURES AND MEMPHIS

To the Editor of the Herald:

Re double-feature story in March 25 issue of your splendid sheet. And, as Al Smith says, "Let's look at the record."

[The Memphis situation was summarized as follows in the article: "Downtown theatres ended dual featuring last month by agreement. Neighborhood exhibitors, led by M. A. Lightman, MPTOA president, thereby won their fight. The independent neighborhoods had threatened to cancel contracts."—Ed.]

On a check of the subsequent run houses in Memphis, which you mention, I find that Mr. M. A. Lightman was running double features, and in addition a style show. This was the case in another house under his control and operation. On Saturday every neighborhood theatre, including the six in Memphis operated by the Great Lightman, all run double feature.

It is true that the double feature was discontinued by the downtown first run theatres, but by agreement of the Loew and Warner offices, not through any threats by the neighborhood groups, as the exchanges will receive more in rentals in one day from their downtown run than they will from the entire subsequent runs.

M. A. Lightman is a great little guy, but for the sake of good reporting, let's keep the record straight.—Howard Waugh, Manager Warner Bros. Theatre, Memphis.

Mr. Lightman, asked concerning the Memphis situation in the light of the observations of Mr. Waugh, commented in part as follows:

The practice of double featuring was unknown in this territory until the Warner theatre started it about two years ago. Remember, Warners is a first-run downtown theatre. . . . Warners continued this practice for several months before the neighborhood theatres started doing so in self-defense. In fairness to Mr. Waugh, I do not think he was in sympathy with this policy. (It was started before he came.) . . .

When it seemed that the practice would become serious, we had a meeting and finally reached an agreement that we neighborhood exhibitors would double-feature on Saturday only. . . .

A few months ago, Warners again announced that they were going to double-feature. Loew's Theatres, Inc., operators of the Palace and State theatres, two of the leading downtown theatres here, naturally resented this act and without warning and in order to beat Warners to the punch, started double-featuring in their Loew's State Theatre. . . . We protested vigorously. We have never made any claims that our protest had anything to do with breaking up the arrangement. . . .

Suffice it to say, the downtown theatres did not continue the policy and are now operating on a single feature basis and the neighborhood theatres are not double-featuring any day except on Saturdays, on which day we advance our prices in practically every house. But two of the theatres have been double-featuring one extra day per week. These theatres are neither operated nor controlled by us. . . . We have been very careful about double-featuring and have avoided doing so with the one exception that my good friend, Waugh, saw fit to refer to.

We had booked a style show weeks in advance of the date referred to in his letter. . . . When the date got right down upon us, we realized that we had booked a picture with it that was on last year's contract. . . . One of the opposition houses booked this particular picture to be shown on his double bill. Therefore in self-defense we concluded that the only thing we could do was to double-feature this one picture. . . .

I think Howard Waugh is an excellent manager and Warners is fortunate in having him here and I take no exception to anything he said in his letter. Howard is high-powered and should be allowed to blow off a little steam now and then. My only reason for writing this letter is because you requested that I do so.—M. A. Lightman, Malco Theatres, Memphis, Tenn.

TIME TO PULL HARD

To the Editor of the Herald:

Will you please enter my subscription to Motion Picture Herald for one year and also send the last week's copy. Please bill and mail to this address. Reference: The writer is a checker since '29, and can refer you to any distributor in the Milwaukee area.

At this time may I say that our trade is indeed lucky to have a trade journal that has the brainy resources that your editorials emanate from.

We have the best business in the world, but it has stopped running itself, and it now is time for every one to get down and pull hard.—Vernon R. Rogers, 155 Wright Street, Oshkosh, Wis.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 169.—(A) Name the various reasons why a good film splicer is essential. (B) Give us your idea of how to keep film cement in good condition. (Don't tell us the Bluebook way unless you are using it.) (C) Tell us what various things will tend to injure film cement. (D) Tell us why too little or too much cement makes a poor splice. (E) Is it possible to splice inflammable and "non-flam" film together?

Answer to Question No. 162

Bluebook School Question No. 162 *was: (A) What in your opinion constitutes an ideal film splicer? (B) What do you regard as the best width for film splices? (C) Do you find very narrow splices desirable or objectionable? (D) Tell us, in detail, just how emulsion should be scraped off.*

I was a bit surprised at the large number of really excellent answers to these questions. Those sending them were G. E. Doe, S. Evans and C. Rau, Dale Danielson, H. Edwards, K. Dowling, B. Doe, T. Van Vaulkenburg, D. Holler and B. Eilers, C. D. Dodson, W. Ostrum, D. L. Bentley and E. O. Olliver, W. D. Lalley, P. Hadley and D. L. Solomon, F. D. Prindley, D. Johnson and A. Lomberg, E. Parkinson, M. McGuire, L. V. Smolley and K. L. Knight, B. T. Sampson and G. C. Hendrie, P. L. Davis and P. Buckstone, R. G. McGillis and T. Hollender, R. and L. M. Eright, B. M. May, L. T. Shaver, T. L. Shelton and M. H. Sanders, F. Daniels and U. L. Banning and T. N. Billings and D. Sanders, M. L. Timlinson, A. Bailey, D. L. McIntire and J. Schultz, J. M. McKinzie, S. G. Goss and P. Lambert, H. B. Coates, P. L. Mangan and D. U. Tomms, T. Gaitsley and B. R. Compton, C. Humphries, G. L. Thompson and D. Lilley, D. Donahue and L. Petersen, D. Adamson and L. Simmons, L. U. Jumel, T. H. Samuels and D. Samuels, A. Altman and D. H. Holmes, R. E. Baiss and A. E. Wyatt, D. L. Stanhope, L. Cranlo and G. Deckson, N. Gault, T. B. Cudmore and J. L. Richards, I. E. Rayner, L. S. Marksley and J. S. Bischoff, B. Diglah and O. Garling, P. L. Janns, W. S. Andrus, G. Lombard and J. Ahrenson, T. Blueder, R. Digmat and P. L. Algy, H. Steele and P. Potter, M. Donahue, M. R. Wining and L. N. Daniels, G. Thompson, D. E. Ellis and T. R. MacAllen, F. D. Samuels, D. Tilson, H. D. Cylor and H. D. Davis, W. A. Andres, D. R. Donoldson, G. G. Creston, H. B. Jenkins, H. Anderson, T. L. Ramsley, L. Torr and P. L. Davis, G. M. Marksley, D. L. Markham, D. G. Peterson, M. S. O'Brien, B. T. Lomberg, D. B. Bates and J. L. Major, L. T. Chotes and B. L. Buckley, H. Anderson, B. R. Thompson, D. Golding, H. M. Evans, J. S. Henderson, D. N. Peters, F. B. Gamble, G. L. B. R. Thompson and D. U. Shelton, F. H. Banning and D. E. Pratt, L. N. Ceylor and J. Ganns, B. L. Legrand and, finally, J. C. Lawby and P. N. Weigand.

I think we will listen to our old friend, G. E. Doe, on Section A (though there were many excellent replies). He says, "A good film splicer must be solidly constructed. It must be compact, since very often there is no superabundance of room on the rewind table. It should be well finished to the end that it present a decent appearance, though that is, of course, not essential to excellence of performance. It must be provided with means for rigid attachment to the rewind table, and in such way that a man does not have to expend half an hour of labor and many naughty words to get it loose upon occasion. It must have the following parts: pilot pins so coated that they will not rust if left unused for a period of time, a clamp which will embrace not less than four sprocket holes (and the film between, of course) and exert plenty of pressure evenly distributed upon the full length of the splice (the same being automatically adjustable, a cutting knife and a scraping knife and a tool for scraping. It must be simple, easily and quickly operated, to the end that even the man who won't do a job right if he may do it poorly with a little less expenditure of time, will be willing to use it instead of his clumsy fingers. It may with advantage be supplied with two suitable receptacles, one for cement and one for sound splice lacquer, and a depression to hold shears and scraper."

(B) Evans and Rau say, "We regard one-eighth of an inch as the best splice width," in which opinion I find many "students" to concur. Also many favor three-sixteenths of an inch, roughly, as the best width. Careful examination discloses the fact that fifty-two men favor one-eighth to one-quarter of an inch as best, with which conclusions I am obliged to disagree entirely. I regard anything exceeding one-eighth of an inch as bad practice.

(C) Evans and Rau say, "Very narrow splices have, in our experience, been found objectionable. They have not the strength to stand up under the strain of repeated projections. Sooner or later, unless carefully watched, they pull apart, either during projection or rewinding. The projectionist therefore cannot depend upon the reliability of such splices."

(D) H. D. Cylor and H. D. Davis answer, "With straight-edge in place on frame line, wet emulsion with a brush dipped in water. Before removing straight-edge, scrape off all emulsion from the exposed stub end, being very careful to get it all off around the sprocket holes. In scraping it is necessary that the emulsion be all removed and the celluloid slightly roughened, but without removing any more material than is absolutely necessary. That last is important, since any unnecessary removal of celluloid, of course, weakens the film. Scraping is a matter for admixture of careful care and common sense. It is not a job to be too hastily done, except possibly in case of some emergency which compels speed."

DATA ON POWER COSTS WANTED

I would like to have as many projectionists as possible make a very careful computation of the cost of current per hour used at the projectors. I would like very much to have this for all classes of theatres, my purpose being to form an estimate of the average cost of projection current (motion picture projection only) in theatres of all classes, or sizes rather.

Please provide following data: (a) Kind and voltage of supply, (b) kind of rectifying device used, (c) cost of current per kw.-hour. (d) number of watts used at projector light source, (e) kind of projector light source, (f) number of hours theatre is open per day, (g) number of days theatre is open per week.

Please give this matter prompt attention. It is important. I would like as many replies as possible, but be careful to send data correct at all points. First, find out exact wattage taken from supply lines by your projector light source, which may be done by waiting until show is closed at night and reading service line wattmeter, if any, with everything but one projector light source turned off. If no service line wattmeter, then you may arrive at pretty accurate estimate by adding to wattage of projector light source 30 per cent for losses in current rectification. Not accurate, but will serve.—F.H.R.

JENKINS' COLYUM

Storm Lake, Iowa

DEAR HERALD:

Northwest Iowa is probably as fine a farming section as there is in the United States, but in all our travels we doubt if we have driven over a section that has been harder hit than this particular locality. Many towns are without a bank and we have found no less than 20 theatres closed during a week's travel, and many more running short time and wondering how long they can keep open.

During the days when corn was $2 and wheat $3 a bushel Farmer Jones bought a Buick, a tractor, and a truck, and his boys husked corn in $18 silk shirts. Today Farmer Jones drives to town in a Ford or hitches up old Fan and Jerry to the lumber wagon and the boys have gone to the city looking for a job.

Our entire nation became drunk with prosperity. "Conservatism," when properly applied, is the best word in the English language, and when properly applied the word "Depression" will become obsolete. Every generation has to learn by experience and experience teaches a lasting lesson, and today, Northwest Iowa is applying conservatism and that makes everything toughernhel out here, but she'll come out of it, for you can't keep these tall corn huskers down.

▽

We took on two schooners once and depleted our exchequer by 30 cents, and all we got out of it was a helluva headache, but maybe that was because there was too much sawdust in our gourd, you know some gourds are that way. When we get over in Wisconsin next week we hope some of those Badgers will ask us if we like pretzels. If they do, we are going to say "Boy, would a duck swim?"

▽

John Hoffsinger has just taken over the theatre at Woodbine. The Scott-Ballantyne Co. of Omaha were installing the Largen sound equipment when we called. John wanted the HERALD. John got it.

▽

Bill Bowker of Dunlap took us to dinner when we called. It's a habit Bill has of doing just such things as that. At the dinner table the subject drifted on to hunting. We told Bill that when we were a boy back on the Kankakee river in Indiana we killed seven Canadian geese out of one flock on the wing with a double barrel shotgun. Bill looked at us a moment and then coughed a little and said: "Well, I never hunted geese much, but out in Nebraska some years ago I shot 35 prairie chickens on the wing out of one flock with a 22 rifle." Just then Mrs. Bowker rapped on the table with her knife and said, "William, William," and we said, "Will you please pass the bread, Baron."

▽

When we drive along the highways and some fellow comes up behind us and reads the HERALD sign on our tire cover and honks his horn for us to stop, and then asks us to take his subscription to the HERALD for a couple of years, it makes us wonder whether it is Prosperity or the Millennium that is just around the corner. Of course, no one has done that yet, but maybe they will some time. We always go prepared.

▽

Harry Day at Ida Grove lays awake of nights trying to figure out something else he can add to his theatre that will enhance its beauty and comfort. We wouldn't want to say that he is getting nutty on that matter, but the authorities ought to keep an eye on him. If Harry is as nice as his wife thinks he is, he must be all right, but of course she don't know him as we do. Northwest Iowa should "point with pride" to Harry's theatre and Harry should thank us for calling on him.

Henry Hollander of Schleswig says he will keep his theatre open if he doesn't have a soupbone in the house. Henry came from the country where they make limburger cheese and wooden shoes, although Henry doesn't wear wooden shoes himself. There's a boy who will look Old Man Depression in the face and say "piffle on you." We wish this country had more folks who come from the same country Henry did.

▽

Herbert C. Larsen operates the theatre at Alta. There's another guy who came from the wooden shoe countries. And when their name is "Larsen" no further guarantee will be necessary. We never found one yet who wasn't on the level. The "Larsens" and "Olsons" are the people who help to make the Stars and Stripes stand for "Liberty and Justice."

▽

J. C. Eding operates the Community theatre at Aurelia and says he couldn't get along without the HERALD. No better evidence of sanity could be asked. When J. C. says he has a good picture the Aurelia folks know he has a good picture. That's why he is so popular in that community. If J. C. didn't wear wooden shoes when he was a boy we miss our guess.

▽

Mrs. Dudley Scott, together with Mr. Osborn, operates both theatres in Le Mars. We had a delightful visit with these people and had the pleasure of seeing George Arliss in "A King's Vacation," a picture that ranks well up to "Gabriel Over the White House," and when they rank well up with that picture it is plenty good enough. In fact, we never saw George Arliss in a poor one yet. Business was not what the picture deserved. It may be that "So This Is Africa" would have drawn better, but that would have proven the depraved tendency of the human race.

▽

It is just like going on a vacation to call on Mr. and Mrs. Johannsen of the Wonderland theatre at Paullina. We'd sooner hear Mrs. Johannsen and Ma Peterson of Genoa, Neb., laugh than to hear the Boston Symphony Orchestra play the "Sextet from Lucia." They want us to come back some time. We'll betcha we'll do it.

▽

Dale Goldie of the American theatre at Cherokee has his theatre front plastered all over with show paper. He posts bills on everything in town except the front door of the Methodist church. Gale is a Methodist (maybe), but a queen full and a watermelon patch looks good to Dale, so did the chorus in "42nd Street." Dale said it is only a short drive to Laverne, Minn., and he is going up there to soak up some "Prosperity."

▽

J. T. Stroud operates the Spencer theatre at Spencer and the one at Spirit Lake for Mr. Frankenstein. J. T. has had a world of experience in the theatre business, having managed houses at Minneapolis, Minn., Aberdeen, S. D., and Minot and Bismarck, N. D., besides other theatrical connections. We had only about five minutes with him, but we classed him A1. Farther than that deponent sayeth not at this time on account of space. Wisconsin "Prosperity," look out for us, we are on the way.

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist

Warner Gets Four in Wheeling

Warner has acquired four theatres in the Pittsburgh area, the Capitol, Court, Liberty and Victoria in Wheeling, W. Va., representing a seating total of 8,500.

IN THE NEWS...

CARL MILLER of Fremont, Ohio, has taken over active management of the Madrid theatre at Port Clinton, Ohio. Since the death of FRED REICHERT several years ago the theatre had been operated by MRS. REICHERT and CHARLES PESCHEL. . . .

HURD MCCLELLAN, western representative of Universal News, was shot and critically injured while making French scenes at Universal City. . . .

SAM KATZ, SAM SPRING, who has moved to new offices at 444 Madison avenue, New York; MARCUS HEIMAN and MAX GORDON, all interested in Producing Artists Pictures, Inc., are in New York from the Coast to push plans of the producing company which has signed the Marx Brothers for its first picture. . . .

JOE COOK has resigned as production manager of Columbia after 10 years in that position. . . .

INTERNATIONAL PROJECTIONIST has purchased *Projection Engineering* from Bryan Davis Publishing Company, the two publications to be merged, with JAMES J. FINN continuing as editor. . . .

WILL HORWITZ, Houston, Texas, independent exhibitor, was presented with a gold life membership card in operators' union local 279, at a surprise dinner party. . . .

HENRY V. O'CONNOR, for 16 years Ontario branch manager of Regal Films, Ltd., of Toronto, is dead. . . .

LOMETTO SMITH is president, J. M. ULLMER vice president, R. S. WALLACE secretary, and MRS IRENE PATTERSON treasurer of Tri Theatres, Inc., formed to operate the Columbia, Morrison and Strand theatres at Alliance, Ohio. The Morrison formerly was a Warner house. . . .

CHARLES B. ELLIS, salesman for RKO Radio at Atlanta, died this week. He had joined FBO in 1922.

JACK DROY has been named RKO Radio branch manager at Calgary, Canada. . . .

TRI-ERGON'S patent suit against GENERAL TALKING PICTURES and DEFOREST PHONOFILM, is awaiting a decision by federal Judge John P. Nields at Wilmington. . . .

POWERS PICTURES' liabilities total $211,043 as against assets of $73,700, according to the filed schedules in the voluntary bankruptcy petition. They revealed also that Powers is instituting breach of contract action against British International Pictures, whose product Powers was to have distributed in America. P. A. Powers is the principal creditor, with a claim of $113,623 for loans. Among others are DeLuxe Trailers, Inc., $20,048, and Tooker Lithograph Company, $3,101. . . .

ELECTRICAL RESEARCH PRODUCTS, INC., has withdrawn its suit on defaults in payments against Central States Theatres of Des Moines, following an out-of-court settlement. . . .

UNIVERSAL plans to reissue Paul Whiteman's "King of Jazz," in line with the return of musicals to public favor. It will be re-cut and reprinted in full color, for release approximately May 1. . . .

BILLIE BURKE and W. A. MCGUIRE are writing a screen play of the career of the late Florenz Ziegfeld, Miss Burke's husband, with Universal to begin the filming as soon as the story is completed. . . .

Wurtzel Starts Production

Production has begun at Fox's Hollywood studio, recently reopened under the direction of Sol M. Wurtzel for the production of 26 features.

Wilson Quits Audio Cinema

Al Wilson has resigned his three-year position as vice-president of Audio Cinema company, New York.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

MAN AGAINST WOMAN: Jack Holt—A new type gangster-police picture. Not a shot is fired in this picture. Story of a tough cop who used his fist instead of a gun to get his man and his woman. The crowd seemed to enjoy it. Drew less than average business. Holt not a popular star here. Played Mar. 4. Running time, 67 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

MAN AGAINST WOMAN: Jack Holt, Lillian Miles—Very good Saturday picture. Just the kind suited for Holt. Miles' singing is good. Played Apr. 1. Running time, 63 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

THAT'S MY BOY: Richard Cromwell, Dorothy Jordan, Mae Marsh—A good football story. One that will please. Running time, 71 minutes. Played Mar. 9-10-11.—Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

WHITE EAGLE: Buck Jones—Very good western. Columbia has the right idea about westerns. A western made nowadays has got to have a good story the same as any other production or it will not please. Played Mar. 24-25. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

First National

CENTRAL PARK: Joan Blondell—It is a short picture, 58 minutes, but enough action and doings crammed into this for several pictures. The kind of doings that should please old and young, male and female. Drawing power above present day averages. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

FIREMAN SAVE MY CHILD: Joe E. Brown—Very good comedy with plenty of laughs. Played Apr. 2-3. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

GRAND SLAM: Paul Lukas, Loretta Young—A great show for bridge players. A fair show for those who do not play bridge. We could not get the bridge players out to see this show, and all the others stayed home thinking they would not enjoy it because they did not enjoy bridge. The result was that we did the poorest Sunday and Monday in many months. This is good entertainment if you can sell it. We couldn't. Played Apr. 2-3. Running time, 68 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

LOVE IS A RACKET: Douglas Fairbanks, Jr., Lee Tracy, Ann Dvorak—Here is a picture that shows how dumb the title writers are to use the word "love" in a picture that has some action and a fair story and would have had a chance to do, perhaps, what is a normal business in a time when there is no business to speak of. There is some romance but not enough to stress it in the title and ruin what little draw it might have had. If the producers would only wake up to the fact that titles with the word "love" in them don't have a chance with the small town audiences. They expect to see sophistication and the picture is not. Could not be with Lee Tracy in it. With the pictures that we have run with titles as "Born to Love," "Right to Love," my clientele shies away from them as if I had a smallpox sign on my door. They are hoping for pictures and will not take a chance on spending if they are not sure of what they will get.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THE MATCH KING: Warren William—This one fails to get into the big feature class as they had a good story idea but it failed to come out big. It's just a program picture that will not cause any comment one way or another. We played it on our cheap admission night and it drew 25% under normal business and there was no kicks. Played Mar. 31. Running time, 75 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THREE ON A MATCH: Joan Blondell, Warren Williams—Very good all around entertainment. You can make promises about it and satisfy the cash customers. Drawing power a little above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

Fox

AFTER THE BALL: Esther Ralston—Wonder what the poor exhibitors ever done to Fox Film Corporation to have something like this one wished off on them? Another all English picture. If this is a sample—God save the King and the Queen and throw in the Prince of Wales for good measure. Recording terrible. With exception of Ralston, actors all foreign. Played Mar. 11. Running time, 70 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

BROADWAY BAD: Joan Blondell—This one don't have to go to Broadway to be bad, it was plenty bad here. The picture was bad and business was bad. What has gone wrong with Fox? Have they gone bad? We can't remember when we had a good picture from them. This one drew less than half average business. Wish we had shown it on our cheap admission nights. Played Apr. 5-6. Running time, 60 minutes. —Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

CALL HER SAVAGE: Clara Bow—This star stages a comeback and what a comeback. The picture may be episodic in spots but as a whole will satisfy all except the super critical. The best drawing picture in several weeks.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

CALL HER SAVAGE: Clara Bow—Our audience very much divided on this one. I think most of them came out to see how she stacked up with the modern stars that have come to the front since she left the screen. If she gets the right kind of stories she may come back, but they will have to be better than this one. Rather crudely directed. "Dynamite" they called her and she did the dynamite all right and then the inevitable child that dies to tear your heart out.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

THE GOLDEN WEST: George O'Brien — Usual western fans on hand to enjoy this. Played Apr. 8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory—An excellent show for Saturday or family. Clean as a hound's tooth and good entertainment for children and grownups. Not so interesting to the flappers. Mallory handled her part very creditably. The two little boys, with very prominent parts, are good. You that want clean entertainment, book this.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory—It was a fair picture but Jimmy's laugh was too silly for words. When producers have a good team they seem to split them, which usually spells the star's doom. Played Feb. 19-20.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory—A mighty fine little show. Buster Phelps is darling. Running time, 76 minutes. Played Mar. 6-7-8.—Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

HANDLE WITH CARE: Boot Mallory , James Dunn—Excellent. One of the best all around pictures we have played for a long time. Clean, wholesome and entertaining from start to finish. Mallory wonderful and Dunn also good. I wish the producers would make more pictures of this type. Played Mar. 10-11. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HAT CHECK GIRL: Sally Eilers—Good picture. Played Mar. 26-27. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HUMANITY: Boots Mallory—Fine picture from Fox. Good for Sunday or any day. Nothing so extra big, but will please. Human story. Well acted by entire cast with Ralph Morgan carrying off the honors. Played Mar. 17. Running time, 75 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

HUMANITY: Boots Mallory, Alexander Kirkland—HO Hum—just a waste of time, energy and film. The title was appropriate for I don't see for Humanity's sake why they wasted time and money to release it unless to get our money and I guess that's the proper answer. Played March 30.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

HOT PEPPER: Victor McLaglen, Edmund Lowe—Too "hot" for small town patronage catering to respectable people and family trade. Every town has some who like them "hot," but they won't keep you in business. Running time, 76 minutes. Played Apr. 3-4-5.—Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

ME AND MY GAL: Spencer Tracy—Very good production. Well suited to the class of patrons of the Green Lantern. Quite funny, and pleased our people. Played Apr. 8.—George Lodge, Green Lantern Theatre, Claymont, Del. Small county patronage.

ME AND MY GAL: Joan Bennett, Spencer Tracy—Not bad, but coarse humor. Played Mar. 16-17-18. —Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

PLEASURE CRUISE: Roland Young, Genevieve Tobin—A very clever picture chock full of entertainment. Tobin was excellent, and Young delivered as usual. You can always count on Young. This makes a good two day picture. However, it's in the program class. Played Apr. 4-5.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SMOKE LIGHTNING: George O'Brien, Nell O'Day, Betsy Ross—An excellent outdoor picture. Plenty of comedy and not much "hoss opera." Little Betsy Ross furnishes quite a bit of entertainment with her riding. Played Apr. 1.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Majestic

THE UNWRITTEN LAW: Mary Brian, Lew Cody—Well, fellas, we're back in that grinding cycle again. This time the film is a story of betrayal and vengeance, motion picture studio as a background, with a supposedly new mystery angle. The majority of the cast have unconsequential roles and play them that way. Every possibility of the story has been taken advantage of, but no satisfactory results. Everything about the direction and producing, with the possible exception of the settings, has the brand of amateurism. The chief source of poor picture material lies in the fact that the producers of independent pictures have tried to pattern pictures after some successful feature released recently, giving the above results, with a few changes, of course. Its not like you, Majestic. It's best that you amend your methods. Just a fair picture. Played Apr. 10-11. Running time, 65 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

MGM

CLEAR ALL WIRES: Lee Tracy, James Gleason—A mighty poor one day picture. Tracy and Gleason tried hard enough to put it over. Too much Russia and Russians. Absolutely no entertainment in it. Tracy and Gleason both good, but they were unable to make it acceptable entertainment. Played Mar. 26-27. D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CLEAR ALL WIRES: Lee Tracy—Shame on you, Leo. At a time when exhibitors are so desperately in need of good pictures you continue to release stuff like this. Mr. Joe Hewitt, the exhibitor from Robinson, Ill., says: "You have some good pictures up your sleeve." Don't know where Joe got this information, but if so—why the devil don't you shake them down. No business on this because it didn't deserve any. Leo hasn't made a dime for me this year. Played Apr. 5. Running time, 70 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

FAST LIFE: William Haines—This picture has everything from speed and thrills to a little romance. Haines and Madge Evans good, but Cliff Edwards steals the whole show. I don't see why they don't put him in more shows. Played Mar. 14-15. Running time, 76 minutes.—George W. Luce, Riviera Theatre, Gering, Neb. Small town patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston—Yes, it's all they claim for it. Truly a most remarkable picture. Every one of our patrons praised it immensely. However, some dyed-in-the-wool Republicans could not resist saying "Roosevelt" propaganda, so it's advisable to stress in your advertising that the story was written before election and in production at that time and finished before the inauguration, which fact belies any propaganda. We have always recognized Walter Huston for his wonderful ability, but this is his masterpiece. The whole cast

is wonderful, and direction, dialogue, etc., of the best. I played this too new. Think I can bring it back later to good business. We have been cussing old Leo for getting lazy and careless. But this makes up for his past mistakes with a mighty roar. It's not a natural at the box office by any means. One reason being the younger set don't enthuse. But nevertheless, it is going to make history. Running time, 88 minutes. Played April 9-10.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

MEN MUST FIGHT: Diana Wynward, Lewis Stone—Just a little better than the average from Metro. But after all—just another picture. After a hard struggle I managed to get film rental out of it. This Wynward woman may be a swell actress, but she looks like all the rest of them to me. Played Mar. 30-31. Running time, 75 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

THE OUTSIDER: All English cast—Not good here. So much for small towns. Lay off. Played Apr. 3-4. —J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

SON DAUGHTER: Ramon Novarro, Helen Hayes—No good for small county patronage. It was a fairly good picture, however. Played Apr. 1.—George Lodge, Green Lantern Theatre, Claymont, Del. Small county patronage.

SON DAUGHTER: Helen Hayes, Ramon Novarro—Strictly a class picture, beautiful in theme, clean as a hound's tooth and one that your audience will be divided on in their opinions of it. But, when you get a picture that has the class that this one has, with all the clamor for clean pictures, you will find that they will not support it the second day. Hence, the picture did not do business. I give up; evidently the picture that has the off-color dialogue has the better chance of doing business. Helen Hayes is all they say of her as an actress and Novarro has the chance to use his voice in one song. The producer has come in for a lot of censorship in the past, but I am convinced after the experience with "Son Daughter" that they know what the public wants better than some of their critics. I hate to come to this conclusion and do it reluctantly, but the facts may as well be faced. They will support what is called snappy dialogue and give a picture like "Son Daughter" the run-around. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHAT! NO BEER: Buster Keaton, Jimmy Durante—Might have had a good picture had someone else had Durante's part. He's tiresome and patrons were not backward in telling me. Keaton good as usual. Durante is OK for bits but absolutely no good for a prominent part. Played Mar. 25.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Paramount

THE BIG BROADCAST: Stuart Erwin, Bing Crosby—Still a good picture. It does almost as well now as when first released. We showed it four days to satisfactory business. Played Apr. 2-3-4-5.—W. H. Brenner, Cozy Theatre, Winchester, Ind. Small town patronage.

FROM HELL TO HEAVEN: Carole Lombard, Jack Oakie—A good picture. Pleased all. Paramount has put out some good shows this season. Played Mar. 29-30.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

HE LEARNED ABOUT WOMEN: Stuart Erwin, Alison Skipworth—Erwin well liked in this community. Merchants put on a final drawing for prizes (not connected in any way with theatre) which increased patronage to best in five months. Played Apr. 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

KING OF THE JUNGLE: Buster Crabbe, Frances Dee—Here's one mighty fine production, but owing to the eternal cycle of so-called jungle pictures, it is hard to get them in on this, and it's not to be classed as a jungle picture, either. Crabbe made a huge hit with the femmes and men as well. However, they should have shown more of his ability as a swimmer. Animal fights and circus fire climax exceptionally well done. Frances Dee as well as balance of cast superb. Try to offset the jungle angle in your advertising, as they are fed up on ugi-ugi's. Played Mar. 26.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

A LADY'S PROFESSION: Alison Skipworth, Ronald Young, Sari Maritza—Very clever. Lots of comedy. Good entertainment. Bordering on the sophisticated class. Played Mar. 28-29.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MADISON SQUARE GARDEN: Thomas Meighan, Marion Nixon, Jack Oakie—Good picture. Played Mar. 25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

NO MAN OF HER OWN: Clark Gable, Carole Lombard—Excellent light entertainment that is sure to please the ladies and there is plenty in it for the men also. Business on this was nothing to brag about.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

SIGN OF THE CROSS: Fredric March, Elissa Landi, Claudett Colbert—A good small town show. Pleased 90 per cent. Don't pass this up. Played Apr. 7-8.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

HUNTING FOR FILMS SHE CAN INDORSE

"Jaysee is right," says Mrs. G. C. Moore of the American theatre at Harlowton, Mont. "Too many exhibitors sit on the sidelines without expressing themselves, either to commend or criticize.

"For years I enjoyed reading exhibitors' 'What the Picture Did for Me'. I considered it one of the most valuable departments of your magazine. I welcome it back and in the future shall add to it occasionally." And she does. Her first reports will appear next week.

"What is the matter with the industry? How well every small exhibitor knows from his point of view," Mrs. Moore writes. "I often play percentage with local organizations. It isn't hard to find a picture for the Legion boys; they enjoy a snappy comedy and don't notice the raw spots, but try to select one for the Woman's Club, one you can recommend to them that they *can recommend! I can't afford to give them the specials. I've played 'Tom Brown of Culver', which was excellent in moral tone. It does seem as if the producers could find some clever comedy-dramas or romances, as they call them now, without putting in something that you wish the censors would eliminate. I have booked the product of ten companies, and I can't find that kind of picture. I'm still reading press sheets and reviews to try to find one."*

WOMAN ACCUSED: Cary Grant, Nancy Carroll—Here's good entertainment. It's different. Boost it a little more than usual. Your patrons won't be disappointed. Played Apr. 6-7.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RKO

CAUGHT PLASTERED: Wheeler and Woolsey—Good comedy and good moral. I think if these birds would get better stories for their pictures they would draw better at the box office. A good many patrons are getting tired of so much nonsense and no story. Played Mar. 19-20. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

THE CONQUERORS: Richard Dix, Ann Harding—An atmospheric picture that has been well produced and in normal times would have made money, but that evidently is a thing of the past. Nothing is getting any money except something like a "State Fair." This season they are few and far between. Just the ordinary run of program pictures that don't mean a thing to the public that is shopping.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THE CONQUERORS: Richard Dix, Ann Harding—A mighty fine production. Dix, Harding, Edna May Oliver and Guy Kibbee are surely good. There were a few remarks that could have been cut out. Running time, 88 minutes. Played March 30-31 and Apr. 1.—Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

HALF NAKED TRUTH: Lee Tracy, Lupe Velez—Again this boy Tracy scores in a fast moving picture of barker at a side show that crashed Broadway. A lot of laughs and plenty to tell your public about. They will go for it strong and tell you about it when they come out. But RKO is not keeping up this average this year. I see by the trade papers that the westerns are losing favor. We have found that to be a fact from two reasons: one, that the farmer trade was the main support of this type of picture and has not now the income to attend many shows, and the other that they have all been cut over the same pattern, not much difference in story and the cast.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

HOLD 'EM JAIL: Wheeler and Woolsey—This is the regular Wheeler-Woolsey hokum, screamingly funny, but I do not judge it their best. Played Dec. 23-24. Running time, 74 minutes.—George W. Luce, Riviera Theatre, Gering, Neb. Small town patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Drew one of the best crowds of the year in spite of a heavy snow storm. Played Mar. 25.—George Lodge, Green Lantern Theatre, Claymont, Del. Small county patronage.

THIRTEEN WOMEN: Irene Dunne—Most audiences will not approve of this picture. Irene Dunne very good in her part. Ricardo Cortez and Myrna Loy also very good but there is no story to the picture. Played Apr. 2-3-4. Running time, 73 minutes. —George W. Luce, Riviera Theatre, Gering, Neb. Small town patronage.

Tower

EXPOSURE: Lila Lee, Walter Byron—Mediocre newspaper yarn of rivalry existing between two local papers, and their struggle for supremacy, with Byron and Lee in the leading roles. Beautiful and attractive Lee is very good in handling some dramatic moments, but hasn't had an opportunity to display her acting talent since her comeback to the screen. Producers up to this time have not found a suitable role for Byron. Poor dialogue, negligent direction emphasizes the story's numerous improbabilities. Poor, unclean photography amateurish in every respect. Played Apr. 6. Running time, 64 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

United Artists

MR. ROBINSON CRUSOE: Douglas Fairbanks—This picture is most entertaining as well as very instructive. It is a relief from all the gangster picutres. Played Mar. 26-27-28. Running time, 72 minutes.—George W. Luce, Riviera Theatre, Gering, Neb. Small town patronage.

Universal

THE FOURTH HORSEMAN: Tom Mix—Banking situation here probably responsible for smaller crowds than usually attend westerns. Mix gave usual satisfactory performance. Played Mar. 18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

HIDDEN GOLD: Tom Mix—A very extraordinary picture of the type. It gets away with quite a lot of good comedy which is acceptable in times like this, and action is good, which keeps your interest. It may be gratifying to Mix to know we have been showing his pictures for 15 years, and he draws just as good today as he did in the silent days. Of course, you cannot get top admission, but who wants big admissions. I am getting along at present prices where they were when I started in the business. Played Mar. 30-31 and Apr. 1.—W. H. Brenner, Cozy Theatre, Winchester, Ind. Small town patronage.

MY PAL THE KING: Tom Mix—Good old Tom Mix. They say westerns are dead, and Tom has joined up with a circus, and Tony has been put on the pasture and we won't get any more of this sort. All of which may be true, but "My Pal the King" grossed just a few dollars less than "Forty-Second Street" and "Sign of the Cross." Stars may come and go, but there will never be another Tom Mix. Showing practically every picture he has ever made, covering a period of seventeen years and each picture making a profit is a pretty good record. So long Tom. Hope you live and prosper. Played Apr. 1. Running time, 60 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

NAGANA: Tala Birell, Melvyn Douglas—A good African picture. Advertise as same. You should get results. Played Apr. 5-6.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

THE OLD DARK HOUSE: Boris Karloff—Good program picture that pleased our patrons. Played Mar. 18.—George Lodge, Green Lantern Theatre, Claymont, Del. Small county patronage.

THE OLD DARK HOUSE: Boris Karloff, Lillian Bond—A good mystery drama that did not draw at this box office. It seems as if the public is fed up on this type of picture, too weird and gruesome in spots. In these trying times the public likes pictures more on the sunny order. Played Mar. 12-13. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

PRIVATE JONES: Lee Tracy, Gloria Stuart—Lots of entertainment in this if you can get them in. Tracy is a "wow." This is truly "the funny side of the war." Played Apr. 2-3.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PRIVATE JONES: Lee Tracy—An ideal picture to tie up with local American Legions. Tracy was at his best and you know what I mean by that. Some did not like the abrupt ending, but it was natural and did not change his character by having a lovey-dovey romance with some jane for the usual clutch at the end. Played March 29.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

THEY JUST HAD TO GET MARRIED: Zasu Pitts, Slim Summerville—Here's a picture that drew

and pleased three nights, which is rare nowadays. Universal doesn't pull the good ones out like most producers and their prices to exhibitors are live and let live, which is more than exhibitors can say about most producers. Played Mar. 14-15-16.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

Warner

FORTY-SECOND STREET: Warner Baxter, Bebe Daniels, George Brent—This picture should do a wonderful business in every theatre. The old jinx rain storm just simply ruined it for me, but it's the best all around piece of entertainment from any company this season. Hope you all have better luck with the weather than I did. Played Mar. 23-24. Running time, 90 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

FORTY-SECOND STREET: Warner Baxter, George Brent, Bebe Daniels, Ruby Keeler—At last Warner's have heeded the pleas of the showmen and given us a musical show, and what a show. Gents, here you have an old fashioned rattlebox. Played during the first days of national banking holiday and rain both days. However, in spite of this did a nice business. The publicity of the special train plus the four song numbers plugged over the air has the show well sold before playdate. Write it in your book that Ruby Keeler is made, and if we may hazard a guess will outshine her famous husband. If we could only have a few more like this we would have no worry about banks. Played Mar. 5-6.—H. R. Hisey, State Theatre, Nashville, Ill. General patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—A splendid picture. Comes up to all expectations. Hats off to Warner Brothers. Played Mar. 27-28.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

LAWYER MAN: William Powell, Joan Blondell—A good program picture. Did good business despite depression. Played Mar. 31-Apr. 1.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

TELEGRAPH TRAIL, THE: John Wayne, Marceline Day—This picture is a story of conquest of the west in 1860 and the struggle of pioneers to establish the first telegraph communications from post to post. Filled to the brim with laughter, high pressure thrills, action combining burning wagons, Indians on the warpath, cavalry, desperate battles, daredevil horsemanship, perilous spills, to give the thrill seeking fans all that is desired. A budding romance between Wayne, as the dashing young scout, and Day, prettier than ever, rendering their finest performance to date. A cavalcade of laughs by Frank McHugh, Warner's leading funster and doctor for the blues, is a panic by himself, but teamed with Otis Harlan, they are an unbeatable combination. Albert J. Smith and others balance the cast. We are now confronted with a problem. Latest reports indicate that westerns are on their way out. True there is a decline in market for westerns, but there is no satisfactory reason for eliminating them completely from releasing schedules of motion picture distribution. Peel Mitchel, production manager of Darmour Studios, attributes the decline to the advent of sound and declared it has a tendency to slow up action and lacks old time punch. Well, Mr. Mitchel should get a reserved seat and see "Telegraph Trail" and be convinced that it does not. Our way of looking at it, a more true to life reproduction results with the aid of sound, that increases excitement and thrills and builds up suspense. No hard feelings, Peel. Some producers are modernizing westerns. If they can do it and still retain all the action ncessary, more power to them. Our hat's off to Leon Schlesinger for this production and credit due to directing capability of Tenny Wright. Not a super special but guaranteed entertainment. Warner's leading the field. Played Apr. 7-8. Running time, 55 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

Short Features

Columbia

COLLEGE GIGOLOS: Sunrise Comedy—Not so hot these Sunrise comedies. Don't go over good here. Running time, 18 minutes.—P. G. Held, Griswold, Iowa. Neighborhood patronage.

A MELON-DRAMA: Clark & McCullough—Good slapstick comedy. Running time, 17 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

SCRAPPY CARTOONS: Very good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

SHAVE IT WITH MUSIC: Very good two reel short. Good music and dancing.—Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

SNOW TIME: Krazy Kat—Very good. So far we haven't had a poor Krazy Kat. They are consistently good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Educational

MICHIGAN: Spirit of the Campus—We like this series very much.—Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

AND JONES SENDS REPORTS REGULARLY

Somebody once had something to say about testing a pudding and concluded that eating it is about the best idea. P. S. Jones of the Star Theatre at North Brookfield, Mass., applies that thought to this department when he says:

"Am taking advantage of your pages "What the Picture Did for Me." This is good. About the best thing in your magazine. I look forward to it. Enclosed find reports."

TORCHY COMEDIES: These comedies are good. Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

Fox

BYWAYS OF FRANCE: Magic Carpet—Not much addition to your program. Just adds footage.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FOX MOVIETONE NEWS No. 44-45 : Fox News are much better than they used to be. More and better news than they used to have.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Master Art Products

RADIO STARS AND ORGANLOGUES: There is a short one reeler that I have seen no comments upon and that are the shorts from the Master Arts Products, Inc., consisting of various radio stars and organlogues. The Mills Bros. have one so far and the well known Radio Mountaineers, Singing Sam, The Street Singer, these are in my opinion the class of the show. Some are in cartoon work. The straight organlogues are not as well liked as the novelties. The best of them certainly fill the bill for a public that wants some sort of musicals instead of the general run of comedies. Many of them are in color. Which adds to their worth.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

MGM

BIRTHDAY BLUES: Dickie Moore—The best two reel comedies on the screen today. Moore always steals the pictures. Running time, 20 minutes.—George W. Luce, Riviera Theatre, Gering, Neb. Small town patronage.

CUBA: FitzPatrick Traveltalk—A good subject of its kind. You will find it OK if your audience like this type of subject. Played Apr. 3-4. G. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

FORGOTTEN BABIES: A good comedy. Pleased young as well as old. Played Apr. 5-6. J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

OVER THE COUNTER: Franklin Pangborn—This is a most beautiful musical revue with pretty girls, snappy songs and lots of wisecracks. All in color. Running time, 18 minutes.—George W. Luce, Riviera Theatre, Gering, Neb. Small town patronage.

OVER THE COUNTER: Colortone Musical Revue No. 661—Excellent. What more can I say. However, it's pretty "hot."—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SCRAM: Laurel and Hardy—This is not as good as the rest of the Laurel-Hardy comedies and none of them are too good. Running time, 18 minutes.—George W. Luce, Riviera Theatre, Gering, Neb. Small town patronage.

SNEAK EASILY: Zazu Pitts, Thelma Todd—Fair. Not as good as most of theirs.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SNOW BIRDS: Pete Smith—This is a very entertaining reel with jokes by Smith. It shows skiing, skating, and all kinds of tricks done in the winter on the snow and ice. Running time, 12 minutes.—George W. Luce, Riviera Theatre, Gering, Neb. Small town patronage.

TAXI FOR TWO: Taxi Boys series—This is a little better than some I have run in this series. Will get by.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THEIR FIRST MISTAKE: Laurel and Hardy—Not their best, but very good. At that it got more laughs than "What! No Beer."—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TWICE TWO: Laurel and Hardy—This comedy was not up to average from this pair. Played Mar. 31.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

WILD PEOPLE: All star—This musical revue is not as good as the first one in this series. If the rest are like this one, lay off them. All color. Running time, 18 minutes.—George W. Luce, Riviera Theatre, Gering, Neb. Small town patronage.

RKO

BUGS AND BOOKS: Fables—Excellent cartoon. Music and singing.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FISH FEATHERS: Edgar Kennedy—A very acceptable comedy. Best of this series we have run.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE GOLF CHUMP: Edgar Kennedy—My patrons enjoyed this slapstick comedy as they enjoy all the Kennedy series of comedies. Running time, 19 min-

USE AIR EXPRESS To Save Costly Delays

◆ Whenever a shipping problem leaves no allowance for slip-ups en route, you can depend on Air Express. This high-speed division of Railway Express Agency makes second-morning delivery between Los Angeles and eastern cities commonplace. Equally fast schedules are maintained over the major air lines connecting 85 important centers. ◆ Supplementing these airways are coordinated fast rail schedules to over 23,000 other Railway Express Agency points. Pick-up and delivery without extra charge in leading towns and duplicate receipts safeguard goods in transit. ◆ A 'phone call to your nearest Railway Express Agent will place the full facilities of this nation-wide organization at your disposal. He is familiar with the recently reduced rates and can show you how to take full advantage of Air Express service in reaching any point in the country.



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AIR EXPRESS

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utes.—George W. Luce, Riviera Theatre, Gering, Neb. Small town patronage.

HIP ZIP HOORAY: Headliner Comedy No. 3.—Good; it got lots of laughs and that's what we want. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MICKEY'S CHARITY: Mickey McGuire—All of Mickey's comedies are good. My patrons enjoy them. Little Billy is a scream. Running time, 19 minutes.—George W. Luce, Riviera Theatre, Gering, Neb. Small town patronage.

PANICKY PUP: Aesops Fables—Excellent addition to any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

United Artists

BABES IN THE WOOD: Silly Symphony.—Very good color short subject.—Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

BUILDING A BUILDING: Mickey Mouse cartoon —Very good.—Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

KING NEPTUNE: Silly Symphony—Didn't like this as well as others.—Boom and DuRand, Lyric Theatre, Ellendale, N. D. Small town patronage.

Universal

THE RADIO TRAIN: Morton Downey—Plenty good on any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Warner Vitaphone

C'EST PARIS: Broadway Brevity—One of the best two reel subjects we have played so far. A small show in itself. Very entertaining. All in color. A credit to any show. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

DANCING AROUND THE WORLD: Pretty good. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

RADIO ROW No. 1: Kate Smith, Boswell Sisters—Good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

THE RED SHADOW: A good two reel subject. Should fit in on any program. Reaction good. Played Mar. 29-30.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

RIDE 'EM BOSKO: Looney Tune cartoon.—Good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

YOU ARE TOO CARELESS WITH YOUR KISSES: Merry Melody cartoon—Very good. The music is good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Serials

RKO

LAST FRONTIER: Creighton Chaney—So far we have played the first five chapters and we find this serial good. It has a lot of action, fighting and horseback riding.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

San Salvador Exhibitor Reports

What the pictures have done for the Meardi-Hermanos circuit at far-away San Salvador, in El Salvador, Central America, is related by Mr. O. Beer, manager, who, from the Teatro Principal, in a previous letter had proposed a separate listing of reports from foreign exhibitors. Following is Mr. Beer's comment on a number of productions:

AMOR AUDAZ: Paramount all-Spanish version of "Slightly Scarlet," starring Adolphe Menjou—Fine picture. Did good business with it.

BRIDE OF THE REGIMENT, THE: First National, with Myrna Loy and Walter Pidgeon—We got an awful panning after that. Just the picture you want your competitors to release.

COMEDIANTE, EL: Paramount all-Spanish talking, with Ernesto Vilches, Barry Norton, Angelita Benitez—Vilches is great, but this picture was a failure, as our patrons don't want to see old fashions.

CAPTIVA RUBIA: Columbia's "The Blonde Captive"—Released this in the same week in which we had shown two other failures. Had a never-ceasing stream of walk-outs, most of them telling their opinion frankly. There is only one way to please with these pictures, to show them to showmen on the screen of their competitors.

CIMARRON: RKO Radio with Richard Dix, Estelle Taylor, Irene Dunne—Didn't show it. Sent it back. No picture for Latin-America (excepting Argentine). For a western picture not enough action. A place growing from nothing to a village is of no interest in countries which have never known such a thing as the westward-ho movement in U. S. A., except perhaps in Europe, where they like pictures which they don't understand.

CARNET AMARILLO, EL: Fox's dubbed version of "Yellow Ticket," with Lionel Barrymore and Elissa Landi.—Fairly good dialogue, but only average business, as they don't like dubbed versions.

CHAMP, THE: MGM, with Wallace Beery and Jackie Cooper—Fine picture but only average business.

DR. JEKYLL and MR. HYDE: Paramount, with Fredric March—Good drawing power. Made considerable business in a dozen shows.

DIXIANA: RKO Radio with Wheeler and Woolsey—Got a lot of complaints on this one. They're tired of always seeing the same stunts.

GRAND HOTEL: MGM with Greta Garbo—Fine picture, but not the right stuff for general patronage in Spanish-America. A good draw the first night, then the nosedive.

HEARTBREAK: Fox, with Charles Farrell and Madge Evans—Fine picture. Pleased everyone.

HOMBRE QUE ASESINO, EL: Paramount all-Spanish talking, with Rosita Moreno, Ricardo Puga and Carlos San Martin—Fine picture. Everything OK, except not enough action to please our patrons.

INDISCREET: United Artists with Gloria Swanson—Didn't release this one. Gloria is no flapper any more, so we sent it back, which cost us some money but didn't hurt business.

LUCES DE BUENOS AIRES: Paramount, all-Spanish talking, with Carlos Cardel, Gloria Guzman and Sofia Bozan—A picture of good drawing power. We exhibit it every month several times and still get good results. In the ABC (Argentina, Brazil, Chile) states (northern Brazil excluded) this picture may be a failure, as it shows Argentina as people in Alaska think it must be, but north of ABC it is a hit.

LA LAY DEL HAREM: Fox all-Spanish talking with Jose Mojica, Maria Alba, Carmen Larrabeiti—One of the best Spanish pictures we ever got. Made good business with it. Will run it again next year.

MOROCCO: Paramount, with Marlene Dietrich—Fine picture. Good business.

MAN OF THE WORLD: Paramount, with William Powell and Carole Lombard—They didn't like it and they expressed their opinion quite frankly.

ONE HOUR WITH YOU: Paramount, with Maurice Chevalier—The best picture we've got from Paramount in the last six months. Pleased 100 per cent.

PLAY BOY OF PARIS: Paramount, with Maurice Chevalier—A good picture but pleased our patrons less than other Chevalier pictures.

PAGLIACCI: Audio-Cinema, with the San Carlo Opera Company—The opera. All-Italian singing. No drawing power. First night average, then the tumble.

PRINCIPE GONDOLERO, EL: Paramount all-Spanish talking, with Roberto Rey and Rosita Moreno —Rey had a good drawing power. They liked the picture, I do not know why.

ROMANCE: MGM with Greta Garbo—No picture for Latin countries. Too many cut-in titles destroy the little bit of interest it could arouse.

SKYLINE: Fox with Thomas Meighan and Maureen O'Sullivan—Both actors have fans at this end. The picture pleased everyone.

SURRENDER: Fox, with Leila Hyams and Ralph Bellamy—Fine picture. Pleased everyone.

SU INTIMO SECRETO: RKO Pathe with Ann Harding—Spanish dubbed version of "Her Private Affair." The worst dubbed version that anyone ever saw in this country and that is something. Why they make such trash instead of sending the English print I cannot understand.

SOMBRAS DE GLORIA: Paramount Spanish all-talking, with Jose Bohr and Mona Rico—Released it first on February 8, 1931, and still exhibit it once a month with good receipts.

SHANGHAI EXPRESS: Paramount with Clive Brook and Marlene Dietrich—Good business the first night, then fell off.

TOM SAWYER: Paramount with Jackie Coogan—Awful dull. Too dull for the kiddies.

VIDAS TRUNCUDAS: Fox Spanish version of "East Lynne," with Conrad Nagel, Ann Harding and Clive Brook—We cannot make any business with dubbed versions.

Improved Projection Carbon Is Offered by Noris Company

Noris Carbon Company has placed on the market a new product following the development of a specially constructed negative in its HI-LO and HI-Intensity carbons. Better light quality is claimed for the new projection carbon. Laboratory and field tests indicated improved amperage, burning hours and image visibility, according to company executives.

SIGNED . . .

Columbia

Richard Cromwell is given new contract. . . . Frank Borzage to direct "Man's Castle." . . . Barry Norton engaged for "Cocktail Hour." . . . "Chic" Sale signs for "Full Speed Ahead." . . . Claude Gillingwater and Edwin Stanley join "Ann Carver's Profession." . . . Gertrude Howard and Buck Moulton signed for "The Fighting Code." . . .

▽

Fox

Harvey Stephens and Henrietta Crosman given contracts. . . . Juliette Compton added to "Berkeley Square." . . . Russell Simpson, Frank Melton, Pat Hartigan, James Burke and Boris Snignoff engaged for "The Power and the Glory." . . . Warner Baxter loaned to Jesse Lasky for an untitled original. . . . Sally Eilers and James Dunn in "Arizona to Broadway," William Tingling to direct. . . . Laura Hope Crewes joins "I Loved You Wednesday," Henry King to direct. . . . Zita Johann and Spencer Tracy in "The American," Hamilton MacFadden to direct. . . .

▽

MGM

Stuart Erwin given new contract; to appear in "Strangers Return." . . . Ted Healy and his company signed for an untitled short subject. . . . Jean Harlow, Clark Gable and Stuart Erwin in "Black Orange Blossoms." . . .

▽

Monogram

Armand Schaeffer signed to direct "Fighting Texans." . . . Bob Steele and Arletta Duncan in "The Gallant Fool," R. N. Bradbury to direct. . . .

▽

Paramount

Mari Colman, player, and Boris Petroff, given contracts. . . . Rita LaRoy and Morgan Wallace added to "Song of Songs." . . . Greta Meyer signed for "Jennie Gerhardt." . . . Edward Nugent and Alberta Vaughn join "College Humor." . . . Noah Beery added to "Sunset Pass." . . . Stuart Walker to direct "The Eagle and the Hawk." . . .

▽

RKO Radio

Joel McCrea, Constance Bennett, Sam Hinds and Pert Kelton in "Bed of Roses." . . . John Marston signed for "Jamboree." . . . Joel McCrea and Dorothy Jordan assigned to "Three Came Unarmed." . . . Harry Gribbon and Joseph Cawthorn in "A Divorce Courtship," George Stevens directing (two reels). . . . Mary Carr, June Brewster, Eddie Borden and Garry Owen join "Flying Circus." . . . Elizabeth Allen borrowed from MGM for "Ad Man." . . . Edgar Kennedy and Frank Darien cast for "Careless." . . .

▽

Universal

Harry Pollard to direct "The Good Red Bricks." . . .

▽

Warner-First National

Frankie Darro signed for "Wild Boys of the Road." . . .

Goldstein Back from London With New Series of Features

Manny Goldstein, formerly of Universal, returned to New York last week from London, where he concluded arrangements whereby he will represent British and Dominions, Ltd., in the United States. Mr. Goldstein brought with him a series of 100 features for immediate release. He will make headquarters at 729 7th Avenue.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BILL JOHNSTON REMEMBERS— AND FORECASTS

HALF a decade ago William A. Johnston, as editor and publisher of Motion Picture News, helped institute the Managers' Round Table Club, which has grown to include thousands of exhibitors in every part of the globe. No wonder that it "seems like old home week," as he terms it in his article as Guest Editor this week. From the days of 1913, when he entered the industry, Mr. Johnston tersely and picturesquely reviews the span of showmanship years and points several invaluable gleanings from that vast experience. And so is added another thought to those being expressed by our Guest Editors, and the "Welcome" sign heads the Department, for expression of showman opinion on this and all other pages of the Club section. To the swelling role of Guest Editors signed for the page we add these names this week: BEN COHEN, South Manchester, Conn.; PETE EGAN, Calgary, Alberta, Canada; E. M. HART, Plainfield, N. J.; JACK O'CONNELL, Toledo, Ohio; JAKE ROSENTHAL, Des Moines, Iowa; ANNA BELL WARD, Lexington, Ky.; DICK WRIGHT, Akron, Ohio; LEO YOUNG, Lynchburg, Va.

I HAVE been invited, as a guest editor, to send a message to the members of the Round Table Club; and the invitation is most welcome.



It seems like old home week.

It is some five years since I helped found the Club in the pages of Motion Picture News. And it is with great gratification that I have seen it grow into many members and many pages of useful and cordial interchange of ideas on the part of the up and coming personalities in the exhibitor body.

Since the Club was founded, much water, violent at times, has gone under the mill of our business. Today the stream seems low and muddy.

But it will clear and rise again. That is certain. The signs are in the skies.

And the miller—the right kind of miller—will be prosperous again.

I entered the picture business in 1913.

Looking back from today, I can see the business building from broad foundations up to a perilous peak—and *now* going back from that unsafe peak to the broad and secure foundations from which it arose.

The good and solid foundations of the business were these: independent exhibitors, independent exchanges, independent producers.

But consolidation went altogether too far. And the forces were not those of economic sanity: they were the human errors of selfishness, greed, vanity, extravagance.

Today we're getting back to earth—to the healthful and broad basis of individual operation, in which a good man can make good.

We lost a lot of good men in the spasm of consolidation. Now they're back—on the job, their shoulders to the wheel. I welcome such old and personal friends as E. V. Richards, W. S. Butterfield, R. B. Wilby, W. C. Quimby, E. J. Sparks, Karl Hoblitzell, A. H. Blank, Harry Arthur, Mike Comerford, Tom Saxe, John Harris, Mike Shea and along with them all that host of competent district and house managers, who have held their own against stiff odds.

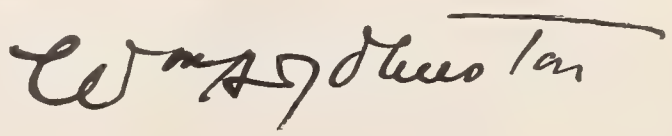
The picture business has nothing whatever to fear except from itself. Television is several years off. Radio today, from a production standpoint, is just as crude in entertainment values as were motion pictures in their early days, when people couldn't forget that they were movies and see in them, as they do today, an expression of life itself.

But in any event, radio and television are not going to keep people home. On the contrary, they will whet the picture theatre appetite—*if* pictures and picture theatres *only* meet that appetite with attractive fare.

Speaking for Hollywood, where I have lived the past few years, I wish that the studios had more exhibitor contact—much more. Production heads ought to work shoulder to shoulder with those seasoned theatre men whose keen contact with the public tells them what stories and personalities the audience is alive to. There ought to be more such theatre men right at the studios.

And speaking for New York, where I have been the past few days, I wish there were something of the old time spirit when ideas popped overnight and the days were full of striving after some new stunt to keep the public intrigued and hold the picture banner to the fore.

Thanks, and good wishes.



DICK KIRSCHBAUM'S LOBBY LAFFS!



We suppose Earl's implication is that the lady in the cartoon is displaying about the same intelligence as the average movie goer.

VARIETY OF STUNTS WON SECOND AWARD FOR DAVID CANTOR

Stunts, cooperative tie-ups, contests, window and lobby displays, novelties and extensive use of special and newspaper advertising, featured the campaign that netted David Cantor, manager of the Aberdeen Theatre, Aberdeen, Wash., second award in the recent "Prosperity" campaign sponsored by the M-G-M exploitation department. A resume of his efforts follows:

Four days prior to playdate one-inch ads were spotted throughout the leading local paper. Copy was changed each day, as per "It's Just Around the Corner"; "Everyone Wants Prosperity"; "It's Here—'Prosperity.'" A classified tie-up was also promoted with cooperation of the local newspaper, in which readers were asked to assemble words in ads representing a complete sentence and participate in a guest ticket offer. Three 2x4 inch ads were secured gratis in connection with this.

The "Prosperity" contest as outlined in the press book was planted with another newspaper which published 10 cuts featuring Marie Dressler in scenes from former successes. Readers were asked to name the title of the pictures and the opposite players from which each scene was taken and share in awards of guest tickets. This stunt created a lot of valuable publicity.

In line with an agreement with one of the newspapers considerable gratis publicity was secured by the promotion of 250 inches of paid space from local merchants who clubbed together for the promotion of a co-op ad. Much of the free space obtained was devoted to "The Life of Marie Dressler," with 2-col. art and a copy of a proclamation made in behalf of "Prosperity" by the Mayor of Aberdeen.

After obtaining the proclamation from the Mayor permission was granted the theatre management to decorate the streets with electrolier standard shields three feet high, each one carrying a caricature head of Dressler and copy, "Prosperity Is Here."

Public announcements included daily broadcasts over a local radio station, embracing an anagram contest in which words were compiled from letters spelling the title; announcements from the local boxing arena ring, featuring "the battle of the century between the two foremost heavy-weight personalities, Marie Dressler and Polly Moran," and another announcement at a local fraternal gathering.

Since "wooden money" was actually in circulation in the Northwest, a quantity of very thin veneer was obtained gratis from a local lumber company cut to the exact size of the wooden currency and carried the copy: "Good for $1,000,000 in Laughs." Each piece was marked for identification in award of guest tickets.

Additional efforts included display of "Prosperity" snipes in empty store windows; display of special six-foot-high head of Dressler at "Prosperity" luncheons; display of locally created telegram from Dressler in Western Union window and additional blown-up copy for lobby; telephone campaign for all subscribers in directory; imprinting of soda fountain and restaurant menus, and use of trailer two weeks in advance.

It is evident that Cantor covered considerable ground when waging the campaign outlined above and here's the Club's congratulations for coming out second best in the M-G-M drive for best results on this picture.

HEAVY CAMPAIGN ON "OLIVER TWIST" AT BROADWAY PLAYHOUSE

Monogram Pictures Corporation, we are told by Mike Simmons, director of publicity, will execute a heavy exploitation campaign in behalf of "Oliver Twist," current feature at the Rivoli, New York City. The campaign will enlist the cooperative efforts of some 400 merchants in the city.

Through the offices of the Kaynee Company, manufacturers of Oliver Twist Suits, 300 shops will feature Rivoli window cards and stills of Dickie Moore. Saks' 34th Street store is sponsoring a free drawing for giveaways of suits and has taken 500-line display ads on the stunt in leading newspapers.

Grosset and Dunlap, publishers, are featuring "Oliver Twist" displays in 37 book shops. Sardi's Restaurant is serving a special "Oliver Twist" menu, with dishes named after various characters in the cast. The American News Co. has arranged for "Oliver Twist" Jig Saw Puzzle displays in various railroad depots in and around New York. Putnam's Book Shop, Fifth Avenue at 45th Street, is featuring a display of the original architectural drawings of the production sets. Each of the displays features the Rivoli credit and date of showing.

JOHN J. O'NEILL

well known showman of upper New York State and a former manager of the Eastman Theatre, Rochester, N. Y., has succeeded Harold Raives as manager of the Publix-Regent, also in Rochester. Raives has been recalled to New York City.

Showman's Calendar

MAY

1st to 7th	National Egg Week May Day—Child Health Day Dewey's Victory in Manila—1898
2nd	Stonewall Jackson Shot—1863
5th	Napoleon's Death—1821
6th	Robert Peary Born—1854 (Discoverer of North Pole)
7th	Lusitania Torpedoed by Germans—1915 Gary Cooper's Birthday
8th to 13th	National Raisin Week (Sponsored by California Raisin Festival Association) Arbor Day (R. I.)
9th	Commander Byrd at North Pole—1926 Richard Barthelmess' Birthday
10th	Confederate Memorial Day
11th	Minnesota Admitted to Union—1858

THESE PARKING TIE-UP IDEAS WILL WIN SPRING AUTO TRADE!

Importance of Catering To Auto Trade Is Now Recognized by All Live-Wire Showmen; Cash In On It Yourself!

INCREASED auto traffic that comes with warm weather makes parking a problem at many theatres.

Parking can prove a vital factor in grosses. If patrons find it difficult to leave their cars safely and conveniently near the theatre, many of them will stay away.

This is no idle theory, pulled out of the ozone. Actual experience of many exhibitors have found it to be true. In Chicago, for instance, several chain houses have actually gone to the expense of constructing huge parking lots nearby.

In most instances, however, this will not be necessary. A tie-up with a parking lot or garage in the vicinity can do the trick.

Tie-ups That Worked

Last year a manager in a Kentucky town successfully sold a garage on parking theatre patrons' cars for nothing during the early spring. The thought behind this arrangement was to get patrons of the theatre in the habit of parking their cars regularly at that garage. Later, the garage charged 25 cents and increased its parking grosses 500 per cent.

In any tie-up of this kind, the garage should be induced to charge theatre patrons half or less the usual price, provided they present a claim check stamped at the box-office.

Where it is impractical to ask patrons to pay for parking, the best plan is to arrange for the theatre to pay a few cents per car. A couple of Colorado chain houses found last year that this idea was worthwhile. They discovered that the average cost for parking 1,000 cars a week was between five and six cents each and that each car brought an average of three patrons. It is probable that many of those 3,000 patrons would have stayed away had it not been for the parking privilege.

Attendant

In most successful parking tie-ups, especially where the lot or garage is not located next to the theatre, it is always stipulated that the garage have a uniformed attendant in front of the theatre to drive patrons' cars away and bring them back.

Where this is not feasible because of traffic congestion, arrange to have the garage run a special auto of its own between the theatre and parking space.

At the very least, some such arrangement as this should be made for rainy days.

Publicity

The parking tie-up ought to be given plenty of publicity so that patrons can understand it fully.

Through pre-arranged interviews with the police or director of public safety, newspaper stories can be obtained along the line of that theatre, through its parking arrangement, in helping to relieve traffic congestion in crowded streets.

The garage or parking lot should put up signs announcing the tie-up and also current theatre attractions. From time to time the garage will find it worth while to run co-operative newspaper ads or distribute heralds.

The theatre might also find it profitable to run a trailer and a panel in its own ads.

If you put this over successfully and have any further ideas of your own, pass them along to us.

Parking can be made a valuable asset to every theatre with facilities to handle or look after patrons' cars. But to get the most out of the idea, you must know what it is all about. Here it is; read it through and then get busy.

Guest Tickets Slant

One theatre was able to make a parking tie-up on better than usual terms by throwing in a few guest tickets per week. Claim checks stamped by the cashier were numbered consecutively. Patrons holding claim checks with lucky numbers were given a guest ticket for the next week.

The advantage of this stunt lay not only in the word of mouth and interest built up, but also in the fact that the person holding the guest ticket would invariably drive in with friends when using the guest ticket.

Stamping Claim Check

Experience of various exhibitors with parking tie-ups has shown that it is important to have claim checks stamped by the theatre's cashier. Otherwise non-patrons will attempt to take advantage of the free parking or reduced rates. The claim check should be produced by the patron when purchasing tickets.

Source of Patronage

Parking tie-ups offer an invaluable chance for theatres to determine the source of their auto patronage. Many houses advertise current attractions in suburban communities without ever knowing just how many patrons this advertising attracts.

In one Chicago house the manager overcame this problem by having his doorman check numbers of license plates of cars driving up to the theatre. By checking back against the numbers of the plates he was able to determine the heaviest source of suburban patronage. Naturally, after that, he knew just where suburban advertising was most effective.

Another manager in the same city made a similar compilation. He found that 13 per cent of the cars came from villages and suburbs outside of Chicago, eight to 25 miles away. He supplemented this check with another from the records of his Lost and Found department, revealing that six and a half per cent of the claims were from people also residing in villages and suburbs outside city limits. This information was illuminating.

Here Are Many Ways of Tackling This Idea and Putting It Over Successfully; Now See What You Can Do With It!

If in your particular community, the car numbers will not reveal this valuable information, it can be obtained by asking patrons to write names and addresses on claim checks. This, by the way, will also help in building a suburban mailing list.

Advantages of Parking

It is worthwhile enumerating advantages to a theatre that provides parking:

1. Experience shows each car brings an average of three patrons. Every time the driver cannot find a place to put his car safely, the theatre loses not one patron, but three.
2. Parking facilities in congested traffic spots draws appreciable suburban trade.
3. Parking privileges build good will both of patrons and city officials by reducing traffic problems in the neighborhood of the theatre.
4. Seen as a service offered patrons, parking privileges increase the institutional merit of the theatre.
5. To be fully entertained, patrons must have peace of mind. A car-owner cannot enjoy the show if he is worried about the safety of his auto.

Selling Arguments

When approaching the garage or parking lot, use these slants to get best possible arrangements for the tie-up:

1. The theatre draws more people to the vicinity than any other business.
2. A theatre tie-up with trailer mention is excellent advertising for the garage.
3. People will get in the habit of using the garage or parking lot tied in, even when not coming to the theatre.
4. The arrangement will increase grosses of the garage not only through parking, but also by sale of gas, oil and auto accessories to the parkers.

AD MAT SERVICE

COMPLETE NEWSPAPER CAMPAIGNS (10 Ads) on all nationally released feature pictures sent from one source.

Also

A MONTHLY GENERAL SERVICE of seasonal and attention-getting borders, ads, miscellaneous slugs, etc.

Centralized Service insures Economy.. and Efficiency. . . New low service charge to meet reduced budgets.

Write to

UNITED THEATRE ADVERTISERS, Inc.
330 WEST 42nd STREET, NEW YORK CITY

BARNES' LIVE-WIRE BALLYHOO PARADE!



CONSIDERABLE of a campaign was waged on "Kid From Spain" by Frank Barnes, manager of the Booth Theatre, Independence, Kas. The following brief account will convey a pretty fair idea of the amount of ground he covered.

One week before opening the cashier, doorman and usherettes wore Spanish uniforms with ribbon across breasts reading, "The Kid From Spain," all promoted without cost to the theatre. One thousand heralds were distributed, 500 sent out on mailing list and the balance house-to-house. Ads and readers were carried in six country newspapers.

Tie-ups included two music stores for the plugging of the three songs featured in the picture; two book stores for the Hemingway bull fighting book, with special displays from the Scribner Publishing Company; taxi company for tire cover ads; drug store for "Eddie Cantor's New Game," with special displays from Parker Bros., Salem, Mass.; four window displays of lingerie worn by chorus in picture, from Modern Merchandising, New York; three restaurants and four drug stores for serving "Kid From Spain" specials, and a special window display from Greydberg, New York, for "Collo Ribbon" worn by leading lady.

Ballyhoos and other advance work included special Columbia records by Cantor for bally one week before opening; use of six-part radio program furnished by exchange by local broadcasting orchestra, with playdate announcements; special atmospheric lobby; Spanish dance on stage three days before opening with announcement on "Mike," all promoted free; street bally of man in Spanish costume and sign on picture; featuring of song hits by band act night before opening, with announcement by band leader.

The accompanying photo shows a scene from the parade staged one day prior to playdate, which was headed by the High School band and followed by cashier, doorman and usherettes in Spanish uniforms. Bringing up the rear a drum corps and a man leading a cow with signs on both sides reading "This Is no Bull—See Eddie Cantor in 'Kid From Spain,'" and another band. The drum corps also paraded in front of the theatre on opening night.

Without a doubt Barnes stepped out and worked up a corking campaign and he was justly rewarded by excellent business as the results of his efforts. Thanks to him for passing along the many good suggestions and we'll hope to set down a lot more information from this hustling showman out in Independence.

Abrahams Doing Good Work

Excellent ad layouts are being turned out by Sanford M. Abrahams, in charge of advertising for Warner theatres in Albany, N. Y., of which work done in connection with "20,000 Years in Sing Sing", was a good example. Taking advantage of the fact that mats of original ads turned out by the home office can be cut apart and used in many various sizes and shapes, Abrahams used this knowledge to excellent ends.

KATE SMITH POSTER MADE LARGEST JIG-SAW, SAYS BRENNER

That the jig-saw puzzle craze would be capitalized upon by many enterprising Club members is evidenced in each day's mails from different sections of the country. Here's one made from a three-sheet by Ray Brenner, manager of the Princess Theatre, Newcastle, Ind., and billed as the world's biggest jig-saw (it was a three-sheet of Kate Smith, in case any brother Round Tabler questions Ray's contention).

There's a gag in this one relates to guest tickets for those who put together sections of the picture, but to show patrons that the proper assembly could be made it was placed on display in the lobby, all pieces in place, for three days before mixing up the approximately 1,000 pieces. Incidentally, the newspaper carried a front-page story on this phase of the stunt.

All one had to do was to ask the doorman for the opportunity to try his or her skill on the puzzle and an envelope containing 10 sections was handed out, with the conditions that if all pieces were correctly assembled the patron was entitled to a guest ticket. As to eliminations, so as to not give out too many guest tickets, we'll leave it to Mr. Average Showman to dope out the solution. The same thing has been done many times in similar stunts and give-aways and doesn't call for any particular ingenuity. The ratio can be varied to suit the situation and most any one, two or three sheet on any picture can be adapted to the occasion. An attractive lobby display, such as used by Brenner to display the intact puzzle, should be easy to fashion and will materially help sell the idea.

As Brenner states, there are no receiverships at the present time in the jig-saw puzzle business; so take a tip from him and cash in on the gag before the public becomes tired of it and turns to a new form of amusement. Thanks to him for his contributions.

ROBB & ROWLEY'S UNIT SHOW TRUCK!



Photo above shows unit show truck used by the Robb and Rowley Circuit of Texas. When this shot was taken the vehicle was out doing its stuff on "Frisco Jenny" and, in addition to advertising copy, carried a large blow-up of a Ruth Chatterton still which attracted a great deal of attention. The announcer's advertising spiel came through a large amplifier atop the truck. Left to right in photo are: H. J. Ochs, manager of the Warner-Dallas branch; C. W. Jones, head booker for R. & R.; Leon Grandjean, publicity director and designer of the truck, and Delaney Sexton, assistant booker for the circuit.

DUKE HICKEY BUSY WITH MANAGERS IN MIDDLE WEST ZONE

Latest word concerning Duke Hickey, Universal exploiteer, discloses that this energetic showman has been working out in the middle West on "Nagana" and "Air Mail."

He and John Joseph, the latter with RKO, put over quite a flash and some special bally on the former picture. On top of the marquee of the State-Lake Theatre, Chicago, they rigged a life-size display after the manner of a sequence in the film showing a man protecting a girl and in the act of heaving a spear at a lion. The background consisted of a hut, forms of other animals and real palms. Again following out a sequence a real girl was tied to a tree underneath the marquee, with crocodile cut-out at her feet. When the weather was bad a cut-out of girl was substituted. The street bally consisted of man dressed in costume of a witch-doctor and girl in "safari" outfit. At times the two stood at either side of the box office and passed out literature.

When working with Manny Shure, manager of the Palace Theatre over in Cincinnati, Ohio, a special lobby and a number of window displays played an important part in the campaign waged on "Air Mail." All kinds of flying equipment, motor parts, propellers, etc., were exhibited in the lobby, while the windows were dressed with large cut-outs, miniature planes, stills and a collection of conceled air mail envelopes.

This is the first peep we've had from the Duke in several weeks and we're glad to know he's up and doing. As his stationery indicates, he is always "en route," so next time the Club reports on his activities it will undoubtedly concern some other distant point on the map.

Concerning "Rasputin"

The following activities have taken place in connection with exploitation on "Rasputin":

In Cleveland, Boston, Pittsburgh and Chicago a serial biography of the three Barrymores has been used to good effect, as well as a special radio drama prepared by the home office staff.

In these same cities libraries have prepared special lists of books dealing with the life of Rasputin; tie-ups made with dealers distributing the American Magazine, which has been running a series on the Barrymore family; Russian orchestras have been featured in lobbies; tie-ups made with transportation concerns for special excursion rates to witness picture; special window displays in prominent stores; identification contests; taxi tire cover tie-ups; advertising via banner trailed by 'plane, and we've already told you about a gag that was pulled in Washington, D. C., whereby a banner was placed across the entrance of the Russian Embassy during the late hours.

For Your Broadcaster!

Universal's exploitation department has prepared a fifteen minute radio script containing dramatic highlights of "Nagana." In this announcement from the home office it is suggested that the exhibitor cooperate with the local radio station in recruiting a home talent cast for the playlet, thus eliminating cost of professional services.

NATIONAL MUSIC WEEK!

(May 7th to 14th)

This annual event offers tremendous possibilities for live-wire showmen who are quick to grasp at every opportunity to capitalize on anything to stimulate interest in the theatre and its box office.

Tie-ups with various musical organizations, choral unions, community singing groups, local orchestra, school orchestra, etc., etc. Give over one night a week to furthering the local interest in music, but avoid anything in the popular field.

Appropriate short sbjects should be booked and advertised. All special stage events used in connection with this special week should also be well publicized. You'll find that it will go great with most of the folks in the town and especially the real music lovers.

SERRAO WAGED FINE CAMPAIGNS ON TWO CURRENT PICTURES

Two effective campaigns, one on "If I Had a Million" and the other on "Private Jones," were recently made by D. Serrao, manager of the Kittanning Theatre Company, Kittanning, Pa.

Work on the former featured an essay contest on what one would do if bequeathed a million dollars. Two passes, one good for thirty days, and two each for the next ten best essays, were awarded among the many who submitted answers not exceeding 100 words.



(Note cut out of Tracy over marquee)

Another stunt tied-up with the local newspaper, which ran a two-column story inviting readers to run through the ads, make a list of costliest items and send same to editor in order to participate in award of guest tickets for picking highest totals. A deep four-column ad plugged the idea.

Still another excellent plug was obtained through promotion of a deep three-column ad for a local bank, which carried the photo of a baby and sold the idea that all parents ought to start a savings account for their child or children. Copy also pointed out what amount one dollar would produce if compounded semi-annually for 20 years and guest tickets were offered to parents of children born that week.

The whereabouts of "Private Jones" was the main gag used to publicize that picture and we have Serrao's word for it that people all over town were stopping each other in stores of local merchants to tap the right man on the shoulder and get a free pair of tickets to the show. Tickets were left in most of the stores for this emergency.

The newspaper backed the gag up with generous publicity. Heralds in the form of a censored letter from "Jones" to his pal were given wide distribution. The accompanying photo will convey a fair idea of the effective lobby display and front that Serrao used. Note the huge cutout head surrounded by lights on upper portion of building.

Now that this Club member has completed his college course and is devoting full time to theatre duties we believe his fellow Round Tablers will be kept more regularly posted on his show-selling activities; at least, we have his word for this and will look forward to his next contribution.

OTTO MEISTER STILL GOING STRONG WITH SPECTACULAR FRONTS

With a reputation for never resorting to half-way measures when decorating the front of his theatre to advertise an attraction. Otto Meister, impresario of the Whitehouse Theatre, Milwaukee, built a large prison cage across the front on the occasion of playing "Penal Code." Two dummies dressed in convict uniforms were placed inside. Stone effect painted on compoboard placed in the several large panels of the front added more atmosphere.

We've shown you photos of Meister's house before so it will scarcely be news to let his fellow showmen know he built another spectacular front. They say Otto has a storeroom with almost as many props as in Cain's famous warehouse in New York City, and he drags them out as the occasion warrants.

BIRTHDAY GREETINGS TO THESE MEMBERS!

W. H. Akin
James Anderson
Jack E. Alger
J. Noble Arnold
Jack E. Austin
Henry Bettendorf
Merle R. Blair
Ben Bloomfield
R. Borst
Walter B. Carroll
T. C. Clement
Loren S. Cooper
William E. Cooper
L. J. Dandeneau
Charles D. Denny
S. A. Gilman
Harry Greenman
Archie B. Holt
Victor E. Hudson
J. T. Hughes
Al Jacobs
Jack Johannson
J. J. Kalix
Gene Kearney
S. B. Lewis
Lou Lippmann
Lou Lautman
Leslie C. McEachern
J. E. McKinstry
J. P. Martin
J. S. MacNeill
Clarence F. Millett
Alberto Monroy
B. J. Ostrow
Leon Pickle
James G. Polak
O. B. Prickett
Frank Schellinger
Roger Scherer
Milton Schosberg
E. E. Seibel
H. B. Schuessler
George G. Seymour
Frank Shaffer
Max Silverwatch
Benjamin J. Smart
Martin G. Smith
Lou Stern
Robert W. Sullivan
Hazel Van Allen
Jack Van Borssum
J. H. Voerster
A. J. Wagner
Ben Weschner

personalities

HARRY POTTER
has been transferred from the B&K Granada (closed) to management of the State, Oak Park, Chicago, succeeding A. C. Binnenfield, who is now at the Essaness-Vogue.

SOL BRAGIN
formerly B&K booker of shorts for Famous-Canadian, is now at the helm of McVickers-Loop, Chicago.

MILTON LEVY
until recently with the B&K publicity force in Chicago, is now in charge of the Commercial Theatre, same city.

AL LEONRAD
has been transferred from the assistant manager's post at the Marbro Theatre, Chicago, to a similar job at the Berwyn, Berwyn, Ill.

DAVE BALABAN
of the B&K outfit, is again on the job after several weeks' illness.

HARRY ASHER
is managing the B&K Regal, de luxe colored house on Chicago's South Side.

SAM M. REICHBLUM
operator of theatres in Ohio, West Virginia and Pennsylvania, recently acquired the Menlo Theatre, Charleroi, Pa.

TED STANFORD
has been named manager of the Warner-Egyptian Theatre, Milwaukee, succeeding Louis Lutz, who recently replaced Bubby Somers at Appleton, Wis.

WILLIAM MILLER
is in charge of the reopened Metropolitan Theatre, Cincinnati, Ohio.

BURTON LONDON
circuit operator, has reopened the Lincoln Square Theatre, Detroit.

CARL HELLMAN
and Joe Gresser recently contributed $400 to the Bandit's Relief Fund as the result of a hold-up.

JOSEPH HERMAN
until recently in charge of the Glenwood Theatre, Brooklyn, N. Y., has been transferred to the Embassy, same city. John Ward, former assistant manager and treasurer of the Glenwood, went with Herman.

BOB GARY
former manager of the Strand and Garden Theatres, Des Moines, has been transferred to the Paramount, Des Moines, taking Bill Mick's place. Art Farrell has been named assistant.

DON ALLEN
has been appointed manager of the Strand, Des Moines, with Kermit Carr as assistant.

ROCKY NEWTON
is the new city manager of Publix houses in Cedar Rapids, Iowa. Ted Emeson will have charge of the State Theatre here.

DON THORNBURG
owner-manager of the Family Theatre, Marshalltown, Iowa, has also taken lease on the Strand, formerly controlled by Publix, and will put the house on a first-run policy.

RUFUS BLAIR
has joined Joe Leo as publicity man for the Fox Theatre, San Francisco.

HERBERT GROVE
was recently appointed by Charles G. Branham, division manager, city manager for Publix in the cities of Davenport, Rock Island and Moline. George Bickford will manage the Fort Theatre, Rock Island; John Black, the Garden, Davenport; Emmett Lockhart, the Le Claire, Moline, and John McKay, the Spencer, Rock Island.

J. C. STAPEL
vice-president of the MPTO of Missouri-Kansas, has installed RCA equipment at his Paramount Theatre, Rockport, Mo.

EVERT PENNINGTON
manager of the Cozy, independent theatre, Topeka, Kan., has inaugurated a new policy of first-run pictures first four days of the week and second-run the latter half. Admission remains at 15 cents for adults and a nickel for the kiddies. Business is good with the new policy and low prices, it is said.

JOE NELSON
has reopened the Liberty at Webb City, Okla., with new sound equipment.

R. A. GILL
has opened his new theatre at Nacogdoches, Tex. The house is modern in every respect and equipped with the latest in modern sound apparatus.

G. E. CHRISTIANSON
has taken over the operation of the Ritz at DeSmet, N. D., which was formerly operated by J. Eidelstein.

M. B. HAWLEY
has purchased the Cozy at Hope, N. D., from Ferguson and Thompson.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

CHARLES ROTH
former manager of Warner's New Theatre, Staunton, Va., is now at the helm of the Virginia Theatre, Harrisburg, Va.

VERNON WOOTEN
assistant manager for Athen Theatres in Deland, Fla., opened up the house a short time ago and discovered that yeggs had decamped with two days' receipts.

JOHN GOMES
who has had wide experience in management of neighborhood houses, recently took over the De Luxe, San Francisco.

ESMUND PARKER
vice-president of the Consolidated Amusement Company, Honolulu, T. H., has returned home, following a business trip to San Francisco.

BOB HAZEL
long recognized for his fine work as manager of the Tulare Theatre, Tulare, Calif., and recently engaged in publicity work at San Francisco, has taken over the Premier Theatre, Santa Clara.

A. CHARLES HAYMAN
operator of the Lafayette Theatre, Buffalo, N. Y., has taken back the Strand and Cataract in Niagara Falls, formerly operated by Fox-Skouras. The Strand will feature vaudeville and pictures and the Cataract will adhere to a straight picture policy.

C. T. PERRIN
formerly with Publix in Greeley, Colo., has replaced Paul Hendry at the helm of the Paramount Theatre, Provo, Utah. Hendry has been assigned assistant to Jack Marpole at the Paramount, Salt Lake City.

JOHN L. FRANCONI
who has been operating the Grand and Lyric Theatres, Ennis, Texas, for the past two years, has announced that the houses are being turned back to former owner, John M. Sayeg.

B. P. McCORMICK
has leased the Jones Theatre, Canon City, Colo., from Fox Theatres.

E. J. SHULTE
owner-operator of three theatres in Caspar, Wyoming, was recently elected president of the Caspar Chamber of Commerce.

FRAN MILES
has reopened the Gem Theatre, Montpelier, Idaho, a house formerly operated by W. Stephens and dark for some time.

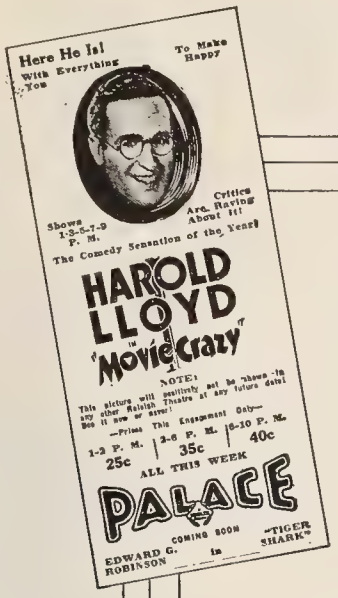
PHIL CHAKERES
head of the Chakeres-Warner chain of theatres, with headquarters at Springfield, Ohio, is personally looking after the Regent, a Springfield unit.

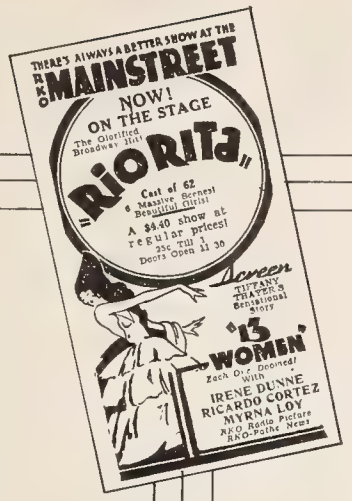
DON CONLEY
and Harry Sterans, former film salesmen, have reopened the Alhambra Theatre, Thermopolis, Wyo.

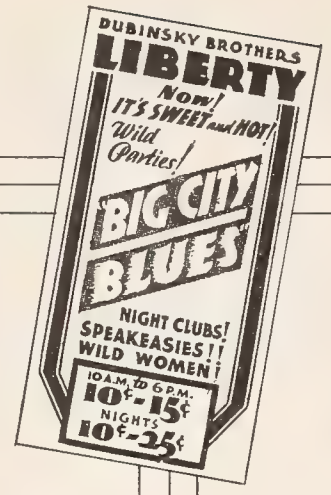
IRV' WATERSTREET
formerly divisional advertising manager for Publix in Omaha territory, has been assigned management of the Victory Theatre, Salt Lake City.

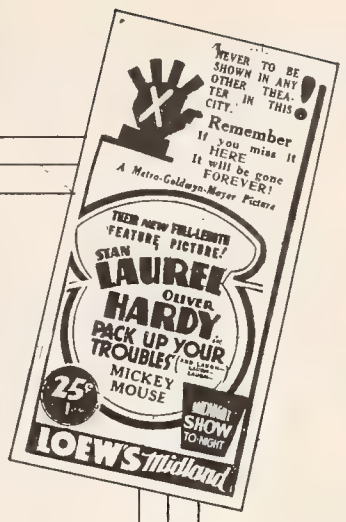
MARK SILVER
recently associated with Wilmer & Vincent interests in Pennsylvania, is now managing the Rex Thatre, East Rutherford, N. J.

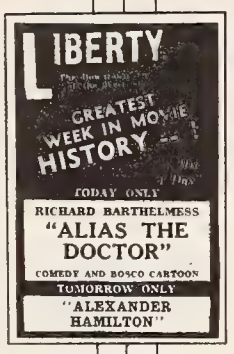
SMALL SPACE ADS MUST OF NECESSITY OCCUPY THE ATTENTION OF ALL SHOWMEN WHO HAVE TO MEET ABREVIATED BUDGETS OR BATTLE WITH HIGH SPACE-RATES. HERE IS A COLLECTION SELECTED AT RANDOM FROM LOCATIONS ALL OVER THE COUNTRY NOT BECAUSE THEY ARE PARTICULARLY OUTSTANDING BUT BECAUSE THEY ARE TYPICAL OF THE SMALL ADS BEING USED BY THOUSANDS OF THEATRES IN ALL SORTS OF SITUATIONS. LOOK THEM OVER AND GET AN IDEA OR TWO.

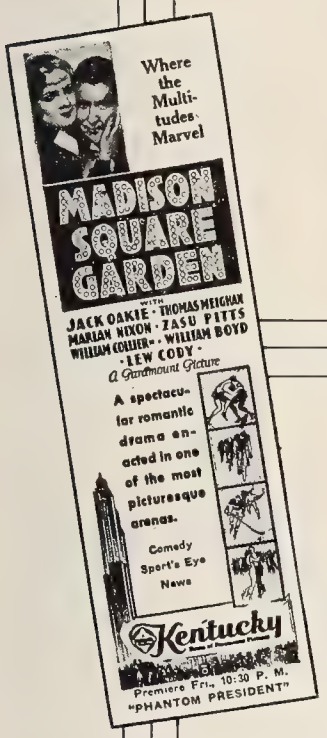




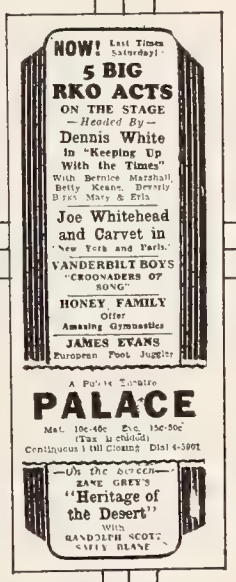


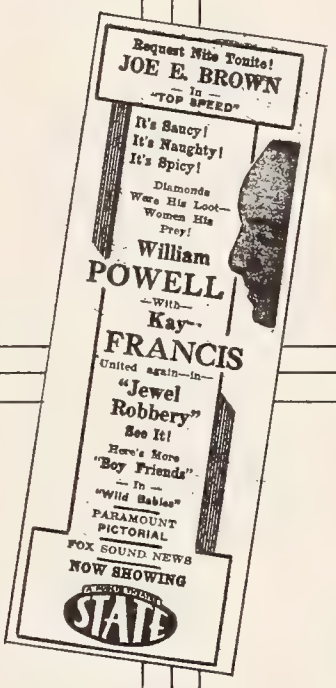






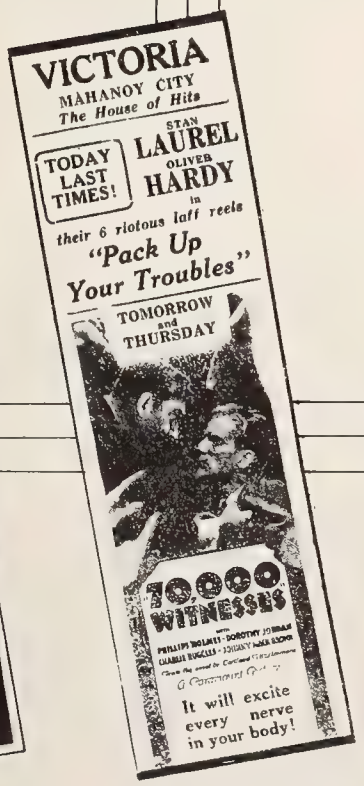


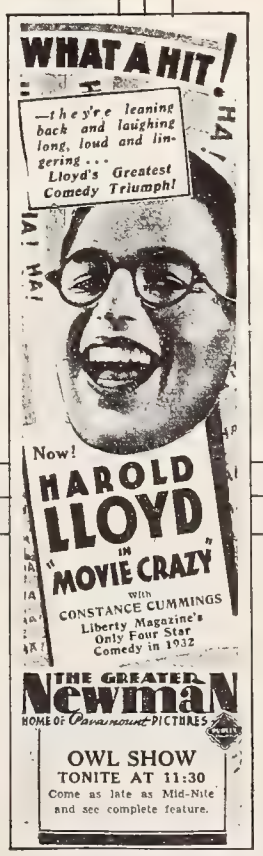
















THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finshed or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15,'33	64	Mar. 18,'33
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marian Shilling	Oct. 1	77	Sept. 17
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15,'33	70	Mar. 25,'33

Coming Feature Attractions

Anna Karenina				
Beyond the Law				
Boots of Destiny	Hoot Gibson		67	
Cheaters				
Davy Jones' Locker				
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1,'33		
Midnight Alarm				
Nesters, The	Monte Blue			
Open for Inspection				
Pullman Car				
Red Kisses				
Scarlet Virgin, The				
Silk Trimmed				
Slightly Used				
Sphinx, The				
Three Castles				
Valley of Adventure, The	Monte Blue			
Without Children				

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten	June Clyde-Lee Kohlmar	Feb. 15,'33	65	
King Murder, The	Conway Tearle	Sept. 15	64	
Love Is Like That	Rochelle Hudson-John Warburton	Mar. 15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec. 15	65	
Slightly Married	Evalyn Knapp-Walter Byron	Oct. 15	65	Dec. 3
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan. 15,'33	65	
Thrill of Youth	June Clyde-Allan Vincent	Aug. 15	62	Sept. 10
Women Won't Tell	Sarah Padden-Gloria Shea	Nov. 15	67	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Below the Sea	Ralph Bellamy-Fay Wray	Apr. 25,'33		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10,'33		
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18	71	
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
Mussolini Speaks		Mar. 10,'33	76	Mar. 18,'33
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar. 4,'33	67	Apr. 15,'33
Silent Man	Tim McCoy-Florence Britton	Mar. 3,'33	68	
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres	Feb. 24,'33	70	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4,'33		
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33	68	Apr. 1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30	69	
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Treason	Buck Jones-Shirley Grey	Feb. 10,'33	61½	
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
Washington Merry-Go-Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
When Strangers Marry	Jack Holt-Lilian Bond	Mar. 20,'33	68	
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14,'33		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Ann Carver's Profession	Fay Wray-Gene Raymond			
Biddy	Richard Cromwell			
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott			
Fighting Code, The	Buck Jones-Diane Sinclair			
Fighting Ranger, The	Buck Jones-Dorothy Revier			
King of the Wild Horses	Wm. Janney-Dorothy Appleby			
Night of Terror	Bela Lugosi-Sally Blane			
Open Road, The	Buck Jones-Cecilia Parker			
Rusty Rides Alone	Tim McCoy-Barbara Weeks			
Thrill Hunter, The	Buck Jones-Dorothy Revier			
Unknown Valley	Buck Jones-Cecilia Parker	May 5,'33		
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray			
Wrecker, The	Jack Holt			

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Harolde	Apr. 1,'33		
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15,'33		
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Mar. 1,'33	60	Mar. 11,'33

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	91	Jan. 28,'33
Condemned to Death	Arthur Wontner	Oct. 10	78½	July 23
Goona Goona		Nov. 28	66	Aug. 27
Ringer, The	Franklyn Dyall	Oct. 30	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Cabin the Cotton	Richard Barthelmess	Oct. 15	76	Sept. 10
Central Airport	Richard Barthelmess	Apr. 15,'33	75	Apr. 1,'33
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Elmer the Great	Joe E. Brown	Apr. 22,'33	74	Apr. 1,'33
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Mind Reader, The	Warren William	Apr. 1,'33	68	Feb. 25,'33
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29	64	Oct. 1
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Breadline	Richard Barthelmess-Loretta Young			
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas			
Goodbye Again	W. William-Joan Blondell			
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13,'33		
Little Giant, The	Edward G. Robinson	May 20,'33	74	Apr. 15,'33
She Had to Say Yes	Loretta Young-Lyle Talbot			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17,'33	69	Mar. 25,'33
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31,'33	65	Apr. 15,'33
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb. 24,'33	59	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15,'33	110	Jan. 14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb. 3,'33	73	Feb. 4,'33
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 22,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle with Care	James Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hello, Sister	James Dunn-Boots Mallory	Apr. 14,'33		
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33	70	
Infernal Machine	Genevieve Tobin-Chester Morris	Feb. 10,'33	65	Apr. 15,'33
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24,'33	72	Apr. 1,'33
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 1,'33	64	Apr. 1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33	78	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	Feb. 10,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21,'33		
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Adorable	Janet Gaynor-Henry Garat	May 12,'33		
Five Cents a Glass	Marian Nixon-"Buddy" Rogers	May 19,'33		
Hold Me Tight	James Dunn-Sally Eilers	May 26,'33		
I Loved You Wednesday	Warner Baxter-Elissa Landi	June 9,'33		
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2,'33		
Man-Eater	Marion Burns-Kane Richmond			
My Lips Betray	Lilian Harvey-John Boles			
Pilgrimage	Marian Nixon-Norman Foster			
Power and the Glory, The	Colleen Moore-Spencer Tracy			
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May 5,'33		
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28,'33		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr. - Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Maria Alba-Walter Byron	Apr. 17,'33		
Kiss of Araby	Ruth Hall-Grant Withers	Nov. 21	65	
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Black Cat, The				
Bulldog Edition				
Deadwod Pass	Tom Tyler			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Sudan				
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy			
Green Paradise				
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sisters of the Follies				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1 ..72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept.	15 ..53	
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15,'33	
Hearts of Humanity	Jean Hersholt-Jackie Searle	Sept.	1 ..70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov.	30 ..62	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct.	1 ..61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept.	15 ..70	Sept. 24
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Apr.	15,'33	
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	15 ..70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan.	21,'33 ..67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb.	6,'33 ..62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.	1,'33 ..80	

Coming Feature Attractions

Buried Alive		June	1,'33	
Curtain at Eight		May	1,'33	
Trouble Buster	Jack Hoxie-Lane Chandler	May	15,'33	
Woman in the Chair, The		May	15,'33	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1,'33	
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1 ..67	
Heart Punch	Marion Shilling-L. Hughes	Oct.	15 ..64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct.	1 ..67	Oct. 29
Her Resale Value	June Clyde-George Lewis	Apr.	15,'33	
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33	
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1	
Midnight Warning	William Boyd-Claudia Dell	Nov.	15	
No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15 ..65	Sept. 17
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.	'33	
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33 ..75	Feb. 18,'33
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33 ..Feb.	18, 33
Faithless	T. Bankhead-R. Montgomery	Oct.	15 ..74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec.	16 ..75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33 ..66	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9 ..75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33 ..87	Apr. 8,'33
Kongo	Walter Huston-Lupe Velez	Oct.	1 ..86	Nov. 26
Mask of Fu Manchu, The	Boris Karloff	Nov.	5 ..67	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17,'33 ..72	Mar. 18,'33
Outsider, The	Harold Huth-Joan Barry	Jan.	28,'33 ..90	May 2,'31
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	8 ..76	Sept. 24
Prosperity	Dressler-Moran	Nov.	18 ..76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33 ..127	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33 ..78	Jan. 21,'33
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	23 ..79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clarke Gable	Dec.	30 ..112	Sept. 3
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33 ..115	
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33 ..78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33 ..78	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33 ..101	Mar. 25,'33

Coming Feature Attractions

Accidents Wanted	Lee Tracy-Madge Evans	June	2,'33	
Barbarian, The	Ramon Novarro-Myrna Loy	May	12,'33 ..74	Apr. 15,'33
Bombshell	Jean Harlow			
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd		..90	Apr. 8,'33
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-Jean Harlow-Madge Evans-Karen Morley-Franchot Tone-Lee Tracy-Jean Hersholt			
Eskimo				
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans		..78	Apr. 15,'33
Lady of the Night	Loretta Young-Franchot Tone			
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28,'33 ..83	Apr. 1,'33
(Reviewed under the title "The New Deal")				
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33 ..68	Apr. 8,'33
Night Flight	H. Hayes-J. Barrymore-L. Barrymore-C. Gable			
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26,'33	
Reunion in Vienna	John Barrymore-Diana Wynyard-Otto Kruger	May	5,'33	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery	June	9,'33	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	Apr.	1,'33	
Breed of the Border	Bob Steele	Mar.	1,'33	
Crashin' Broadway	Rex Bell	Dec.	30	
Diamond Trail, The	Rex Bell	Dec.	30	
Fighting Champ	Bob Steele	Dec.	15	
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15 .. 7 reels	
Hidden Valley	Bob Steele	Oct.	10 .. 6 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33 ..63	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1	
Man from Arizona, The	Rex Bell	Oct.	1 .. 6 reels	
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb.	28,'33 ..80	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33 ..68	Apr 8,'33
Self-Defense	Pauline Frederick	Dec.	15 ..68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov.	20 .. 7 reels	
West of Singapore	Betty Compson	Jan.	31,'33 ..68	Apr. 15,'33
Young Blood	Bob Steele	Nov.	5	

Coming Feature Attractions

Casey Jones	All Star	Apr.	30,'33	
Fighting Texans, The	Rex Bell	Apr.	30,'33	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33	
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct.	28 ..80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan.	6,'33 ..78	Dec. 31
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24,'33 ..75	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9 ..70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	11 ..65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6,'33 ..78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24,'33 ..70	Feb. 18,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4	
Hello, Everybody	Kate Smith	Feb.	17,'33 ..70	Jan. 14,'33
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28 ..73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft - Richard Bennett - Mary Robson	Nov.	..95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Leila Hyams	Dec.	..70	Dec. 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33 ..74	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33 ..72	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33 ..70	Jan. 28,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30 ..88	Dec. 31
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	7 ..74	Oct. 8
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33 ..55	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33	
Night After Night	Geo. Raft-C. Cummings	Oct.	14 ..70	Oct. 8
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	..76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct.	7 ..78	Sept. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33 ..75	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33 ..66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33 ..123	Dec. 10
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33 ..70	Mar. 4,'33
Terror Aboard	Neil Hamilton - Chas. Ruggles - Verree Teasdale	Apr.	14,'33 ..65½	
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13,'33 ..76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21 ..73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2 ..74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33	
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17,'33 ..73	Feb. 4,'33

Coming Feature Attractions

College Humor	Bing Crosby-Jack Oakie			
Cracked Ice	Four Marx Bros.			
Dead on Arrival	James Dunn-Gloria Stuart	May	26,'33	
Disgraced	Claudette Colbert-Wm. Harrigan			
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19,'33	
Her Bodyguard	Wynne Gibson-Edmund Lowe			
I Love That Man	Nancy Carroll-Edmund Lowe	May	5,'33	
International House	Peggy Hopkins Joyce			
Jennie Gerhardt	Sylvia Sidney-Donald Cook			
Song of Songs	Mariene Dietrich-Brian Aherne			
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28,'33	
Story of Temple Drake, The	Mirian Hopkins-Jack LaRue	Apr.	28,'33	
Sunset Pass	Randolph Scott-Tom Keene	May	19,'33	
Supernatural	C. Lombard - Randolph Scott - V. Osborne	May	12,'33	

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Limping Man, The	Franklin Dyall	Aug.	1 ..55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept.	1 ..69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept.	15 ..70	Mar. 4,'33
Woman Decides, The	Adrianne Allen-Owen Nares	Aug.	15 ..68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	23 ..78	Dec. 10
Cheyenne Kid	Tom Keene	Jan.	20,'33 ..54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31,'33 ..72	Mar. 18,'33
Conquerors, The	Ann Harding-Richard Dix	Nov.	18 ..80	Nov. 19
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27,'33 ..68	
Great Jasper, The	Richard Dix	Mar.	3,'33 ..76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec.	16 ..77	Jan. 7,'33
King Kong	Fay Wray-Bruce Cabot	Apr.	7,'33 ..100	Feb. 25,'33
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov.	4 ..70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3,'33 ..60	Dec. 31
Man Hunt	Junior Durkin - Mrs. Wallace Reid	Mar.	24,'33 ..68	Feb. 4,'33
(Reviewed under the title "A Successful Bunder")				
Men Are Such Fools	Lee Carrillo-V. Osborne	Nov.	18 ..66	
Men of America	Bill Boyd	Dec.	9 ..75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13,'33 ..52	Oct. 1
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6,'33 ..58	Jan. 21,'33
Our Betters	Constance Bennett	Mar.	17,'33 ..72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan.	20,'33 ..62	
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec.	30 ..75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct.	14 ..77	Oct. 22
Renegades of the West	Tom Keene	Nov.	25 ..55	
Rockabye	Constance Bennett-Joel McCrae	Nov.	25 ..75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10,'33 ..68	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar.	10,'33 ..57	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec.	2 ..58	Dec. 17
Sport Parade, The	Joel McCrae-Marian Marsh	Nov.	11 ..65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct.	7 ..74	Aug. 27
Sweepings	Lionel Barrymore	Apr.	14,'33 ..80	Mar. 18,'33
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German version)	Oct.	21 ..82	Apr. 9
Topaze	John Barrymore-Myrna Loy	Feb.	24,'33 ..78	Feb. 11,'33

Coming Feature Attractions

Bed of Roses	Constance Bennett			
Black Ace, The	Chester Morris-Vivienne Osborne			
Careless	Ginger Rogers-Norman Foster			
Cross Fire	Tom Keene-Betty Furness	June	30,'33 ..55	Apr. 8,'33
Diplomaniacs	Bert Wheeler-Robt. Woolsey		..63	Apr. 15,'33
Emergency Call	Bill Boyd-Betty Furness			
Flying Circus	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden			
India Speaks	Richard Halliburten			
Jamboree	Robt. Armstrong-Helen Mack			
Maiden Cruise	Phil Harris-Helen Mack			
Morning Glory, The	K. Hepburn-D. Fairbanks, Jr.			
Rafter Romance	Joel McCrea-Dorothy Jordan			
Silver Cord, The	Irene Dunne-Joel McCrea			
Son of the Border	Tom Keene-Julie Hayden	May	5,'33 ..55	

(THE RELEASE CHART--CONT'D)

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. 5,'33	71	Jan. 21,'33
Bal, Le	Andre Lefaur	Protex		80	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Huma	Principal	Oct. 15	74	Nov. 5
Charlotte Lowenskold	Birgit Sergellius-Eric Barclay	Scandinavian			
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1,'33		
Daring Daughters	Marian Marsh - Joan Marsh	Capital	Feb. '33	60	Apr. 15,'33
Devil's Playground, The		Principal	Jan. 1,'33	54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten Men		Jewel Productions	Feb. '33		
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14,'33	67	
Hotel Variety	Hal Skelly - Olive Borden	Screencraft		68	
House of Death	N. P. Chmelloff	Amkino	Aug. 12	76	Aug. 27
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigolo		Principal	Feb. 15,'33	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Picts	Mar. 9,'33		
Love and Passion		Yugoslavian Picts			
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	Feb. 25,'33
Out of Singapore	Noah Beery	Goldsmith Picts		61	Sept. 24
Potemkin		Kinematrade	Mar. 31,'33	54	Apr. 15,'33
Piri Knows All	Margit Dayka	Arkay Film			
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 15	72	Oct. 29
Reform Girl	Dorothy Peterson - Skeets Gallagher	Capital	Mar. '33	70	
Shadow Laughs, The	Hal Skelly-Rose Hobart	Invincible		67	
Shame	Vladimir Gardin	Amkino	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Socko		Hoffberg		30	
Soviets on Parade		Kinematrade	Mar. 31,'31	60	
Sucker Money	Mischa Auer	Hollywood	Apr. 5,'33	70	Apr. 15,'33
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Wives Beware!	Adolphe Menjou	Recent Picts			
Woman in Chains	Owen Nares	Invincible		69	Aug. 13

(Reviewed under title "The Impassive Footman" — Assoc. Radio British)

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	Feb. 18,'33
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Rain	Joan Crawford	Oct. 22	85	Sept. 17
Perfect Understanding	Gloria Swanson	Mar. 11,'33	84	Mar. 4,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90	Feb. 18,'33

Coming Feature Attractions

I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence				
Joe Palooka	Jimmy Durante-Stuart Erwin				
Masquerader, The	Ronald Colman-Elissa Landi			75	Feb. 25,'33
Yes, Mr. Brown	Jack Buchanan				Mar. 18,'33

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 13	78	Sept. 24
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23,'33	78	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23,'33	69	
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16,'33	67	Jan. 28,'33
Fighting President, The		Apr. 14,'33	50	Apr. 15,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Hidden Gold	Tom Mix	Nov. 3	56	
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Lucky Dog	Charles "Chic" Sale	Apr. 20,'33		
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Old Dark House, The	Boris Karloff-L. Bend	Oct. 20	74	July 16
Out All Night	Summerville-Pitts	Apr. 13,'33	72	Mar. 11,'33
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33	89	Apr. 1,'33
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Rustler's Roundup	Tom Mix—Diane Sinclair	Mar. 16,'33		
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33

Coming Feature Attractions

Black Pearl	Tala Birell				
King of the Arena	Ken Maynard				
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4,'33		67	Mar. 11,'33
Rebel, The	Vilma Banky-Luis Trenker				
S. O. S. Iceberg	Rod La Roque-Gibson Gowland				
When the Time Comes	Spencer Tracy				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	Apr. 22,'33	74	Apr. 1,'33
Big Stampede, The	John Wayne	Oct. 8	54	Feb. 11,'33
Ex-Lady	Bette Davis	Apr. 8,'33	62	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11,'33	89	Mar. 18,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33	69	Apr. 8,'33
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17	58	
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33	69	Apr. 8,'33
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	72	Dec. 31
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Telegraph Trail, The	John Wayne	Mar. 18,'33	55	
Untamed Africa		Apr. 8,'33		
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33

Coming Feature Attractions

Gold Diggers of Broadway	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell				
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young			70	
Man from Monterey, The	John Wayne-Ruth Hall				
Mary Stevens, M.D.	Kay Francis				
Mayor of Hell, The	James Cagney				
Narrow Corner, The	Douglas Fairbanks, Jr.				
Picture Snatcher	James Cagney		May 6,'33	75	Apr. 1,'33
Private Detective 62	William Powell				
Silk Express	Neil Hamilton-Sheila Terry				
Somewhere in Sonora	John Wayne				
Voltaire	George Arliss-Dorothy Kenyon				
Working Man, The	George Arliss-Bette Davis		May 6,'33	73	Apr. 8,'33

(Reviewed under the title "The Adopted Father")

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Constant Woman, The	Conrad Nagel-Leila Hyams	Mar. 18,'33	75	Mar. 3,'33
(Reviewed under the title "Auction in Souls")				
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Lone Avenger, The	Ken Maynard	Apr. 9,'33	61	
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	62	
Racetrack	Leo Carrillo	Feb. 25,'33	78	Mar. 11,'33
Study in Scarlet, A	Reginald Owen-June Clyde	Apr. 2,'33		
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov. 20	80	Nov. 19

Coming Feature Attractions

Tarnished Youth	Jetta Goudal-Gilbert Roland				

GERMAN

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4,'33	70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	93	Feb. 18,'33
Comradeship		Assoc. Cinema	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb. 15,'33	91	Feb. 25,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb. 25,'33	80	Mar. 18,'33
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10,'33	82	Mar. 25,'33
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
M	Peter Lorre	Foremco	Mar. 31,'33	96	Apr. 8,'33
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
1914		Capital	Sept. 3	73	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24,'33	66	Apr. 15,'33
Spell of Tatra, The		Protex	Feb. 17,'33	65	Feb. 25,'33
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28,'33	78	Apr. 15,'33
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8,'33		
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71	
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Good Companions, The	Jessie Matthews	Gaumont-British		96	
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'l		71	Sept. 17
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love in Morocco	Rex Ingram	Gaumont-British	Mar. 18,'33	67	Oct. 15
(Reviewed under the title "Baroud")					
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	
Man They Couldn't Arrest, The	Hugh Wakefield - Renee Clama	Gaumont-British	Mar. 11,'33	70	Mar. 25,'33
Marry Me	Renate Mueller-Geo. Robey	Gaumont-British		85	
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15,'33
Private Wives	Claude Allister-Betty Astell	British Lion			
Sally Bishop	Harold Huth - Joan Barry	British Lion		82	Dec. 10
Thark	Tom Walls - Ralph Lynn	British and Dominions		77	Aug. 27
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Broadway Malady			
Bunnies and Bonnets	Mar. 29,'33		
Crystal Gazabo	Nov. 7	1 reel	
Lighthouse Keeping	Aug. 15	1 reel	
Medicine Show	Feb. 7,'33	1 reel	
Minstrel Show, The	Nov. 21	1 reel	
Prosperity Blues	Oct. 8		
Seeing Stars	Sept. 12	8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells	Jan. 10,'33		
Wooden Shoes	Feb. 25,'33	1 reel	
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept. 8	2 reels	
Lambs All-Star Gambol	Dec. 20	21½	
Mutual Man, The	Mar. 20,'33		
Poor Fish, The (Tent.)			
Shave It with Music	Sept. 30	19	
MEDBURY SERIES			
Laughing with Medbury in Wildwest	Aug. 11	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury in Wonders of the World	Dec. 13	1 reel	
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Beer Parade, The	Mar. 4,'33		
Camping Out	Aug. 10		
False Alarm			
Flop House	Nov. 9		
Great Bird Mystery	Oct. 20		
Sassy Cats	Jan. 25,'33		
Scrappy's Party	Feb. 13,'33		
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
Campus Codes	Jan. 19,'33	21	
College Gigolos	Jan. 3,'33	18½	
His Vacation	Sept. 8		
I'm a Fugitive from a Chain Store	Feb. 11,'33		
Mind Doesn't Matter	Nov. 21	19½	
Partners Two	Jan. 19,'33	22	
The Curse of a Broken Heart	Feb. 4,'33	18	
The Strange Case of Poison Ivy	Mar. 23,'33		
WORLD OF SPORT			
All's Wet That Ends Wet			
Good Old Winter Time			
Horse Sense	Aug. 5		
Rough Sport	Dec. 29		
Throwing the Bull	Jan. 14,'33	11	

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddles	Jan. 29,'33	20	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33	21	
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Loose Relations	Apr. 9,'33		
She Dunked Him Wrong			
Sunkissed Sweeties	Oct. 30	22	
What a Life			
BABY BURLESKS			
Glad Rags to Riches	Feb. 5,'33	11	Dec. 31
Kid' in' Hollywood		11	
Kid's Last Fight, The	Mar. 26,'33	11	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
Polly Tix in Washington			
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	
The Sea	Dec. 25	9	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Giants of the North	Mar. 26,'33		
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Pirates of the Deep	Feb. 26,'33	9	
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
No. 3	Feb. 5,'33	11	
No. 4	Mar. 5,'33	11	
No. 5	Apr. 30,'33		
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,'33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
Two Hundred Fathoms Deep	Mar. 19,'33	8	

Title	Rel. Date	Running Time Minutes	Reviewed
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Highlights of the Past	Apr. 9,'33	8	
Old New York	Sept. 11	10	Jan. 14,'33
Puffs and Bustles	Mar. 12,'33	7	
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	11	
Animal Fair, The	Jan. 15,'33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Little Thrills	Oct. 23	9	
Skipping About the Universe	Feb. 12,'33	10	
Traffic	Nov. 6	10	
Women of Many Lands	Apr. 9,'33	9	
Women's Work	Sept. 25	9	Mar. 11,'33
Wonder City, The	Nov. 20	9	Feb. 25,'33
MACK SENNETT COMEDIES			
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MERMAID COMEDIES			
All Aboard Harry Langdon			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Knight Duty Harry Langdon	Mar. 26,'33	22	
Tired Feet Harry Langdon	Jan. 1,'33	22	
Vest with a Tale, The Tom Howard	Dec. 4	22	
MORAN AND MACK COMEDIES			
A Pair of Socks			
As the Crows Fly	Feb. 5,'33	19	
Hot Hoofs	Apr. 16,'33		
Two Black Crows in Africa	Mar. 5,'33	20	
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Canteen Girl, The			
Idol of Seville	Aug. 28	21	July 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS (Reinald Werrenrath)			
California	Mar. 5,'33	10	
Cornell	Dec. 18	9	Dec. 17
Georgia Tech	Apr. 2,'33	9	
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
College Spirit	Oct. 16	6	
Down on the Levee	Mar. 5,'33	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Oh! Susanna	Apr. 2,'33	6	
Pirate Ship	Apr. 30,'33	6	
Robin Hood	Jan. 22,'33	6	
Romeo and Juliet	Apr. 16,'33	6	
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Tale of a Shirt, The	Feb. 19,'33	6	
Toyland	Nov. 27	6	Dec. 17
Who Killed Cock Robin?	Mar. 19,'33	6	
THREE-REEL SPECIAL			
Krakatoa	Apr. 2,'33	26	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Big Lead (Tent.)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	21	
Torchy's Loud Spooker	Apr. 23,'33		
Torchy Rolls His Own	Nov. 20	21	
Torchy Turns Turtle	Mar. 19,'33	21	
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	Mar. 25,'33
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Ship A-Hooey Glenn Tryon	Aug. 7	22	
Techno-crazy Monty Collins-Billy Bevan	Mar. 12,'33	19	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
1 Alpine Echoes	Aug. 14		
2 Incredible India	Aug. 21	9	
3 Big Game of the Sea	Aug. 28	8	
4 The Tom-Tom Trail	Sept. 4	9	
5 By-Ways of France	Sept. 11	9	Dec. 17
6 Manhattan Medley	Sept. 18	10	
7 Rhineland Memories	Sept. 25	8	
8 Fisherman's Fortune	Oct. 2	9	
9 Zanzibar	Oct. 9	9	
10 Belles of Bali	Oct. 16	8	Jan. 7,'33
11 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
12 Venetian Holiday	Oct. 30	10	Nov. 12
13 Havana Ho!	Nov. 6	9	
14 Paths in Palestine	Nov. 13	8	
15 Ricksha Rhythm	Nov. 20		
16 Pirate Isles	Nov. 27	9	
17 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
18 Silver Springs	Dec. 11		
19 Desert Tripoli	Dec. 18		
20 In the Guianas	Dec. 25	9	
21 Mediterranean Memories	Jan. 1,'33		
22 The Lure of the Orient	Jan. 8,'33	9	
23 Here Comes the Circus	Jan. 15,'33		
24 Sicilian Sunshine	Jan. 22,'33	10	Mar. 25,'33
25 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
26 When in Rome	Feb. 5,'33		
27 Berlin Medley	Feb. 12,'33	9	Nov. 26
28 Rhapsody of the Rails	Feb. 19,'33		
29 Taking the Cure	Feb. 26,'33		
30 Down from Vesuvius	Mar. 5,'33		
31 Paris on Parade	Mar. 12,'33		
32 Broadway by Day	Mar. 19,'33		
33 The Iceberg Patrol			
34 Mississippi Showboats			
35 Sampans and Shadows			
36 Boardwalks of New York			
37 A Gondola Journey			
38 Isles of the East Indies			
39 Pagodas of Peiping			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Arabian Tights	June 3,'33	20	
Fallen Arches	Feb. 4,'33	19	
Girl Grief	Oct. 8	20	
Mr. Bride	Dec. 24	19	
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong		20	
Young Ironsides	Sept. 3	20	
COLORTONE MUSICAL REVUES			
Hollywood Premiere	Jan. 7,'33	18	
Menu			
Over the Counter		18	Feb. 25,'33
Wild People	Feb. 4,'33	18	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Big Ditch of Panama, The			
Come Back to Erin		9	June 4
Cuba, Land of the Rhumba	Feb. 25,'33		
Iceland	Jan. 14,'33	10	Feb. 11,'33
Leningrad	Dec. 17	9	Mar. 11,'33
Norway	Feb. 4,'33	9	
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Circus	Aug. 27		
Cuckoo the Magician	Jan. 21,'33		
Funny Face	Dec. 24	8	
Lunchroom, The			
Music Lesson, The	Oct. 29	8	
Nursemaid, The	Nov. 26	7	
Room Runners	Aug. 13		
LAUREL & HARDY			
Scram	Sept. 10	21	Oct. 15
Their First Mistake		21	
Towed in a Hole	Dec. 31	21	
Twice Two	Feb. 25,'33	21	
ODDITIES			
Chill and Chills	Sept. 10	9	
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Microscopic Mysteries	Oct. 18	10	Apr. 8,'33
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The	Dec 3	7	Dec. 17
Whispering Bill	Dec. 31	10	
OUR GANG			
A Lad an' a Lamp	Dec. 17	17	
Birthday Blues	Nov. 12	20	
Fish Hooky	Jan. 28,'33	19	
Forgotten Babies	Mar. 11,'33	17	
Free Wheeling	Oct. 1	20	
Hook and Ladder	Aug. 27	18	
Kid from Borneo, The	Apr. 15,'33	19	
Mush and Milk	May 27,'33		
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet	Jan. 21,'33	19	
Bargain of the Century		20	
Maids a la Mode		18	
Show Business	Aug. 20	20	
Sneak Easily	Dec. 10	17	
Soilers, The	Oct. 29	19	
SPECIAL			
Roosevelt, the Man of the Hour		18	Apr. 15,'33
SPORT CHAMPIONS			
Allez Oop	Mar. 11,'33		
Auto Racing	Apr. 1,'33		
Blocks and Tackles	Nov. 5	12	Mar. 11,'33
Bone Crushers	Feb. 8,'33	8	
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork		12	
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	Mar. 11,'33
Pigskin	Oct. 22	12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Dec. 10	10	Dec. 17
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33	20	
Call Her Sausage			
Farewell to Legs			
Hot Spot	Oct. 22	18	Oct. 1
Rummy, The		18	
Strange Innertube	Sept. 22		
Taxi Barons			
Taxi for Two	Dec. 3	18	
Thundering Taxis	June 24,'33	16	
What Price Taxi	Aug. 13		
Wreckety Wrecks	Feb. 18,'33	19	Mar. 25,'33

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 4	Nov.	18	1 reel
No. 5	Dec.	16	1 reel
No. 6	Jan.	13,'33	1 reel
No. 7	Feb.	10,'33	1 reel
No. 8	Mar.	10,'33	1 reel
No. 9	Apr.	7,'33	1 reel
No. 10	May	5,'33	1 reel
ONE REEL ACTS			
Be Like Me Ethel Merman	Feb.	18,'33	1 reel
Breaking Even Tom Howard	Sept.	30	
Hawaiian Fantasy Vincent Lopez	Jan.	20,'33	1 reel
Let's Dance Burns and Allen	Mar.	17,'33	1 reel
Moonlight Fantasy Vincent Lopez	Apr.	14,'33	1 reel
Musical Doctor Rudy Vallee	Oct.	28	10 Oct. 1
Patents Pending Burns and Allen	Aug.	5	
Rhapsody in Black and Blue Louis Armstrong	Sept.	2	
Rookie, The Tom Howard	Dec.	23	1 reel
Walking the Baby Burns and Allen	May	12,'33	1 reel
Your Hat Burns and Allen	Nov.	25	
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug.	12	1 reel
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept.	9	1 reel
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct.	7	1 reel
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov.	4	1 reel
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec.	4	1 reel
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec.	30	1 reel
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan.	27,'33	1 reel
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb.	24,'33	1 reel
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar.	17,'33	1 reel
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr.	21,'33	1 reel
SCREEN SONGS			
Ain't She Sweet Lillian Roth	Feb.	3,'33	
Aloha Oe Royal Samoans	Mar.	17,'33	1 reel
Dinah Mills Bros.	Jan.	13,'33	1 reel
Down Among the Sugar Cane Lillian Roth	Aug.	26	
Just a Gigolo Irene Bordoni	Sept.	9	
Peanut Vendor, The Armida	Apr.	28,'33	
Popular Melodies Arthur Jarrett	Apr.	7,'33	1 reel
Reaching for the Moon	Feb.	24,'33	1 reel
Romantic Melodies The Street Singer	Oct.	21	1 reel
Rudy Vallee Melodies Rudy Vallee	Aug.	5	1 reel
School Days Gus Edwards	Sept.	30	
Sing a Song James Melton	Dec.	2	
Time on My Hands Ethel Merman	Dec.	23	7 Jan. 7,'33
When It's Sleepy Time Down South Boswell Sisters	Nov.	11	1 reel
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug.	5	1 reel
No. 2	Sept.	2	1 reel
No. 3	Sept.	30	10 Oct. 15
No. 4	Oct.	28	1 reel
No. 5	Nov.	25	1 reel
No. 6	Dec.	23	1 reel
No. 7	Jan.	20,'33	1 reel
No. 8	Feb.	17,'33	1 reel
No. 9	Mar.	17,'33	1 reel
No. 10	Apr.	14,'33	1 reel
No. 11	May	12,'33	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Aggravatin' Bear, The	Apr.	28,'33	1 reel
Building Winners	Aug.	19	1 reel
Canine Thirlls	Feb.	3,'33	1 reel
Catch 'Em Young	Dec.	9	1 reel
Fighting Fins	Oct.	14	10 Oct. 15
Hot and Cold Thrills	Mar.	31,'33	1 reel
Jabs and Jolts	May	26,'33	1 reel
Over the Jumps	Jan.	6,'33	1 reel
Stuff on the Ball	Nov.	11	1 reel
Water Jamboree	Sept.	16	1 reel
Wonder Girl, The Babe Didrickson	Mar.	3,'33	1 reel
TALKARTOONS			
Betty Boop's Bamboo Isle	Sept.	23	
Betty Boop's Birthday Party	Apr.	21,'33	1 reel
Betty Boop's Bizzy Bee	Aug.	19	1 reel
Betty Boop's Crazy Inventions	Jan.	27,'33	1 reel
Betty Boop for President	Nov.	4	7 Oct. 1
Betty Boop's Ker-Choo	Jan.	6,'33	7 Dec. 10
Betty Boop, M.D.	Sept.	2	7 Dec. 10
Betty Boop's May Party	May	12,'33	1 reel
Betty Boop's Museum	Dec.	16	1 reel
Betty Boop's Ups & Downs	Oct.	14	1 reel
Betty Boop's Penthouse	Mar.	10,'33	6 Feb. 25,'33
Is My Palm Read	Feb.	17,'33	1 reel
Minding the Baby	Sept.	26	1 reel
Snow-White	Mar.	31,'33	1 reel
Stopping the Show	Aug.	12	
TWO REEL COMEDIES			
Blue of the Night Bing Crosby	Jan.	6,'33	20 Sept. 10
Bring 'Em Back Sober Sennett Star	Nov.	18	2 reels
Caliente Love Sennett Star	Mar.	10,'33	2 reels
Cook's Day Off, The Sennett Star			
Courting Trouble Charles Murray	Oct.	28	19 Dec. 17
Dentist, The Sennett Star	Dec.	9	20 Dec. 3
Don't Play Bridge With Your Wife Sennett Star	Jan.	13,'33	2 reels
Druggist, The Sennett Star	Apr.	21,'33	
Doubling in the Quickies Sennett Star	Dec.	16	2 reels
Easy On the Eyes Sennett Star	Feb.	17,'33	2 reels
False Impressions Sennett Star	Nov.	4	2 reels
Fatal Glass of Beer W. C. Fields	Mar.	3,'33	2 reels
His Perfect Day Sennett Star			
Hollywood Double, A Sennett Star	Nov.	25	2 reels
Honeymoon Bridge Sennett Star			
Hubby's Vacation Sennett Star			
Human Fish Sennett Star	Dec.	30	2 reels
In the Bag Sennett Star			
Lion and the House, The Sennett Star	Dec.	23	18
Ma's Pride and Joy Donald Novis	Oct.	14	18 Aug. 27
Morning After, The Sennett Star			
Pharmacist, The Sennett Star	Apr.	21,'33	2 reels
Plumber and the Lady, The Sennett Star	Mar.	31,'33	2 reels
Prosperity Pays Tom Howard	Nov.	4	
Shot for Love Sennett Star			
Sing, Bing, Sing Bing Crosby	Mar.	24,'33	2 reels
Singing Boxer, The	Jan.	27,'33	
Singing Plumber Donald Novis	Sept.	23	
Sweet Cookie Sennett Star	Apr.	14,'33	2 reels
Temporary Butler Sennett Star			
Too Many Highballs Sennett Star	Feb.	10,'33	2 reels
Uncle Jake Sennett Star	May	5,'33	2 reels
Wrestlers, The Sennett Star	Jan.	20,'33	

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept.	15	9
Dual Control (Capt. James A. Mollison and Amy Johnson)	Sept.	1	12
It All Depends on You	Nov.	1	8
Land of My Fathers			9
Light of Love	Oct.	15	9
Me and the Boy Friend	Oct.	1	8

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug.	19	20
Easy Street	Sept.	30	19½ Dec. 17
The Floorwalker	Dec.	23	20½
The Pawnshop	Mar.	17,'33	
The Rink	Nov.	11	20
The Vagabond	Feb.	3,'33	21
CLARK & McCULLOUGH SERIES			
Druggist's Dilemma, The	May	5,'33	17
Hocus Focus	Mar.	3,'33	20
Ice Man's Ball	Aug.	12	20 Aug. 13
Jitters, The Butler	Dec.	30	20½ Aug. 20
Millionaire Cat, The	Oct.	21	21
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct.	28	18 Jan. 14,'33
Heave Two	Mar.	10,'33	20½
Just a Pain in a Parlor	Aug.	26	20
Loops, My Dear	Jan.	6,'33	17
Shakespeare With Tin Ears	June	30,'33	18½
Thrown Out of Joint	May	12,'33	21
HEADLINER SERIES			
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov.	25	17
No. 2—Private Wives Skeets Gallagher W. Catlett	Jan.	27,'33	21
No. 3—Hip, Zip, Hooray Nat Carr	Mar.	31,'33	18½
MASQUERS COMEDIES			
Abroad in Old Kentucky			
Bride's Bereavement, The	Nov.	18	19
Lost in the Limehouse	Apr.	7,'33	20½
Through Thin and Thicket	Jan.	20,'33	17½
Two Lips and Juleps	Sept.	9	20
MICKEY McGUIRE SERIES			
Mickey's Ape Man	Feb.	10,'33	18
Mickey's Big Broadcast			
Mickey's Busy Day	Sept.	2	18 Aug. 6
Mickey's Charity	Dec.	2	18
Mickey's Disguise			
Mickey's Race	Apr.	14,'33	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Art in the Raw	Feb.	24,'33	19
Fish Feathers	Dec.	16	18
Golf Chump, The	Aug.	5	20 Aug. 13
Inferior Decorations			
Merchant of Menace, The	Apr.	21,'33	19½
Parlor, Bedroom and Wrath	Oct.	14	20½
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
SPECIALS			
So This Is Harris		28	Mar. 11,'33
TOM AND JERRY SERIES			
Barnyard Bunk	Sept.	16	6
Happy Hoboes	Mar.	31,'33	
Jolly Fish	Aug.	19	6
Magic Mummy	Feb.	7,'33	7
Panicky Pup	Feb.	24,'33	7
Pencil Mania	Dec.	9	7
Piano Tooners	Nov.	11	7½
Spanish Twist, A	Oct.	14	6
Tight Rope Tricks	Jan.	6,'33	7

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen s Paradise		10	July 30
CAESAR FILMS			
Veneziana		1 reel	
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 3
Boston Common—and Proper		10	Jan. 7,'33
Hula		3 reels	
In Old New Orleans			May 28
Syria			May 21
F. M. S. CORP.			
Newslaughs		7	Jan. 28,'33
IDEAL			
Evolution		28	Sept. 3
INDUSTRIAL			
The Silent Enemy		30	
MARY WARNER			
Berlin: Its Sports and Recreation		8	
Berlin: Rhythm of a Metropolis		8	Apr. 8,'33
Glimpses of Germany		8	
Green Heart of Germany, The		20	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Vintagers' Festival in the Palatinate		10	Mar. 11,'33
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Ski-ing		1 reel	
MASCOT			
Technocracy		10	Jan. 7,'33
MASTER ART PRODUCTS			
Melody Makers Series:			
Sammy Fain		10	Dec. 24
Benny Davis		9	
Cliff Friend		9	
Night of Romance		7	
PRINCIPAL			
Beer Is Here			
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Matto Grosso		24	
New Western Front		25	
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31
Voodoo		36	
WARD PRODUCTIONS			
Your Technocracy and Mine		9½	Feb. 11,'33

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug.	8	7½ Oct. 8
2. Trader Mickey	Aug.	26	7
3. The Whoopee Party	Sept.	16	7 Nov. 12
4. Touchdown Mickey	Oct.	7	6½
5. The Wayward Canary	Oct.	28	7¼
6. The Klondike Kid	Nov.	18	
7. Mickey's Good Deed	Dec.	9	8
8. Building a Building	Dec.	20	7
9. The Mad Doctor	Jan.	20,'33	6
10. Mickey's Pal Pluto	Feb.	10,'33	7
11. The Mellerdrammer	Mar.	3,'33	
12. Ye Olden Days	Mar.	24,'33	
SILLY SYMPHONIES			
1. Bears and Bees	July	15	6½
2. Just Dogs	Aug.	12	7
3. Flowers and Trees	Sept.	9	8 Oct. 15
4. Bugs in Love	Sept.	21	7
5. King Neptune	Oct.	7	7 Oct. 29
6. Babes in the Wood	Dec.	2	8 Apr. 1,'33
7. Santa's Workshop	Dec.	30	7 Dec. 24
8. Birds in the Spring	Dec.	30	
9. Father Noah's Ark	Jan.	27,'33	

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau Best	May 22,'33	1 reel	
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Day Nurse	Aug. 1	1 reel	
Going to Blazes	Apr. 10,'33	1 reel	
Ocean Hop (Reissue)	Apr. 24,'33	1 reel	
Oswald, the Plumber	Jan. 30,'33	7	
Shriek, The	Feb. 27,'33	7	Mar. 25,'33
Teacher's Pest	Dec. 19	7	
Wild and Wooly	Nov. 21	1 reel	
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Lumber Champ, The	Mar. 13,'33	7	Apr. 8,'33
Merry Dog, The	Jan. 2,'33	1 reel	
S. O. S. Icicle	May 8,'33		
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21	Feb. 11,'33
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	2 reels	
Morton Downey—No. 4 My Pal the Prince	Apr. 17,'33	2 reels	
SPECIAL			
The Voice of the Vatican	Mar. 13,'33	10	Mar. 11,'33
Your Technocracy and Mine	Apr. 15,'33	1 reel	
STRANGE AS IT SEEMS SERIES			
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Mar. 20,'33	1 reel	
No. 28—Novelty	Apr. 17,'33	1 reel	
No. 29—Novelty	May 15,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Word for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	10	
UNIVERSAL COMEDIES (1932-33 SEASON)			
A Quiet Night Bert Roach		21	
Alias the Professor James Gleason	Mar. 8,'33	2 reels	
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	21	
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	20	Mar. 11,'33
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
Mister Mugg James Gleason	May 10,'33	21	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Summerville	Nov. 2	2 reels	
Pick Me Up Marie Prevost	Apr. 5,'33	19	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Room Mates Frank Albertson	Apr. 19,'33	20	
Should Crooners Marry?	Feb. 22,'33	2 reels	
Frank Albertson			
Trial of Vince Barnett Vince Barnett	Mar. 22,'33		
Union Wages Louise Fazenda	Aug. 30	20	Sept. 17
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10—Wrongorilla Jack Haley			
No. 11—How've You Bean? "Fatty" Arbuckle			
No. 12—An Idle Roomer Jack Haley			
BROADWAY BREVITIES (NEW SERIES)			
No. 1—C'est Paris Technicolor Musical	Sept. 3	17	
No. 2—Passing the Buck Alexander Gray	Sept. 24	18	
No. 3—Tee for Two Technicolor Musical	Oct. 8	17	Nov. 12
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22	19	
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18	
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16	Nov. 19
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3	18	
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33		
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18	
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17	Oct. 15
No. 11—That Goes Double Russ Columbo	June 17,'33		
No. 12—Bygones Ruth Etting	Jan. 14,'33	18	
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18	
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19	
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18	
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16	
No. 17—Nothing Ever Happens Musical	Mar. 25,'33		
No. 18—World's Champ Jack Dempsey	July 11,'33		
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33		
No. 20—Along Came Ruth Ruth Etting	May 6,'33		
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33		
HOW TO BREAK 90 BOBBY JONES			
No. 1—Hands and Grip	May 27,'33		
No. 2—Position and Back Swing			
No. 3—Hip Action			
No. 4—Down Swing			
No. 5—Impact			
No. 6—Fine Points			
LOONEY TUNES SERIES			
No. 9—Bosko and Bruno	7	Dec. 10	
No. 10—Bosko's Dog Race	8	July 8	
No. 11—Bosko at the Beach	7	Nov. 5	
No. 12—Bosko's Store	7		
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			
No. 7—Bosko the Speed King			
No. 8—Bosko's Knight Mare			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima	9	Dec. 3	
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band	10	Apr. 1,'33	
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses	8	Dec. 17	
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			
No. 8—The Organ Grinder			
No. 9—Wake Up the Gypsy in Me			
NOVELTIES			
Bigger They Are, The Primo Carnera	2 reels		
Gypsy Caravan Martinelli	1 reel		
Handy Guy, The Earl Sande	2 reels		
Rhythms of a Big City	1 reel		
Season's Greetings, The Christmas Special	5		
Trip to Tibet, A	1 reel		
Washington, The Man and the Capitol Clarence Whitehill	18		
ONE-REEL COMEDIES			
Baby Face Victor Moore			
Military Post, The Robert Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal	1 reel		
Say a Little Prayer for Me Organ-Vocal	1 reel		
When Your Lover Has Gone Organ-Vocal	1 reel		
JOE PENNER COMEDIES			
Moving In	2 reels		
Rough Sailing	16		
Stutterless Romance, A	1 reel		
Where Men Are Men	2 reels		
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes	8	Aug. 20	
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			
SPORT THRILLS SERIES TED HUSING			
No. 1—			
No. 2—			
No. 3—			
No. 4—Old Time Sport Thrills			
No. 5—			
No. 6—			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The	22	Sept. 19	
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters	1 reel		
No. 2—Southern India	9		
No. 3—Road to Mandalay	1 reel		
No. 4—Mediterranean By-ways	9		
No. 5—Javanese Journeys	9		
No. 6—Northern India	1 reel		
No. 7—Oberammergau	1 reel		
No. 8—South American Journeys	9	June 25	
No. 9—Soviet Russia	1 reel		
No. 10—Paris Glimpses	9	July 30	
No. 11—Dear Old London	1 reel		
No. 12—When in Rome	9	June 18	
No. 13—Berlin Today	9	Oct. 29	
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World	1 reel		
No. 2—Transportations of the World	1 reel		
No. 3—An Original Cocktail	10	Oct. 8	
No. 4—Curious Customs of the World	1 reel		
No. 5—From Bethlehem to Jerusalem	10	Apr. 1,'33	
No. 6—High Spots of the Far East	10	Sept. 10	
No. 7—Main Streets	1 reel		
No. 8—Beauty Spots of the World	1 reel		
No. 9—Workers of the World	1 reel		
No. 10—Wonder Spots of the World	1 reel		
No. 11—Costumes of the World	1 reel		
No. 12—Strange Ceremonies	1 reel		
No. 13—Top of the World	1 reel		

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)	Feb. 4,'33
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	
Phantom of the Air Tom Tyler-Gloria Shea	May 22,'33		

CLASSIFIED ADVERTISING

the great national medium for showmen

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UNUSUAL BARGAINS IN USED OPERA Chairs, Sound Equipment, Moving Picture Machines, Screens, Spotlights, Stereopticons, etc. Projection Machines Repaired. Send for catalogue H. MOVIE SUPPLY COMPANY, 844 So. Wabash Ave., Chicago.

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PAIR SIMPLEX MACHINES REBUILT, GUARanteed, $350; Peerless low intensity lamps, $190. CROWN MOTION PICTURE SUPPLIES, 311 West 44th Street, New York.

BARGAINS RECONDITIONED ARTIC-NU-AIR blowers noiseless drives. Write for prices. SOUTHERN FAN CO., Box 440, Atlanta, Ga.

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FOR SALE OR LEASE, SEVERAL WORTHwhile propositions all over the country. If interested let us know your wants. BOX 128A, MOTION PICTURE HERALD.

SALE OR LEASE PAYING THEATRE. SMALL Ohio city. BOX 291, MOTION PICTURE HERALD.

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THE NEW NATIONAL PROJECTIONISTS' Union—Independent Motion Picture Operators' Union. National Executive Offices, 3546 Vincent North, Minneapolis, Minn.

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MONOLOGUES, DIALOGUES, SPECIALLY written. Dollar each. TIZZARD, 801-A Willoughby Ave., Brooklyn, N. Y.

GENERAL EQUIPMENT

RCA-VICTOR LOUDSPEAKERS, RCA PHOTOphone Professional Projectors, Soundheads, Parts. Never lower. S. O. S. CORP., 1600 Broadway, New York.

RECTIFIERS, 30 AMPERES, FOREST, $75; 15 amperes rectifiers, $25. Special prices for this month only. Act at once. Guaranteed. CROWN MOTION PICTURE SUPPLIES, 311 West 44th St., New York.

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INDEPENDENT EXCHANGES ALL OVER THE country wanted to act as local representative for independent productions handled on state right basis. State number of theatres servicing in territory together with list of producers you are now representing. BOX 134-A, MOTION PICTURE HERALD.

EQUIPMENT EXCHANGE

IF YOU WANT TO REPLACE ANY TYPE OF equipment with brand new material we will be glad to make an allowance on your old equipment and a better price on new equipment. Let us know what you need and what you want to exchange and we will send complete details on our proposition. EQUIPMENT EXCHANGE, c/o MOTION PICTURE HERALD, 1790 Broadway, New York City.

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MARRIED MAN, EXPERIENCED SOUND PROjectionist and capable of servicing equipment. Will go anywhere and accept any reasonable offer. Best references furnished. BOX 132A, MOTION PICTURE HERALD.

THEATRES WANTED

WILL RENT, LEASE OR BUY WORTHWHILE theatre properties all over the country. State seating capacity, value and population. Also state condition of theatre, how equipped and what competition. BOX 122A, MOTION PICTURE HERALD.

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"RICHARDSON'S HAND BOOKS OF PROJECtion" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books complete for $12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

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LEARN MODERN THEATRE MANAGEMENT. Approved home-study training. Free Catalog. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

ATTRACTIONS

FIRST CLASS STAGE AND RADIO TALENT booked direct on easy terms. Will increase your business. Name your proposition. Interested in small guarantee or percentage. BOX 123A, MOTION PICTURE HERALD.

POSTERS

GOOD, CLEAN, USED ADVERTISING CHEAP. Liberal credits. Highest cash prices paid for paper on current releases. We pay transportation charges. ALABAMA POSTER EXCHANGE, 528 North 18th St., Birmingham, Ala.

HELP WANTED

FILM SALESMEN AND REPRESENTATIVES TO contact exhibitors and secure contracts and bookings for independent productions on a state right basis. State in first letter experience, etc. Those with car and interested in percentage basis preferred. BOX 133-A, MOTION PICTURE HERALD.

BRANCH MANAGERS WANTED IN EVERY State. Knowledge of projection helpful but not necessary. Business consists of theatre supplies. BOX 280, MOTION PICTURE HERALD.

CONFIRMED BY TIME

IT may have been fate that prompted the perfecting of the first Eastman motion picture film just when Edison's first projector demanded it.

But it was time's judgment of its merit that again and again confirmed Eastman film as a leader in the industry it helped to father.

Today it's Eastman Super-sensitive Panchromatic Negative that points the way to new heights of accomplishment, in a new era of cinematography. Eastman Kodak Company (J. E. Brulatour, Inc., Distributors).

EASTMAN **FILM**

"SONG OF THE EAGLE"

A Paramount Picture

A Charles Rogers Production

▼ **FIRST** The first of the series of "beer" pictures . . . and by a long ways the best!

▼ **TIMELY** Today's headlines are the stuff this picture is made of . . . the absorbing struggle of the revived beer industry to fight off racketeering domination.

▼ **DRAMATIC** The exciting fight of the American people to keep their new-won freedom after 13 years effort.

▼ **HUMAN** The story of your generation . . . the thrilling annals of an American family from 1916 until now.

Directed by Ralph Murphy, director of "70,000 Witnesses" with Charles Bickford, Richard Arlen, Mary Brian, Jean Hersholt, Louise Dresser, Andy Devine & George E. Stone

★ ★ ★ *Cash in on the Timeliness of this Picture — NOW!*

IF IT'S A PARAMOUNT PICTURE, IT'S THE BEST SHOW IN TOWN!

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

MOTION PICTURE DOLLAR AND HOW IT IS SPENT

Exhibition takes 74 cents of it, production 18.2 and distribution 7.8 cents. Graph tells entire story at a glance

THE ELECTRICS AND THE INDUSTRY IN GERMANY

Influence extends the entire range of the business, from licensing and participation in production to the theatre

NEXT WEEK: THE INDUSTRY'S UNFAIR INSURANCE BURDEN

... entered as second-class matter January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Pub-

April 30, 1932

THE PROUDEST PAPA ON BROADWAY!



And he's got a flock of other bouncing box-office babies, including: "Today We Live" (*Joan Crawford—Gary Cooper*); "The White Sister" (*Helen Hayes—Clark Gable*); "Gabriel over the White House"; "Rasputin and the Empress"; "Peg O' My Heart" (*Marion Davies*); "The Barbarian" (*Ramon Novarro*); "Looking Forward (*Lionel Barrymore*), *etc.* **IT'S A PLEASURE!**

"Let me tell you about my OPERATION" –*says* Ike Libson



An actual photograph of Ike Libson signing a Warner contract for 1933-'34.

"I operate the Keith Theatre in Cincinnati.

"For the past year I've operated it exclusively with Warner Bros. pictures.

"*I've proved that a theatre CAN operate profitably on a single company's product, provided that product is as outstanding as Warner Bros.'*

"Warner Bros. are to be congratulated for providing leadership at a time when the industry needed a leader.

"Especially commendable is their action in making 'Gold Diggers of 1933' immediately available. Two pictures like '42nd Street' and 'Gold Diggers' within a few weeks of each other are the finest business stimulants possible for this business.

"Naturally, my operating policy for the future is going to be the same as last year. I know from experience that I can't go wrong with Warner Bros. pictures.

"I am signing a 1933-'34 Warner contract now because I have confidence in America, the Industry and

WARNER BROS."

VITAGRAPH, INC., DISTRIBUTORS

GOLD DIGGERS" PACKED WITH LAVISH SPECTACLE SCENES!

WHICH OF THEM DO YOU WANT US TO USE IN PUBLICITY ART AND PAPER?

Here's another phase of the "Gold Diggers" ad campaign that Warner Bros. want *you* to help plan! We can't use *all* of the unprecedented wealth of gorgeous production stills . . . So we want you to tell us on the coupon below which 6 of the 12 selected shots shown here will be most useful to you as scene cuts and in posters, lobby art, etc. Which from your experience will appeal most to editors and the public? Register your vote *now* in this second nation-wide "Gold Diggers" ad conference — and be on the lookout for the third next week!







WARNER BROS.'

First 1933-'34 Production — Ready Soon for Pre-Release Engagements

GOLD DIGGERS OF 1933

With 13 Stars—The Most Beautiful Girls in the World—5 Song Hits





5

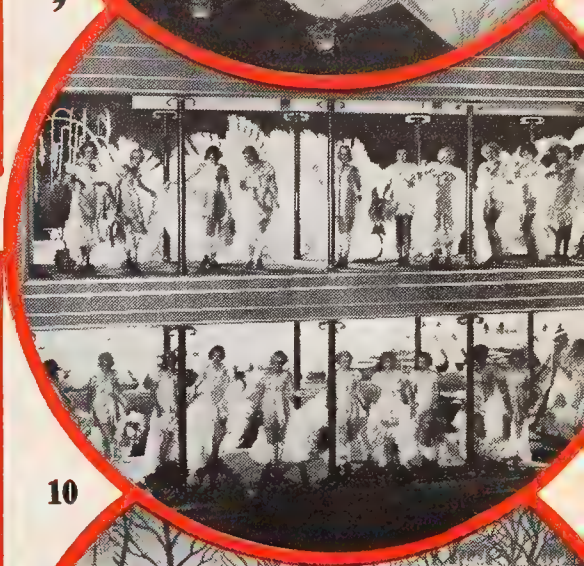


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11





7



12





8



Here's your chance, boys to have a real say in planning the campaign *you're* going to use for The Show of the Century! Fill in and **MAIL THIS BALLOT NOW** to Warner Bros., Advertising Dept., 321 West 44th St., N. Y. C.

I think the following scenes will work out best for publicity art, posters, etc. (Vote for 6 only, by number.)

No._____ No._____

No._____ No._____

No._____ No._____

*Name*_____

*Theatre*_____

*City*_____ *State*_____

--M.P.H.

JUST LOOK AT THESE RADIO CITY MUSIC HALL FIGURES.

	(admissions)
FIRST WEEK	172,535
SECOND WEEK	172,064
TOTAL 2 W'KS	344,599

Can you blame Radio City for holding on to "Cavalcade"?

Practically no let up after two weeks of smashing every existing record in the 6,200-seat Radio City Music Hall. No wonder they booked it into the New Roxy.

A MOP-UP IN THESE SPOTS, TOO

Indianapolis
Pittsburgh
Buffalo
Philadelphia
Detroit
Baltimore
New Haven
Providence
Louisville, Ky.
Portland, Ore.

PICTURE of the GENERATION

CAVALCADE

Everywhere "Cavalcade" is proving the greatest popular-price smash in memory . . . a symbol of the FOX showmanship that is giving you the FOX May Festival hits. The eyes of the industry are on FOX as never before!

A FOX ACHIEVEMENT

APR 28 1933 ©CIB 188375

MOTION PICTURE HERALD

Vol. 111, No. 5 — April 29, 1933

EFFICIENCY DREAM

EVERY so often some enthusiast discovers again and proclaims the idea of "an Associated Press of the newsreels," meaning a central news negative gathering organization to cover all the world at one cost and supply all the competing reels. The idea has been discussed since 1916 and burst into flower again at the now historic Hollywood conferences of week before last.

The idea is as good as it ever was. It sounds important and the hallowed name of the "Associated Press" is accepted as a symbol of great meaning. There are, however, a number of things wrong with the idea. The first of them is that it will not work. The rest do not matter.

One of the most erroneous notions is that news is of importance to a newsreel. It has been amply demonstrated, and is demonstrated over and over again every week, that a newsreel needs only enough alleged news to save it from a charge of misbranding. Generally speaking, a newsreel cannot possibly present news, in competition with the telegraph and cable services of the press and the news transmissions of the radio. Negative and prints cannot travel faster than trains, ships and planes. The best a newsreel can do is to be the equivalent, with respect to the news, of a Sunday newspaper's rotogravure section.

Without detailed information, one wonders who brought the subject up in the Hollywood conferences. There were plenty of more immediately germane and important subjects that nothing was done about. Meanwhile the well-being of the industry does not require reductions of newsreel costs. The industry, however, could do with better newsreels, better sold, to both the exhibitor and to the public and supported in terms of both dollars and appreciation in a more adequate ratio to their existing and potential screen value.

△ △ △

OUR ANNIVERSARY

THREE publicity agents have within the week contributed articles announcing the thirty-ninth anniversary of the birth of the motion picture, based on the date of April 14, 1894, when the Edison peep show Kinetoscope Parlor was opened at 1155 Broadway, attributing the discovery variously to their "research departments" or the memory of their pioneer employers. The "research" and "memories" alike one suspects can be traced to Page 88, Volume I, of "A Million and One Nigths," a reference work for which the editor of this publication has the highest respect. The original correspondence and sundry accounts pertaining to that first peep show parlor were collected by the writer from Edison sources some years ago and now may be seen by researchers in the archives of the Business Historical Society, Harvard Graduate School of Business, Soldiers Field, Boston.

FOR AN AMERICAN PICTURE

MR. SHERWOOD ANDERSON, author of memorable "Winesburg, Ohio," able novelist and commentator, and of late publisher and editor of country newspapers, has come to town with a play manuscript under his arm. He has also submitted to interview by the New York Herald Tribune, announcing that he is convinced that books are "out of style" and that "the movie really reaches the people." Mr. Anderson thinks that he will try to do movies now and places his hope on "simple stories of life in this country."

"What the country needs is a great American movie and not a 'great American novel.' I am not sure that I believe in propaganda movies."

Mr. Anderson speaks with decided calmness in his sagacious observations. He is not one to be a-twitter about anything. One day his analysis of the business of expression and its market will be re-quoted as prophecy. Few writers have his perspective on their craft and its limitations of utility to the masses.

△ △ △

JUST LITTLE WORDS

THERE'S wisecracking to be had concerning the reported decision of Colonel Merian C. Cooper, production executive of RKO, to limit dialogue in that concern's pictures to Basic English, with a vocabulary of some 850 words, but it is none-the-less a plausible notion, and probably sound practice. A large proportion of the customers do not use that many words in their daily life. The effective vocabulary of radio is well within the limits of Basic. And Gracie Allen is nearer a type than a comedian. Since the screen must talk, let it say something simple. It is not a medium for thinking and thinkers, anyway. Mass entertainment must be basic, primitive, plain. The customers want to feel, and that's all.

△ △ △

CORRECTION

OUR editorial infallibility was invaded recently by an error we can't blame on a printer. Referring, in the issue of April 15, to the suppression of "Mad Moments of Youth," an erotically advertised quickie, it was erroneously stated that the projected showing was scheduled for the Central theatre, across the Hudson, when in fact it was the National theatre in Central avenue. The operating policy of the esteemed Central does not include such pictures or exploitation.

△ △ △

Mr. Elmer Rice, dramatist, is being widely quoted as saying "I would rather be controlled by Hitler, Mussolini or Stalin than Will Hays." As for us, we don't care who controls Mr. Rice.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

INDEPENDENT PLAN

Intermittently booted about in larger production circles since last December, again recently at the Coast Conferences, the idea of merging physical distribution has seeped into the realm of independent production, finds a champion in Trem Carr, Monogram producer. Readiness in three to six months is seen by Producer Carr, preceded by a "number of conferences." Though Mr. Carr dares not, unofficial sources venture a figure of $1,000,000 as possible annual saving. Untouched would be existing sales organizations, the plan offering "appreciable economies in the shipping and handling of film." By the wayside has fallen the majors' idea; the independents' only budding. . . .

"BEST" PICTURE

To Pulitzer Prize Award annual "bests," including reporting, cartooning, novels, plays, biographies, etc., may yet be added talking pictures. That such an award be made each year was last week suggested to Columbia Journalism School's Dean Carl W. Ackerman by Warner's Major Albert Warner. Not unreceptive was Dean Ackerman, though he pointed out 1932 awards are already in. But he saw: "no reason why your proposal cannot be considered by the juries which pass upon productions of 1933." Thus perhaps greater recognition as an art form, a story-teller for the motion picture. . . .

FEARFUL SOLON

Annoyed, excited last week were film interests of Wellington, New Zealand, Australia, when one R. MacCallum, standing before the Legislative Assembly, urged unemployed to be sent from the cities, "away from picture shows and other attractions." Not completely clear is the Honorable MacCallum's purpose. Upon the Honorable, Wellington newspapers pounced editorially, verbally thumping his idea, him. . . .

OFFENSIVE DEFENSE

Raising the defensive cry of conspiracy, William Fox last week made his defensive an offensive in answering the suit brought against him by the Chicago Title and Trust Company for $1,000,000 involved in the sale of the old Roxy to Fox Theatres in March, 1927. The answer upheld by New York's supreme court, William Fox's attorneys, who ably earn their retainer, will call as new defendants Albert H. Wiggin, Frank O. Watts, Harley L. Clarke, individually and as voting trustees of Fox Theatres, Chase National, etc., claim they conspired to force Mr. Fox into the embarrassing position of having to pay the $1,000,000 due as a result of failure of a March, 1932, instalment, on the ground he had guaranteed payment. Fox counter attack: the defendants conspired to divert Fox Theatres assets so that it would be unable to continue the Roxy payments. Plaintiff efforts to strike out the charge failing, Mr. Fox scores heavily, wins first round. . . .

FATAL STUNT

To Hollywood film stunt man Hurd McLellan one day last week came an assignment of absurd simplicity—the demonstrating of a bullet-proof vest. Before a camera he stood calmly, while bullets were pumped at his chest, amply protected—he thought. Science, and the vest, failed stunt man McLellan. A bullet pierced the jacket, the resulting wound proved fatal. . . .

INFLATED DOLLARS

Anticipated is no serious disturbance to American motion picture production abroad as a result of President Roosevelt's controlled inflation maneuvers, opinionated last weekend United Artists' vice president Arthur Kelly. Rather optimistic were many film observers that a sufficient period of dollar inflation would benefit the industry, but few dared predict early favorable reaction, concrete evidence of gain. . . .

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HAIL'S COMMOTION

Intent was the large audience in the Baton Rouge, La., Paramount one night last week, on the feature picture before it. Suddenly with a deafening, frightening roar came a thundering of objects on the roof. Startled, panicky, the audience as one man rose, rushed for nearest exits. Those farther from the doors reached them to meet earlier exitees rushing back into the theatre. Finally the mass was untangled, the cause of the thunderous assault ascertained. Freakish southern atmospheric conditions had produced a vicious hail storm—hail stones as large as marbles. . . .

COMEDIANS' PROFIT

Comedians, but no fools, are the four almost inimitable Marx Brothers, whose screen exploits have been unquestionably financially gainful. For Sam Katz's new Producing Artists, Inc., will the Brothers make their future pictures, to be recompensed on a percentage basis. Declared "dumb" Harpo last week in Chicago: "We expect to make more on percentage . . . than we did on a flat figure." For "important people in Hollywood" there will "always be plenty of money," said Harpo, thus dismissing the salary spat of current repercussion. . . .

SUPER-SPEED

Amazed were Manhattan newsmen last week when, in the uptown projection room of Electrical Research Products, they saw the results of many months' work by many engineers of Erpi, Bell Telephone, Eastman Kodak. Demonstrated was a new super-speed camera, capable of taking up to 3,000 pictures a second, operating at 125 times normal film camera speed. Recorded is the time required for an object to move, thus: it required 26/100 second for a blindfolded person to jerk his hand from a burning cigarette, or a rubber balloon to explode after contact with a match; to wink takes 11/100 second. Practical value: study of high speed motion. Entertainment value: probably none. . . .

PASSING STAR

Rather deeply into the indestructible granite which is the lore of the American stage, had William Courtenay carved a niche since his first role in 1892 as a barnstorming college boy. Many years, many starring roles filled his career, until, in later years, he turned to the fertile motion picture. A year ago while playing in "The Inside Story," Mr. Courtenay strained his heart, an ailment from which he never fully recovered. In the seclusion of his Rye, N. Y., home, Crestlea, he last week passed away. . . .

WILL H. HAYS LAYS DOWN THE LAW TO STUDIO PRACTICE IN HOLLYWOOD

And lo, it has come to pass that at least something has happened in Hollywood. Mr. Will H. Hays, these several years the diplomatic exemplar of tact and patience, these several years the special pleader in behalf of a production community that had seceded from the United States, has stepped forward, cleared his voice, hammered on the table and raised hell, in terms, words and a tone of belligerency that have shocked the sons and daughters of that sunkissed strand west of the Sierras as they have never been shocked before. Mr. Hays has declared himself and the powers of the industry which he represents against the insular, esoteric, Latin Quarter school of production, in behalf of the box office of the American public. The Production Code has been declared in full force and effect, this time with teeth in it. He has named names and promises, not scoldings, not slaps on the wrist, but a good bust in the nose for deliberate violators —in other words, the barring from release and condemnation in toto, and loss at full cost, for productions which flagrantly dare transgression of common decency in dialogue or situation.

Further, the sector of Hollywood which does not like it, has been informed that Mr. Hays' present contract has three years to run, that he and his organization are secure in it and backed by the full approbation of the executive chiefs of the corporations which are represented by the Motion Picture Producers and Distributors of America, Inc. Reports of a dissolution of the Hays office are branded as wish-children of unhappy Hollywood offenders.

It would, therefore, appear that leadership in refreshingly new terms promises to crystallize out of the motion picture's depression-chaos. There is clear promise that the oars are to be manned, that the motion picture industry is going to be run by somebody.

All these cheerful tidings are to be gathered from the dispatches of Mr. Red Kann, editor of Motion Picture Daily, who has been present in the front line on the Western Front this fortnight past. Mr. Kann views with enthusiasm, some questioning and a certain grim humor, what he has seen in Hollywood, as reflected and presented in the subjoined articles.—THE EDITOR.

by RED KANN, Editor of Motion Picture Daily

[*Written in Hollywood*]

Will H. Hays, from now on, may be expected to pack his punches with a wallop and to crack heads in Hollywood and in New York, when those heads refuse to pay attention to his mandates. For his powers have been widened by the major companies, banded together in the M.P.P.D.A., by a general understanding.

The understanding that this is the way matters stand was one important impression which Mr. Hays left behind him in Hollywood when he boarded the *Chief* Tuesday night, en route eastward after the industry conferences. New York executives, while attending to cost discussions, are understood to have informed their studio chiefs that Mr. Hays is the man they selected to guide them and who will carry out whatever program for industry good appears to him sound business to undertake.

If the men in charge of production propose ignoring his "clean up" campaign, Mr. Hays warned them their superiors in New York would find a group who would obey orders and added he made this statement with full consent of various company presidents in Hollywood and in New York.

Mr. Hays is understood to have a four-ply formula for the elimination of "dirt." It follows:

1. Objectionable pictures or dialogue or situations will be turned back.

2. If this fails to bring the desired result, appeal will be made to company heads in New York over the heads of Hollywood.

3. If company heads take no action, the third step proposes an appeal to the bankers as protection of their investments.

4. If Points 1, 2 and 3 fail, the issue will be placed before the public for decision.

Points 1 and 2 are reliably reported to have been worked out by Mr. Hays with company heads. Points 3 and 4, it is learned further, are advanced by Mr. Hays on his own and will constitute extreme measures "to save the business from itself," as one Hays member in Hollywood described them.

Some day, more Hollywood bigwigs will remember that making pictures for the public is the only reason why studios exist. When that idea grabs firmer hold, theatre grosses may turn a bit happier.

Tied in with Hollywood and the business of production today is a social system that plays an open and all-powerful part, in what many production executives do and why. Individualistic to an extreme that hurts far more than it helps, the Hollywood man and woman constantly seeks a new and brighter place in the local sun. What goes on outside of this community's boundary lines is of little concern to those who live within them.

The job of making pictures gives considerably over half of Hollywood's registered population its livelihood. With virtually no outside interests, little drama, little music to engage attention, it follows that film is the topic of conversation practically to the exclusion of all else.

At the parties which make up the chief form of divertissement, the goings on at all studios are common gossip. There appear to be no secrets in the scheme of operations. Everyone knows everybody else's activities, business and social alike, and the direct result has many studio policies framed over a cocktail.

Because it is common knowledge that nobody knows how long the Gold Coast will thrive, because importance is confused with ostentation, the competitive bidding for higher and higher caste starts at the studios, extends into the social whirl and percolates back to the studios again.

Many contracts are discussed in drawing rooms and many contracts smashed the same way. There is, for example, the condition, thriving on social mixing, which constantly does harm to some producer at

(*Continued on following page, column 3*)

Conversation, more rampant in Hollywood than elsewhere throughout the nation, that the large companies, members of the MPPDA, have contemplated or are contemplating a change in administration of the Hays organization, has been effectively spiked by the visit in Hollywood of the heads of the corporations, who gathered together two weeks ago to discuss economies.

Mr. Will H. Hays has three years to go under his present contract as president of the association. He will round out his term of office, backed strongly by his constituents.

Hollywood, full of loose talk at all times, and especially loaded with it now, because of the horizontal salary cut and the Artists Service Bureau, probably does not realize the situation, and, moreover, won't, even after the facts seep into its consciousness. Nevertheless, developments in Hollywood in the last 10 days, giving Mr. Hays added authority, are construed to separate trend from conjecture, to indicate definitely that New York has voiced its decision anew to stand four-square behind the man their own selection dictated.

Hollywood, or enough of it to lend ear to its belief, maintains Mr. Hays was responsible for the salary cut affecting earning power blanket-like with no regard for accomplishment or individual company financial standing. This same opinion lays blame for the breakdown of morale and its consequent bearing on product mediocrity, at the doorsteps of the producers and, thus, at Mr. Hays' feet.

The impression, voiced openly around the studio colony, has been that producers, therefore, had reason to question the Hays leadership and had concluded their interests were not being properly safeguarded.

An identical condition exists in connection with the Artists Service Bureau, which is regarded as tied in directly with Point 3 of Mr. Hays' five-point program and concerns itself with new talent, employed at prices below the current Hollywood salary level,

(*Continued on following page, column 3*)

ACADEMY UP IN ARMS OVER TALENT BUREAU

Thoroughly organized opposition of Hollywood's creative workers to the proposed Artists' Service Bureau for cataloguing and centrally controlling activities of players, writers and directors, appears to be the only concrete action taken to date on the first great gathering of eastern and western executives of the industry. Representatives of the leaders, in an official statement from Hollywood this week, requested that judgment on the bureau be reserved until some later date, when attempts will be made to convince the workers that the plan will be a good thing for the industry, possibly saving the studios $6,000,000 yearly in salaries of stock company players and of contract directors and writers. Obviously, this forms the basis of the opposition of workers.

Continuing the militant attitude against producers, which first became evident in arguments over salary cuts, the Academy of Motion Picture Arts has taken up the cudgels on behalf of workers in protesting the establishment of the new Artists Bureau. The net result to date is a split in the Academy's ranks and a new administration headed by J. Theodore Reed, who, as successor to President Conrad Nagel, is expected to uphold the Academy's new aggressive policies. Mr. Reed is an assistant to Benjamin Glazer, Paramount producer.

Academy spokesmen said a workable plan for such a bureau might be evolved, but it must be by conferences of those who pay and those who earn, with equal vote.

Producers Answer Critics

While attorneys in Hollywood were assigned to interpreting legal aspects of the bureau, Jesse L. Lasky and B. B. Kahane, for the producers, sent the following to the Committee on Agency Problems of the Academy:

"Many unfair and unfounded statements have been circulated as to the aims and purposes of the contemplated bureau. The accusation that the proposed bureau is a scheme to abolish competitive bidding for creative talent is entirely unjustified; nor is there any foundation whatever for the statements that a charge to agents or artists is contemplated. This service to agents and artists will be entirely free and all expenses in connection with the maintenance of the bureau will be borne entirely by the producers.

"The committee is endeavoring to evolve a plan for the operation of an Artists Service Bureau along purely service lines.

"With the studios located at different points at Hollywood, Culver City, Beverly Hills, Burbank, Universal City, etc., there is a great deal of lost motion and waste of time and effort in artists and agents contacting studios and studio representatives in contacting one another.

"As to agents, the proposed bureau will, of course, recognize all agents now licensed in the state. The only agents against whom there will be any restrictions are those who may resort to practices recognized as illegal or unethical.

"There are many advantages to all in a properly organized Artists' Service Bureau and we believe that the formation of such a bureau will benefit artists, producers and agents alike. We feel we have the right to ask from the industry that the plan be not pre-judged and condemned before it is formulated."

Academy factions which fought for termination of the wage cut and are now opposing the Artists' Bureau, immediately began discussing plans for complete reorganization. It was indicated in other Hollywood circles that the producers, who made the Academy financially possible, are seriously considering withdrawing from membership.

Committees were being formed by the actors' branch to effect a "new deal" in the Academy. Chester Morris, Warner Baxter, Hedda Hopper and Reginald Barlow met and named five contract players and five freelancers to confer with them. The contract workers are Fredric March, Kay Francis, Guy Kibbee, Spencer Tracy and Louise Closser Hale; the freelancers are Minna Gombel, Robert Emmett O'Connor, George Cawthorn, Lois Wilson and Alan Dinehart.

The Academy's actors branch was in meeting at press time to discuss reorganization. A revamped constitution is expected to be presented to all branches. If the producers withdraw and discontinue financial support, the members are expected to agree to individual assessment.

Under the new constitution, election would be vested in the directorate, comprising 15 members, and seven representatives each from the actors, technicians, directors, producers and writers branches.

Membership dues would also aid in building up a $1,000,000 "war chest," thereby making the Academy independent and the socalled "champion" of contract talent. Development of such a situation easily might establish the Academy as a form of Actors Equity.

The Academy leaders defied the producers to withdraw and planned to remodel the organization so that any producer moneys shall be placed in a separate treasury to continue important technical activities of the Research Council, apart from other Academy funds. Darryl Zanuck, who resigned from Warners over a dispute about restoring salaries, would administer these funds as council chairman.

Benjamin Glazer also resigned as Academy vice-president. John Cromwell, RKO director, fills this vacancy.

Specifically, the new financial reorganization would provide for the setting up of a reserve fund for each branch, to accrue through dues amounting to 1 per cent of each member's earnings. Three-fourths of the fund would be put in trust for the branch, with lending and insurance permitted. Also, branches of the Academy would be self-governing and would serve as units of an Academy Federation.

A producers' branch would be reorganized as a fifth talent branch, with no executive empowered to sign contracts eligible to office in the Academy. Corporations would be admitted to only associate membership, with no vote.

Negotiations with producers to have a compulsory arbitration clause in all contracts, with disputes to be umpired by the Academy, also was suggested, likewise a special class to be created for agents. Agents already have begun conversations with Academy representatives. They would be eligible only after signing a proposed artist-agent code of practice.

Economies through coordination of activities in various studio departments before cameras actually start grinding, was the important accomplishment of the east-and-west conferences, according to Adolph Zukor, of Paramount, who returned this week to New York. Mr. Hays also was expected in New York, following a second series of conferences with studio heads.

THE ANSWER

Al Finestone, Kansas City reporter for Motion Picture Herald, raced breathlessly down the platform of the Union Station, to catch the CHIEF and its load of picture people en route east. Adolph Zukor was aboard, and young Mr. Finestone proceeded to question him about the big happenings at the recent Hollywood conferences. "Paramount will concentrate on making pictures for the public," said Mr. Zukor.

Call Hays' Status Strongest Ever

(Continued from preceding page, Column 3)

which New York considers completely out of line with current conditions.

As a paralleling factor is the change in the national political situation, which, for the first time in 12 years, places the Democratic party in power. Hollywood, through circumspect and long-distance analysis, has drawn the conclusion that the switch in political fortunes has marked the end of Mr. Hays' influence on behalf of the film business.

Factor three hits at the vagaries of the practices of the producers themselves, more so than Mr. Hays. It is pointed out in Hollywood that the Production Code, a Hays plan to which all studios originally subscribed, has been made virtually ineffective by the failure of all producers, at various times, to live up to it.

But what has been overlooked by Hollywood, is the manner in which the New York executives have rallied around Hays' leadership.

Additionally, what has helped Mr. Hays on the Coast is the rapprochement effected on his recent visit with Louis B. Mayer. Reports had it that the MGM production head, as president of the Association of M. P. Producers, which is the western Hays affiliate, regarded himself in the West in a position analagous to that occupied by Mr. Hays in the East, and that Mr. Mayer did not always get along as completely and as amicably with Mr. Hays as might be desired.

At any rate, it now seems quite clearly established that Mr. Mayer is prepared to work in harmony with Mr. Hays and under his leadership.

Leaders of the industry, in summing up the results of Mr. Hays' Hollywood trip, therefore, declare his position today is stronger than ever.

They see in the joint Hollywood meetings concluded a few days ago, a new and different attitude among studio executives, and describe this attitude as one that reflects the seriousness of the industry's present plight, plus a realization that economy measures, better management and more cooperation are necessary.

Whipsawing The Producer

(Continued from preceding page, column 2)

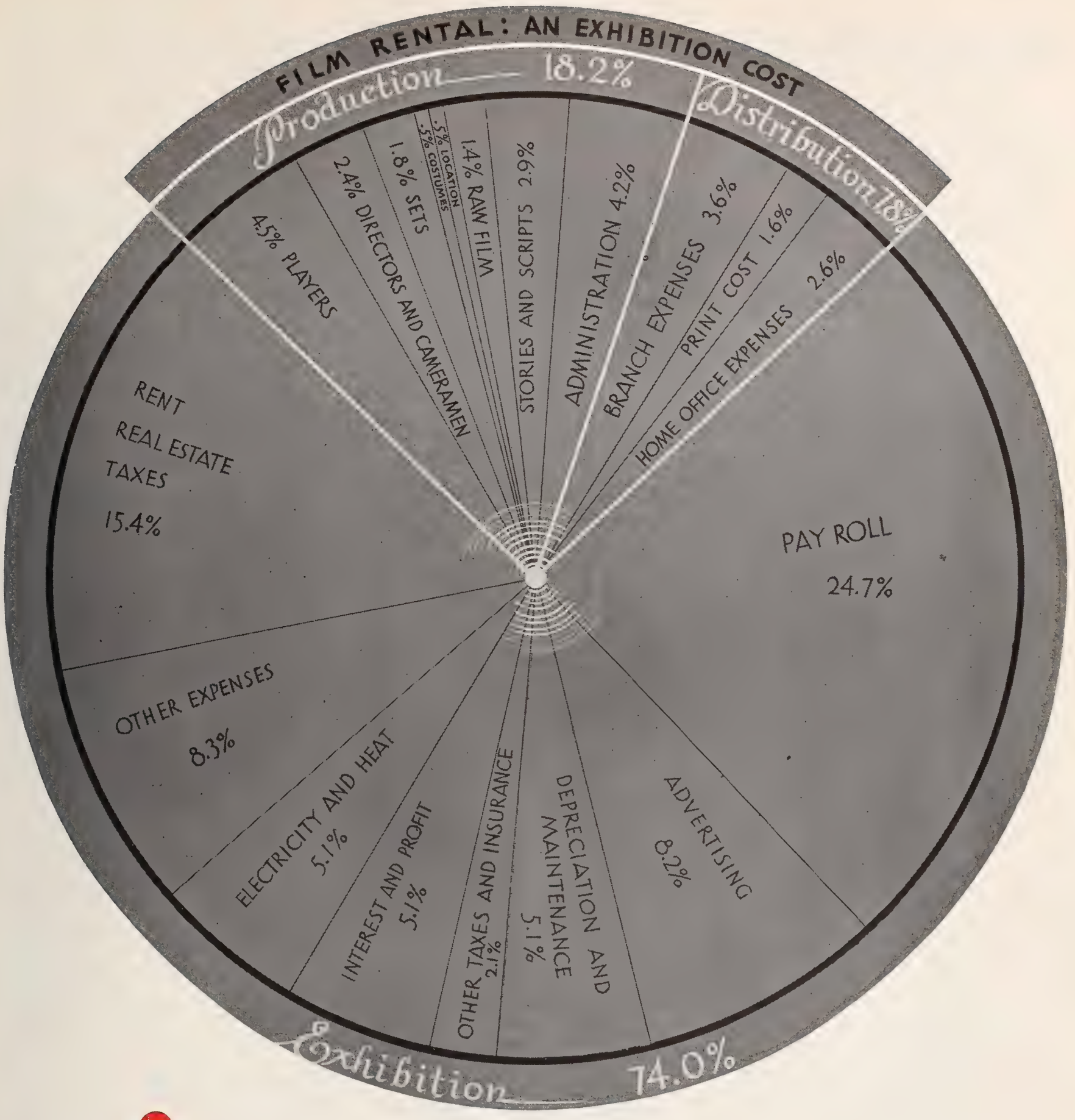
some studio somewhere along the line. A case:

Miss X, attractive and a pretty good actress, is employed by Y Productions. The head man at Z Productions thinks her a bet, but there is that contract. Z Productions is an important company and it's a prestige-builder to be employed on that lot. That makes it simple for a third party to tell Miss X casually that Mr. ——— of Z company thinks she was fine.

It's all very flattering tho the player. Then comes the crack that it is too bad Miss X is employed by Y, because Mr. ——— might be interested. He may be interested in landing her services or he may be on a rampage to weaken Y. At any rate, there are actual instances where players like Miss X have become dissatisfied sufficiently to vitiate her value as a performer with Y Productions because of unrest born of propaganda.

As another factor in a badly messed up situation, there is the agent, the fellow who is employed by talent to get all he can and wants to because his 10 per cent cut increases proportionately. The agent's tactics are not always clean, but he's after the end and is not interested so much in the means.

Under discussion is now a code governing agency activities. It is designed to cover chiselers of the above type and is a sorely needed something to help iron out one of the most fantastic of conditions on the West Coast.



THE MOTION PICTURE DOLLAR

Here are the essential economies of the motion picture industry, reduced to the simple terms of a comparative chart, a pictograph suggestive of a dollar, or even of a pie. As a dollar, however, it is intended—the Motion Picture Dollar. And with divisions based on percentages derived from Motion Picture Herald researches, is shown how this dollar is expended by the three basic divisions of the industry in the processes of manufacturing, wholesaling and retailing film product. Thus is shown that of each dollar spent in creating motion picture entertainment, Production's share is 18.2 per cent; Distribution's, 7.8 per cent; and Exhibition's, 74 per cent. In other words, the Theatre spends three times more money than the other two branches put together. Indeed, Exhibition spends the entire Motion Picture Dollar! Above our circle will be observed a band inscribed, "Film rental: an Exhibition cost." And this band embraces both Production and Distribution with their total of 26 per cent. This explains the absence of a slice of Exhibition labelled Film Rental. Film rental is that portion of Exhibition cost from which Production and Distribution get the revenue which they pay out in their own costs. Exhibition, of course, is the division that obtains the Motion Picture Dollar in the first place. From the Public.

INDUSTRY NEEDS A REVAMPING TO FIT PURPOSE, SMPE IS TOLD

Cracking Up of Super-Men and Super-Circuits Revealing Forgotten Exhibitor, Says Terry Ramsaye at Spring Meeting

by GEORGE SCHUTZ
Editor of Better Theatres

Reconstruction of the motion picture industry along lines more in keeping with the nature and purposes of the art and business, and new opportunities for the film both as an art and as a business, held prominent place among the discussions of the first 1933 convention of the Society of Motion Picture Engineers, which opened with an attendance of 140 in New York on Monday. These subjects, discussed on the opening day by M. A. Lightman, Terry Ramsaye and William H. Short, the last named a director of the Motion Picture Research Council, rather identified the five-day meeting and associated it with its times.

"We have come to a great evolutionary period in the industry," Mr. Ramsaye pointed out at the inaugural luncheon. "We are in the process of making an overlap dissolve from the Dinosaur era, the era of the super-corporations, super-theatres, super-productions, super-circuits and supercilious 'super-men,' into the coming new order, in which it appears the industry is going to be broken up into units small enough so that they can be handled and operated.

"The Dinosaur was a brute so big that his tail never knew where his head was going. The receivers got him.

"And while the super-men and the super-circuits are cracking up, there comes now the promising discovery of that forgotten man, the exhibitor, the fellow who has to get from the public all the dollars with which the motion picture does business."

Lightman Urges Change

A similar point of view was taken by Mr. Lightman, MPTOA president, who spoke after Mr. Ramsaye. "This organization must take place," Mr. Lightman said, "even if it means kicking out the highest executives."

Mr. Short appeared before the first evening session in the Salle Modern of the Hotel Pennsylvania, where the Spring meeting was held. Reading a paper entitled "Unoccupied Motion Picture Fields," he went comprehensively into the work of the organization he represents, which, in conjunction with the Payne Fund Research, is seeking to establish a greater consciousness of the social significance of the motion picture. At the outset this group took the position that the motion picture was here to stay and that it had proved to be potentially a tremendous boon to the human race. Researches were instigated to determine to what extent civilization has in the film "a new tool of high intellectual and social potency." The findings, he said, showed the motion picture to have deep and far-flung influences upon the manners, culture and education of today.

"Even very young children take in to a remarkable degree what they see on the screen," he declared, describing experiments which revealed that children from seven to nine years old comprehend as much as 60 per cent of the matter in motion pictures understood by educated adults of both sexes. Heart beat studies definitely proved, he said, a terrific emotional reaction even in adults from socalled "shocker" films. The whole program of investigation Mr. Short described as having shown the motion picture peculiarly effective as a creator of profound individual and social reactions.

New Fields for Attention

"This data," he continued, "scientifically ascertained as it has been, leads me, and I believe that it will lead the public, to the inevitable conclusion that there are unoccupied fields for the exploitation of the motion picture of even greater importance than any that have yet been cultivated, that these fields demand immediate attention, and that the scope, the usefulness, the reputation and the business opportunities of the motion picture will be vastly enlarged thereby."

He described a number of such fields specifically. One was education, but Mr. Short would have the film educate, not in competition with text books, but by use of its special powers to stimulate the imagination and emotions.

"A glance at the vast organization and equipment used in the text book trade," he declared, "will show what this means for the film industry."

Similarly, Mr. Short indicated, the field of juvenile entertainment should offer new opportunities for the motion picture business. Investigation disclosed that "going to the movies" is almost a universal habit among children. While children and adolescents constitute but 31½ per cent of our total population, 37 per cent of the film's patronage is composed of this young group. Mr. Short cited findings that tended to show the majority of the present film product unsuited to children culturally. Yet another field is one he said the motion picture industry makes little or no effort to reach—that represented by the "adult adults."

"The motion picture industry has rung the changes on the assertion that the American people are a race of morons and that they are making pictures for unintellectual 14-year-olds. A generation has been spent in convincing this intelligent audience that there is little or nothing for them in the movies. Also, a careful study of motion picture advertising by the Payne Fund shows that the industry is not geared up to appeal to this audience.

Most Profitable Audience

"I am ready to defend the thesis that this intelligent group, which has heretofore been ignored or flouted, is the largest and most profitable audience in the United States for motion picture entertainment, that it has been alienated, and that it can be won back by the making and exhibiting of adult drama."

Papers read in the regular councils of the society were of their usual high caliber, and several brought forth new methods and discoveries of immediate promise to the industry in general. Economies in film consumption were discussed by both N. Levinson of Warner Brothers and Douglas Shearer of MGM. Among researches about to be realized in actual product of important bearing on practices and costs in the business is a projector carbon capable of taking alternating current, eliminating rectifiers or motor-generators. A transformer is inserted between the lamp and the power main. According to a paper read by A. C. Downes of the National Carbon Company, better illumination at lower cost is possible.

A new alternating current projection lamp was described by C. S. Ashcraft of the Imperial Electric & Manufacturing Company, while some of the problems to be met in overcoming image distortion were set forth by C. Tuttle of Eastman. F. H. Richardson of MOTION PICTURE HERALD declared in a paper on eye strain that the causes lay in unnecessary theatre practices with respect to seating, and in the film itself.

Equipment exhibits were fewer at this meeting than at other conventions. However, there were a number of interesting displays, though most of them consisted of apparatus previously revealed.

All sessions were presided over by President Alfred N. Goldsmith. Committee chairmen were:

New York local committee, Herbert Griffin; entertainment and amusements (no chairman, but following members), W. C. Kunzman, W. C. Hubbard, M. W. Palmer, P. H. Evans, Herbert Griffin, J. H. Kurlander, Harry Rubin and J. H. Spray; banquet arrangements, W. C. Hubbard; membership, H. T. Cowling; publicity, Will Whitmore. Hostesses were Mmes. E. I. Sponable, O. M. Glunt, M. C. Batsel, Herbert Griffin, W. M. Palmer and Miss Dorothy Hubbard.

Lightman Urges Reorganizing of Industry; W. H. Short of Research Council Points Out Unoccupied Fields for Films

New York Owners Form Association

New York exhibitors on Tuesday began formation of the Independent Theatre Owners' Protective Association at a meeting at the Hotel Astor. Harry Brandt presided, with 123 local theatres represented. Officers will be elected next Tuesday at another meeting, also planned for the Astor, when a charter is expected to be approved by state officials.

All exhibitors in the new organization have agreed to employ only Empire State union members as projectionists. Offices have been taken already at 341 West 44th street. Prominent local theatre operators among those present included Jack Springer, Sam Cocalis, A. H. Schwartz and Walter Reade. Mr. Springer indicated the reason for the establishment of the organizaiton as protection against "underworld influence which Local 306 is exerting on Empire State union."

TOBIS HOLD ON GERMAN INDUSTRY EXTENDS FROM STUDIO TO THEATRE

Electric Participates in Production Also Through Subsidiaries While Defending Sound Patents; Agreements Ironclad

by HANS TINTNER
Berlin Correspondent

Dependence of the film producers on the electrical industries, characterizing the film market since the beginning of the sound film, is nowhere so evident as in Germany. In no country of the world has the effect on the independent producer been so marked as that of the Tobis in Germany.

The general crisis in German's industry is said to be responsible for the numerous insolvencies and suspensions of payment of the German film companies. But more and more the opinion prevails that the payment of tribute of the German film producers to the Tobis is responsible for the situation in the German industry.

Income Reduced a Third

This last winter *Film-Kurier* stated that the German exhibitors dropped income by a third to approximately 200 million reichsmarks per year, thereby limiting the intakes of the distributors to nearly 50 million reichsmarks a year. This sum must be sufficient to finance and guarantee a film production of 180 to 200 feature films a year.

Sound production and the licenses take another 25 per cent, equal to eight to ten million reichsmarks a year from the aforementioned amount of money which is paid to the Tobis in a situation which, according to the opinion of leading German film experts, is unbearable.

The insolvencies of the last year, such as Emelka, Südfilm, D. L. S., Küchenmeister, are unfavorably loading the balance of the Tobis and have led to a diminution of the stock capital of the Tobis from twelve million reichsmarks to five million.

Competes with Independents

But it is not only in its licensing policy that the Tobis has shown its unrivaled position. In the form of various subsidiaries it acts as competitor to the independent German film producers. The Jofa Company has been charged with the recording and the sound production and Tobis holds 50 per cent of the stock of that company. By the newly established Europe Film Distribution the Tobis has entered the field of the film exchange. The Tobis itself devotes all its time to the defense and acknowledgment of its patents and to the license agreement without which no film can be produced in Germany. This combination of distribution with the studio and the licensing business is considered beyond endurance by the other German film companies.

Opinion prevails that the Tobis competes with those firms which, by its distribution branch, have come under its financial influence and are forced to use its recording system. The situation where the producer could independently determine the financial and production side of his work and got a recording set for every studio available, has reversed itself in the course of time and has forced the licensee of the Tobis to use only the Tobis studio at Johannisthal for his recording work.

Bound by Severe Agreements

While free competition in sound production among German, American and French recording systems is possible in Paris and, therefore, the French Tobis is working along more favorable conditions, and while in Hungary, Poland and Czechoslovakia the producers get their own recording sets, film production in Germany is bound by severe agreements and restrictions.

The Swedish film industry has severed its connections with the Tobis, claiming that the Tobis conditions will ruin the industry. The English group of the Tobis concern likewise did not develop successfully.

In consideration of this situation the German film producers prefer to make their pictures in Paris or London.

Austria is affected equally by the supremacy of the Tobis, which has prevented Sascha Film, leading Austrian film producer, from using its own recording system in the studios. As creditor of the Sascha Company the Tobis has succeeded in influencing the policy of Sascha Film Company.

By collaboration with Tri-Ergon, the Tobis has forced its way into the production branch of the industry, thereby completing its vertical sound film organization, with its own production via Tri-Ergon, its own film exchange in Europa Film Company, its own production center in Jofa, leasing of recording sets by Tiges and the granting of licenses by Tobis itself.

The independent German film producers consider this unrivaled supremacy over the entire sound film market as most severe competition and the greatest hardship. They hold that the essential premise for restoration of the industry in Germany requires free control of the producer over his own recording system, which he can redeem by letting it to other companies.

Newman Heads New Independents Group

Frank L. Newman is president of Evergreen State Amusement Corporation, second statewide group of independent theatres formed at Seattle in the last ten days. The new company includes approximately 20 theatres in Washington and Oregon. Albert Rosenberg is vice-president and Albert Finkelstein secretary-treasurer.

"Chain operation of these theatres by companies with headquarters in the East or South is a thing of the past," Mr. Newman said.

Seidel Sterling's Treasurer

Ira Seidel has been named treasurer and comptroller of Sterling Pictures Corporation. Mr. Seidel formerly was comptroller of Tiffany and Allied Pictures.

Rowson Proposes Film Division for British Industry

A British government department similar to the Motion Picture Division of the U. S. Department of Commerce, for dissemination of information regarding England's film industry, was proposed by Simeon Rowson, director of Gaumont-British Picture Corporation, in a recent address before the Royal Empire Society in London.

Mr. Rowson declared that "in Australia the British film has definitely ousted the American film from its erstwhile supremacy" and that "the same tale comes from Canada, South Africa and India."

He said that in 1932 the public paid into all cinemas in Great Britain a total of 43 million pounds, or 36 million pounds exclusive of the entertainment tax. The average admission, exclusive of the tax, was 9 pence, representing 960 million admissions a year or 18½ millions a week. Adding admissions in Ireland, the total, he estimated, was almost 20 millions a week throughout the British isles.

Terming the cinematograph films act of 1927 an unqualified success, Mr. Rowson pointed out that since January 1, 1928, nearly 500 British features have been registered at a production cost between six and seven million pounds; studios have been erected capable of producing 150 to 200 features a year, the studios and equipment costing at least 2,500,000 pounds; in the year ended March 31, 1932, there were 154 features registered at a production cost above two millions; "the public, the press and the exhibitor now are agreed that the average British film is more attractive and provides better entertainment for our own people than the average American film," and in the 1932-33 year since that report 150 more pictures have been produced at a cost exceeding two million pounds.

Court Denies Erpi Plea for Vitaphone Arbitration

Justice Penniwell, in chancery court, Wilmington, Del., this week overruled a plea filed by Erpi that the Vitaphone Corporation be stopped from prosecuting its suit against Erpi in this jurisdiction. Erpi recently filed a petition asking the suit go to arbitration under the terms of an agreement between the two litigants covering the manufacture and sale of equipment.

The court ruled that arbitration covenants similar to that involved do not grant immunity from a suit in this jurisdiction, and further indicated that if the case proceeds a master will probably be appointed to hold hearings in cities most convenient to the litigants.

MONOGRAM TO SPEND $2,000,000 ON 24 FEATURES; DROPS WESTERNS

Negative Costs Increased 30 Per Cent, Franchise Holders Are Told at Atlantic City Meeting; Johnston Presides

by FRED AYER

Monogram's "new deal" sales season officially got under way this week at Atlantic City, at the company's third annual convention.

Executives of the home office in New York and of the production division from Hollywood, assembled Monday, Tuesday and Wednesday in the large ballroom of the Ambassador hotel on the boardwalk, and outlined to two score franchise holders plans for a 30 per cent increase in negative costs, bringing the total budget to $2,000,000 to be spent on twenty-four features for release during 1933-34. The delegates departed sounding a new note of optimism for the entire independent field, and instructed to make a definite drive for first-run playdates. W. Ray Johnston presided.

For the first time, Monogram next season will not distribute westerns. This year, 12 features of this type are being marketed. The company's staffs of directors and writers will be augmented by Trem Carr, production chief.

All Officers Reelected

All officers were reelected, headed by Mr. Johnston, president, and including Harry Thomas, vice-president in charge of distribution; Trem Carr, vice-president in charge of production; J. V. Ritchey, vice-president in charge of foreign activities; J. P. Friedhoff, treasurer; M. S. White, secretary, and Edward A. Golden, general sales manager. Michael L. Simmons, in charge of advertising and publicity, completes the executive staff.

Directors elected, besides Messrs. Johnston, Ritchey, Thomas and Carr, include Robert Withers, Irving Mandel, Herman Rifkin, Floyd St. John and Arthur C. Bromberg and J. S. Jossey, who succeeded Nat Steinberg.

Mr. Golden said Monogram will sell next year's releases with campaigns "unprecedented" in the independent field. Claude Ezell, Dallas district manager, told the assembled delegates that independents now have their greatest opportunity. Other speakers were Mr. Ritchey, Mr. Johnston, Lou Ostrow, Mike Simmons, Mr. Thomas, Sam Flax, Mr. Carr and Irving Mandel.

To Make Dramas Only

Franchise holders were deadlocked Tuesday over the decision of executives to discontinue westerns. Provision probably will be made for their distribution under another banner, possibly through the formation of a group of franchise holders in territories still demanding westerns, like the southern states, and in Pittsburgh and Chicago. Trem Carr said the action was necessary because people who liked westerns either haven't got money for any pictures today or because children in those sections are getting too sophisticated.

Mr. Ostrow, executive producer, said he considered musicals only a cycle, but that Monogram will make one or two.

Monogram's new features will all be dramas. Much of the story material will be bought on the open market. Six books, three plays, five magazine stories, two novels have been definitely decided upon.

Mr. Golden said on Wednesday that picture makers, distributors and theatre owners should do their own jobs—not mix in things they know nothing about. "Manufacturers cannot be retailers," he said. "Under all adversities, Monogram has delivered everything offered or agreed to deliver from inception. What we need is a new deck of cards."

Mr. Golden said circuit buying and circuits have outlived their usefulness and he appealed to those independent exhibitors now approaching their first sign of real independence by acting kindly toward companies making independent pictures for independent exhibitors.

"One of the fads of the business today is decentralization," he said. "We have practised that from the start; in fact, independent business is built upon decentralization."

In his welcoming speech on Monday, Ray Johnston reported a substantial profit in the year's business. It was voted by the board to add last year's profits to the surplus account, probably to be used in intensive advertising.

Features already decided upon for 1933-34 include:

"Wine Women and Song," musical; "The Woman in White," novel by Wilkie Collins; "Two Little Arms," original; "Jane Eyre," Charlotte Bronte novel; "Moonstone Mystery"; "Chuck Connors, Mayor of Chinatown," by M. L. Simmons and B. R. Solomon; "The Avenger," novel; "Other Peoples Money"; "Mystery Liner," by Edgar Wallace; "Beggars in Ermine"; "Woman's Man," by Adela Rogers St. John; "Great God Fourflush"; "Numbers of Death," by E. Phillips Oppenheim; "Sixteen Fathoms Deep"; "The Loud Speaker," original by Tristram Tupper; "River Street Ditty"; "Sky Patrol"; "Manhattan Love Song," musical; "Hotel Register," original by Tupper; "He Couldn't Take It," by Albert Payson Terhune, and "City Limits."

Also on the program are four specials, titles to be announced concurrent with release.

Associate producers will probably be dropped and unit producers replacing them. It is expected to cut 15 per cent from production costs this way, and doubling costs of negatives.

With the Men of Monogram

Headquarters, Atlantic City

Ray Johnston elicited a chorus of ohs and ahs when he entered the dining room of Monogram's convention quarters at the Ambassador Hotel early Monday, attired in a dazzling ensemble of Oxford gray shirt, tie and handkerchief to match.

▽

Al Friedlander, returning across country from the west coast on a Goona Goona errand, didn't bother to stop in New York, where he has been particularly missed for the last four months, but made direct for convention headquarters at Atlantic City.

▽

Johnny Harrington, jack of all trades, must have had four doubles working for him at the convention. He seemed to be everywhere, doing everything and—for all we know—everybody. Johnny was particularly the soul of courtesy to the ladies.

▽

J. V. Ritchey, in pearl gray hat and impeccable walking stick, was the well-known cynosure of all eyes on the boardwalk.

▽

Madeleine White, serving two masters, the president and the publicity director, was pounding two typewriters to keep even with her multitudinous duties.

▽

Eddie Golden pulled the prize coup of the convention when he inveigled the two motorcycle cops who headed the convention parade to the Ambassador Hotel into a dice game and immediately proceeded to take away their hard earned week's pay. (They paid him in scrip.)

▽

Hollywood seekers in Atlantic City were shocked out of their sun-baked reveries when motorcycle police sirens and honking horns bade gangway for the Monogramites' Parade from Pennsy Station to the Ambassador hotel.

▽

A neat radio tieup achieved its climax when the executive automobiles, installed with radio sets, were tuned in and the loud speakers rendered welcome with the following air greeting from Station WPG: "We take pleasure at this moment to welcome the Men of Monogram and extend them the Key to Atlantic City and we wish every success to W. Ray Johnston and Harry Thomas in the conduct of the convention sessions."

▽

Morris Epstein was paged constantly. The boys suspected this was merely a frame on his part to start talk.

▽

Bill Underwood and Claude Ezell from down-Dallas-way, arrived just in time to miss the dulcet singing of quartets by Ray Johnston, two motorcycle policemen and Trem Carr.

▽

Jack Jossey and Mr. and Mrs. Nat Lefton, Mrs. J. V. Ritchey, Pete Friedhoff, and Mr. and Mrs. Murray Rosenbluh were discovered in front of the Steel Pier beaming upon the brilliantly lighted forty foot sign gleaming in the blue dusk, and announcing to all and sundry:

"WELCOME MEN OF MONOGRAM. THE CITY IS YOURS."

▽

Howard Stubbins, who made the trip from Los Angeles all by his lonesome, lit up with gratitude when a crowd of well-wishers welcomed him into the hotel.

▽

Mrs. W. Ray Johnston, resplendent in mink coat, was three steps ahead, sartorially, of the latest in fashions being displayed in the swank shops on the boardwalk.

▽

Al Blofson, considered the convention right in his own backyard—and to carry out the spirit of his thought, commuted in his car between Ambassador hotel and the exchange in Philadelphia.

▽

At this writing, Bernie Mills, Sam Seplowin, Jack Berkowitz, Jim Alexander, Sam and Jake Flax, Bob Withers, Irving Mandel, L. W. Marriott, Arthur C. Bromberg, Carl Floyd, John Mangham and H. H. Everett were still en route to the convention.

THE CAMERA REPORTS



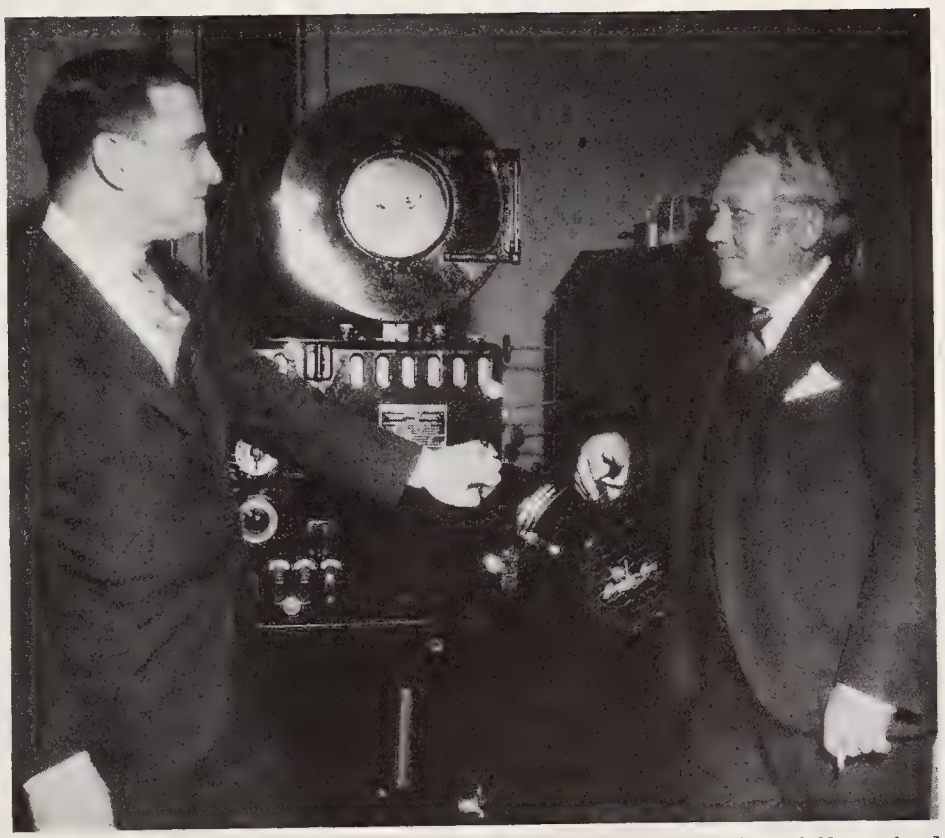
NEW EXCHANGE. Headquarters of British Empire Films (East), Ltd., new member of the film community of Singapore. The company, headed by Stuart F. Doyle, operates in the Orient.



PREPARING DEBUT. Henri Garat with Janet Gaynor at luncheon, camp style, while on location for Fox's "Adorable," in which Garat, European player, is co-starred with Miss Gaynor.



WINNER. A new personality at Educational, Virginia George. She won the Agfa company's contest seeking best photographic type.



[*Central News photo*]

FILM ENGINEERS CONVENE. With background signifying the nature of the event are shown Alfred N. Goldsmith, president of the Society of Motion Picture Engineers, and Terry Ramsaye, editor of Motion Picture Herald, as the SMPE opened its 1933 spring meeting in New York Monday. Mr. Ramsaye addressed the convention on the opening day.



HER CHANCE. Was bit-part given Ruth Channing in MGM's "Made on Broadway." Now she is a player, promised important roles.



CITE TRADE GRIEVANCES. Members of a delegation who represented the Motion Picture Society of India before the government at New Delhi, presenting objections to practices in their trade. For the most part the group was composed of leaders in distribution.



RETURNING TO SCREEN. (Below) Ruth Clifford and Jimmy, her son to whom she has devoted her time rather than to continue her screen career. Now she's back again, working at Fox in "Pilgrimage."



SIGNED. (Left) Some justified exultance taking a whimsical turn to make a fetching new portrait of Fay Wray, in Columbia's "Below the Sea" and now signed by that company on a long-term contract. She is now working in "Ann Carver's Profession."



IN NEW FILM ROLE. Doris Kenyon, who mixes her screen career with concert appearances and who will be opposite Richard Dix in his next RKO Radio picture, tentatively titled "Ad Man."



TRIPLE EXPOSURE. That is to say, on this occasion at Warner Brothers, Bert Longworth, still photographer (seated extreme left), was shooting a scene of "Voltaire." Whereupon a brother still man stole a picture of Bert. And since the whole incident is here preserved, a third camera must have been in the offing. Also shown are Director John Adolfi and technicians.

WITHDRAWAL OF U. S. FILMS FROM GERMANY ON MAY 15 IS THREATENED

Hitler's Anti-Semitic Move Sets Back German Pictures' Progress in America; Films from Berlin Picketed in Belgium

Motion picture leaders in New York express dismay over the turn of events in the business in Germany. The market for American product is expected to be considerably curtailed soon unless the present drastic anti-Semitic policies of the Hitlerites are considerably lightened. Withdrawal of American films from Germany after May 15, unless Nazi activities change, was considered a logical action, although Major Fred Herron, in charge of foreign relations for the Motion Picture Producers and Distributors of America, this week denied such decision had been reached.

At the same time it appears likely that the weakening of the film market in Germany automatically will strengthen the American picture business in France. In order to encourage the movement, it is expected that steps will be taken shortly to eliminate or at least alleviate the French quota requirements, in line with the new trend.

Furthermore, the Hitler attitude has definitely set back German film progress in America. Although German pictures never did succeed in making wholesale inroads throughout the nation, they were the most successful of non-English speaking talkers.

Principal German films on the market here are Krimsky and Cochrane's "Maedchen in Uniform" and "M," which just played Broadway. "Maedchen," especially, has suffered from reactions of Jewish exhibitors in this country, even though the picture unfavorably presents German militarism. Paramount purchased "M" this week.

Dangerous To Talk

Clayton Sheehan, Fox foreign manager, just returned from Europe, said last week that "it would be dangerous to say anything publicly which might react upon our workers over there. The moment anything is said in the public prints in this country it is cabled back to Germany by Nazi agents."

Charles MacDonald, of Warner, called erroneous a previously published report that Philip Kauffman, Warner foreign representative in Germany, had been transferred from Berlin. "What actually happened," Mr. MacDonald explained, "was that Kauffman was ordered to leave Berlin. He returned last Monday, however, and we expect he will remain there."

Officials of RKO intimated their company was in no difficulties in Germany as yet. "However," one Radio executive said, "we actually do not know what is going on. There has been no definite word from Germany in weeks."

Generally, removal of American motion pictures from theatres in Germany is said to be regarded as certain by executives of foreign departments of American companies, unless the strict Nazi censorship is lifted within a month.

Any scene which depicts communism, or shows the gathering of crowds for demonstrations against any government, whether fictitious or real; all dialogue pertaining to immoralities and any film in which Jewish characters appear or presents a cheerful aspect of Jewish life, is removed by the Nazi censorship board. The result has been such a sharp reduction in income as to make it highly unprofitable for American concerns to continue operation under the Hitler banner, according to home office executives in New York.

American films comprise 30 per cent of all pictures shown in Germany.

The first ultimatum to American companies in Berlin was issued seven weeks ago, but it was generally disregarded. All negotiations between American film companies and the Nazi government have been handled through George B. Canty, U. S. trade commissioner in Berlin. It was by Mr. Canty's intervention that Jews employed by American film concerns were given a stay from the original Nazi edict.

The anti-Semitic movement has spread and is even more pronounced in countries south and east of Germany, according to reports from Hamburg.

Protest in Belgium

In Belgium, motion picture houses in Antwerp showing German-produced films have been picketed by Jews in protest against the anti-Jewish campaign in Germany. Box-office receipts swung downward sharply and programs were hurriedly changed.

Press reports from London indicated that 500 automobiles and motor trucks, carrying yellow posters reading "Boycott German Goods," and "Boycott German Films," toured the main streets in a demonstration organized by the World Alliance for Combating Anti-Semitism.

Trade Commissioner Canty's report to Washington last week indicated the Hitler regime intends to acquire and exercise complete control of the German film industry. The plan presented by Herr Hitler and passed automatically by his cabinet, calls for a special ministry for public information and propaganda, headed by Dr. Goebbels, chief of the Nazi party propaganda department. The bureau would include departments to handle all phases of publicity, particularly as to motion pictures, broadcasting and the press. The film department would probably require submission of contemplated productions in advance to be passed on by the board. The department might also take a hand in the economic situation of the industry, which concerns producers, distributors and exhibitors.

Three large film companies in Germany formed a union known as Cinema Aktiengesellschaft to handle combined production activities. The three companies were Tobis Tonbild-Syndikat Aktiengesellschaft, Europa-Filmverleih Aktiengesellschaft and Cinema Film-Vertriebs G. m. b. H.

Negotiations between the Reichsverband Deutscher Lichtspieltheaterbesitzer (Central

Strengthening of American Screen Market in France Is Expected; Hitler Policy Spreads Into Other Countries of Europe

Association of German Exhibitors) and the Schutzverband Deutscher Filmtheater (an exhibitor organization instituted by Ufa two or three years ago in opposition to the regular exhibitor association), have resulted in an agreement between the two organizations by which it was found advisable, under present conditions, for independent groups representing German exhibitors to join the Reichsverband.

Many of the star names billed in German pictures are foreigners and under the Hitler regime they must either leave their posts on compulsion or anticipate this by leaving the country voluntarily. The latest film stars to leave Berlin are Gitta Alpar and Gustav Froehlich, following others. They have gone to Vienna and are under contract to Bolvary.

Predicting an end of the quota system in Europe, Charles Delac, president of the French motion picture producers' association, who arrived in this country last week for conferences with MPPDA representatives, believes the socalled "friction" between American and French film interests will be straightened out shortly. Mr. Delac hopes to reopen the market abroad for American and other pictures.

Professor Ernest Perrin, of the College of the City of New York, predicted that France will open the back door to American films as Germany closes the front door. Prof. Perrin was at one time an actor and worked for Charles Frohman, Lee Shubert and others.

Cites Barriers

"The French people are more kindly disposed toward American films than ever before, but there are certain barriers, aside from the quota laws, which have considerably lessened their enjoyment of our product," Prof. Perrin said.

"A tremendous market for the interchange of films between both countries is now ripe," he said. "It therefore becomes important to think about what the French people do not like about American pictures. The Frenchman usually feels a deep sense of injury, even shock, over the way American films portray the laxity of social relationships."

Professor Perrin declared faulty casting of foreign types in American pictures makes them ridiculous in French eyes.

A survey of the French industry shows that American product was successful during the last year despite import difficulties, according to the Motion Picture Division of the Department of Commerce. Approximately 150 original American versions and 66 American films dubbed in French were shown in France.

Cinema receipts in France were satisfactory the first half, but are reported to have declined 30 per cent in the second half.

Swanson, Griffith Drop UA Interest

Gloria Swanson and D. W. Griffith have dropped their interest in United Artists Corporation and have withdrawn as founders and part-owners. Each had a one-eighth interest. The other six are Mary Pickford, Douglas Fairbanks, Charles Chaplin, Art Cinema, Joseph M. Schenck and Samuel Goldwyn.

It is expected, however, that any pictures Miss Swanson and Mr. Griffith make will be released through United Artists.

Their action has no effect on United Artists Studio Company in Hollywood. Neither has an interest in it, nor has Charles Chaplin, who has his own studio.

Universal Raises Its Program to 36

Universal is adding 10 features to make a total of 36 features to be distributed by the company next season, L. J. Schlaifer, general sales manager, said in Kansas City this week on his way to the Coast to confer with the Laemmles.

Decentralization Brings Increased Theatre Checking

Distributors have listed a great many more theatres for checking as a result of decentralization, according to Ross Federal Service, checking organization. More large theatres and fewer small houses are being checked now than ever before, the company reports.

Large circuit houses, although playing percentage, were seldom checked by distributors, but since the widespread breakdown of these circuits distributors began checking individual situations. The checking of fewer small houses is in line with the new policy of sales heads to sell small theatres on flat rental next season, with provision for playing a limited number on percentage.

Australian Film Dispute Placed Before the Courts

The dispute between distributors and General Theatres Corporation at Sydney, Australia, over block booking, rejection of pictures, and prices has been carried into court, with a new turn in a wrangle between the distributors, which resulted in Warner Brothers obtaining an injunction restraining Paramount and Radio from entering into any contracts with General Theatres.

Gainsborough Product for Australia Through Fox

Fox is to distribute Gainsborough product in Australia. British and Dominion formerly handled it, with physical distribution through Greater Australasian Films, which also handles the Columbia product. The deal will not affect the distribution of B. & D.'s own productions.

IN THE NEWS...

UNIVERSAL has decided not to take up the options of LEW AYRES and TALA BIRELL, players. . . .

EXHIBITORS of suburban Memphis are reviving their organization, with officers to be elected soon. . . .

JACK LYONS and BASIL BRADY have organized Buffalo Exchange, Inc., to handle 62 features and shorts produced by Tiffany. . . .

GOVERNOR LEHMAN of New York has signed the bill permitting distributors to make contracts for new pictures before they are produced and before they have been licensed.

The PALACE theatre, on Broadway, is reopening this week end with combined vaudeville and motion picture programs. . . .

JOSEPH KILGOUR, best known for his characterization of Willard Brockton, the Wall street man, in Eugene Walter's play, "The Easiest Way," died last week at Bay Shore, L. I. . . .

MAJESTIC PICTURES will move its home office May 1 to the RKO building in Radio City, from 1619 Broadway. . . .

MCCLELLAND BARCLAY, illustrator; FAITH BALDWIN, novelist, and BRYANT BAKER, sculptor, were named the committee to select 15 men and 15 women for Paramount's "A Search for Beauty." . . .

MISS HAZEL MYERS of Kansas City, Kan., has been named by Governor Landon as chairman of the Kansas state censor board. . . .

THEATRES of Southern California, including those of Fox West Coast, return to single feature programs Thursday. . . .

EDWARD SHELDON and MARGARET AYER BARNES are awaiting the court decision, as is MGM, in the infringement suit brought by them, charging that the company's picture, "Letty Lynton," infringed upon their stage play, "Dishonored Lady." Trial has been completed, but filing of briefs and final arguments are to come before the decision. . . .

GENERAL ELECTRIC and RCA must end their interlocking directorates May 5, Attorney General Cummings has ruled. OWEN D. YOUNG cannot retain the combined chairmanship, it was decided. . . .

JACK COOPER, formerly with Warner's press department, has joined Paramount as a unit press representative on the Coast. . . .

GRETA GARBO has been signed to a new contract by MGM, and will resume her picture work early in May. . . .

BERT ADLER, of the Fanchon and Marco staff, is publicity director of Actors Betterment Association, campaigning to eliminate the so-called "benefit racket." EDDIE DOWLING is president and RALPH WHITEHEAD is executive secretary. . . .

J. MAXWELL JOICE is to handle publicity for GINO DARO, of Italy's dance team, DARO and COSTA. . . .

J. A. WILSON, formerly of Universal's Winnipeg sales office, is now manager of the Calgary branch. . . .

JACK O'TOOLE and L. K. BRIN have acquired the Tiffany franchise in Chicago, Milwaukee and Minneapolis, with exchanges to be opened in the three cities. . . .

Admiral Productions Succeeds KBS Company

KBS Productions, Inc., is to be no more. In its place is being organized Admiral Productions, Inc., with the same ownership, Burt Kelly, Samuel Bischoff and William Saul. All KBS pictures are being distributed by Fox. The Radio distribution agreement is with Admiral Productions, according to H. William Fitelson of Fitelson and Mayers, attorneys for the three owners. The last KBS picture was "A Study in Scarlet."

12 Films from Zanuck-Schenck

Twelve pictures a year, at least, is the plan of the new producing company being organized by Darryl Zanuck and Joseph M. Schenck, and United Artists will release them.

Mr. Zanuck has taken over the old Caddo offices on the United Artists lot at Hollywood. William Dover, chosen as personnel manager, and Howard Smith, scenario editor, were formerly associated with him at Warner, where he was production executive under Jack Warner.

Amusement Industry To Honor Father John Kelly

Executives of motion picture companies in New York have joined with screen, stage, radio, musical and literary personalities, in formulating plans for a testimonial in honor of Father John B. Kelly, spiritual director of the Catholic Writers Guild of America, to be held May 21 at the Alvin theatre. Father Kelly is well known in motion picture circles in the east and frequently has denounced censorship. The occasion for the celebration is Father Kelly's 20th anniversary in the priesthood.

Dr. James J. Walsh, chairman of the executive committee, will be assisted in the arrangements by Mark Luescher, Charles E. McCarthy, Edward F. Finney, Mary Meighan, Jack Harrower, George Adrian, Edward Kelly, John J. Livingston and James McGurrin.

Sponsors of the event include Bishop Barry, Rex Beach, Major Edward Bowes, Irvin Cobb, Bishop Conroy, Archbishop Curley, Eddie Dowling, James J. Farley, Gen. James G. Harbord, Will H. Hays, Fannie Hurst, Otto H. Kahn, John J. Raskob, and seventy others.

Kansas Inquiry On Film Deals Ordered

A statewide inquiry into film deals of Fox theatres and large distributors has been ordered by Roland Boynton, Kansas attorney general, and an investigation by the Federal Trade Commission has been also asked by Roy Dunnuck, operator of the Madrid theatre at Atchison, Kan. Mr. Dunnuck charges an attempt to "freeze out" independent exhibitors in several cities.

The Kansas attorney general is seeking information from every county in the state where Fox operates to determine whether the state's anti trust laws are being violated. It is charged that where Fox operates two or more theatres, some independents are unable to obtain films, and that where product is sold to independents excessive protection is demanded.

Universal's Loss in Year Is $1,250,283

A net loss of $1,250,283 for the year ended Oct. 29, 1932, is reported by Universal Pictures, after taxes, royalties, film exhaustion and other charges. There was a consolidated net profit of $615,786 in the previous year.

Current assets were $8,208,207 as of Oct. 29, 1932, and current liabilities $2,708,189, comparing with $8,873,344 and $2,170,606, respectively, for the 1931 year.

'AND THE SCREEN HAS NO CORNELL!'

Mourns De Casseres, Weighing Screen Possibilities of "Alien Corn"; Other Plays Considered

by BENJAMIN DE CASSERES

ALIEN CORN

Mainly because of the glamorous, glowing personality of Katharine Cornell, "Alien Corn," by Sidney Howard, is a big hit.

The play is built around a character. There is not much plot or story; but there is considerable atmosphere and some good minor character parts.

This one dominating character in "Alien Corn" is Elsa Brandt, an instructress of music in Conway College, a mid-Western educational institution for women.

Elsa, of German birth, has ambitions beyond the reaches of the small American town and its pussy-willow professors and social stuffed shirts. She wants to get to Berlin or Vienna to study.

She has on her hands an irascible German father, a paralyzed ex-pianist, a cross between Jack Pearl and a drunken Bismarck.

Fluttering around Elsa in the big house where she rooms are a raft of fake Heidelbergian near-beer young male instructors and some old, wheezy cocks-o'-the-walk.

The high dramatic possibilities lie in the two men who are in love with Elsa. One is the young fellow who owns the college, a horsey, vacuum-topped social light, and the other a young neurotic professor who takes out his suppressed libido in pistol practice.

Elsa loves the boss of the college and pities the poor little dip of a pistol-toter (one of the most ridiculous creations on the current stage).

Well, here we are: Elsa hell-bent for Artistic Heights torn between Love and her Genius, with the nutty pistol-toter standing between Elsa and the village stuffed shirt.

The big climax to this piece of hooey comes when the young fellow commits suicide (*laus Deo!*) in the presence of Elsa and her lover.

That decides Elsa. She declares for Art. She'll be the female Mozart or bust! Curtain.

Only La Cornell could make this go. She's grand. And the screen has no Cornell!

Picture value, 50 *per cent.*

BEFORE MORNING

"Before Morning," by Albert Bannister and John G. Norman, is a clumsily conceived stage murder mystery, but is straight Hollywood stuff for a high-toned parlor crime cast.

It is laid in the hotel apartment of Elsie Manning, an actress who has on her loose string a married lover.

He's a soft fellow and would legally coalesce with Elsie if he were free.

Elsie, while still holding onto the married fellow, has promised to wed a Babbitt from Detroit. She needs his dough. There is also a theatrical producer who is after her. He's just comic relief.

Now, Nichols, her married lover, becomes suddenly ill in Elsie's apartment, lies down and passes forever beyond all bank moratoria.

Big scene: Two friends of Elsie carry the dead man out of the apartment as though he were drunk to avoid scandal—as in "Broadway."

He's taken to a sanitarium—dead, of course—and the doctor waiting for him tries blackmail on Elsie.

In the third act the mystery is solved. It was the wife of the dead man who killed him by putting "nicotine pills" in his pocket for his heart attacks.

The role of Sherlock Holmes is played by the stuffed shirt from Detroit.

Picture value, 80 *per cent.*

EVENSONG

There is always one sure-fire scene either on stage or screen. It is a catty scrap between two women singers, actresses or acrobats, one of whom is about to climb the Andes of her fortieth year and the other of whom may slip but does not yet climb, which means that she is fifteen years younger. In these scraps, we men lean back, light up a perfecto and smugly unbutton our vests for a grand haw! haw!

When "Evensong" gets to the films—and I think it will—this will be the big scene—the battle between Irela (who is really the late Madame Melba) and her alternate in the big singing roles, Baba Letoile.

The play, by Beverly Nichols and Edward Knoblock, from a novel by Nichols, is a splendid vehicle for a rather high-toned picture with a female star not too young (I could name just the lady, but I won't, for I want to go back to Hollywood as a booster—the dear things are *all* young!)

Irela is a splendid character study. It shows us the Artistic Temperament in all its transcendental nuttiness and its elemental infantility. In a word, it is ze grand belle-ache, which is what the Artistic Temperament comes to.

"Evensong" was a London success, but it fell down here in spite of the good work of Edith Evans as Irela.

There are an Archduke, society stilts-walkers, luxury sets to light a great conflagration in the soul of Eddy Goulding, a niece over whom Irela tyrannizes in the matter of love, the niece at last, coached by the Archduke (Irela's old lover), beating it with her boy friend. Then, too, there is an Archduchess. In the film version "Thais," "Manon Lescaut" or "Martha" would naturally be staged and sung.

Irela finally has a slight stroke. Baba Letoile is the rage. And the curtain descends with Irela, partial invalid, listening to her own voice—that was—on a phonograph.

There is a long cast with all the señors and señoras, Majors and other stuffed shirts that go to make up the atmosphere of these operatic dramas.

Now, if Ina Claire—but does she sing?

Picture value, 40 *per cent.*

BAD MANNERS

My Hollywood spies report to me that gang pictures will soon be sinking and the hot sex stuff is coming back.

If such is the lousy fact, here's a play in which none of the characters has anything at all above the shoulder-blades. Even Casanova and Elinor Glyn would feel singed in looking at it.

It is called "Bad Manners." It was written by Dana Burnett and William B. Jutte. Bert Lytell and Margaret Sullivan were in it.

It all starts in Craig Baldwin's apartment. He's an "architect." He's bouncing the girl he had in his seraglio all night, telling her to get out, with her kimono, to her own apartment. Old stuff to her.

But Marion (the push-over) wants to know why Craig has this sudden fit of virtue. Well, it's another girl called Lois, who is going to get welded to Craig's best friend.

So Lois rooms up with Craig to help him on some plans for Manhattan Center (there are even some backwash movie fans who will still believe this).

Now, Marion, who got the grand slam, stages a come-back. But Lois and Craig are going to do the legal.

There's some clever sexalogue. As a play it is pure bathtub gin.

Picture value, 13 *per cent.*

TWO STRANGE WOMEN

Jacqueline Logan, as handsome as ever, comes back to the stage in "Two Strange Women," by E. B. Self.

Laid in the backwoods of Kentucky, among the *thar* and *I reckon* natives, there is a lot of stuff in this play for a real thrilling picture.

The Big Menace is a 200-foot drop down to the River Dix as you step out of the side-door of the shack. And Jacquie Logan goes over the cliff at the end.

The Jenkins family consists of Great-grandma Jenkins, aged 100; Grandma Jenkins, "Pap" Jenkins and young "Mel" Jenkins. For neighbor—and good comedy relief—there is a happy drunkard of a county judge.

The drama begins to creep up when Grace, tired of both the husband and the secretary, tries to seduce "Mel" Jenkins, a virginal mountain boy and the pride of the family. The boy goes wild over her, takes her husband a-fishing at night and bumps him off as Clyde Griffiths did the trick in "An American Tragedy."

Left alone, with the old woman, Grace is about to make her getaway when the crone hynotizes her and forces her over the 200-foot drop to the place where all bad ladies go.

In spite of the old Biograph ending, I see a powerful, gripping picture in "Two Strange Women."

Picture value, 75 *per cent.*

Welcome the FOX salesman

he has good news for you



Have them tell you what the FOX May Festival means to your theatre . . . how this outstanding group of pictures insures you *a solid month of profit* . . . how the perfect balance of their entertainment values enables you to *date them in one right after another.* And if you had the pick of every producer's line-up, you could do no better!

YOUR PROFITS FOR MAY ARE COMING FROM FOX!

Excitingly different

A JESSE L. LASKY production

ZOO IN BUDAPEST

Loretta Young Gene Raymond

O. P. Heggie

Tuneful romance

JANET GAYNOR **HENRY GARAT**

in ADORABLE

Timely happiness

5c A GLASS

BUDDY ROGERS MARIAN NIXON

Rousing merriment

A JESSE L. LASKY production

The WARRIOR'S HUSBAND

ELISSA LANDI

Marjorie Rambeau Ernest Truex David Manners

Drama of youth

HOLD ME TIGHT

JAMES DUNN SALLY EILERS

Delightfully mellow

STATE FAIR

Year's biggest cast

Unparalleled smash

CAVALCADE

Picture of the generation

FOX May FESTIVAL

It's traditional — for years exhibitors have made extra money in May by playing more

Educational Pictures

And... this year... Educational Pictures are the ideal added attractions to supplement the big Fox features for the FOX MAY FESTIVAL, and for all Spring and Summer programs.

ANDY CLYDE COMEDIES
"Feeling Rosy"

HARRY LANGDON in "MERMAID COMEDIES"
"Tired Feet"
"The Hitch Hiker"
"Knight Duty"

TERRY TOONS
"Who Killed Cock Robin?"
"Oh! Susanna"
"Romeo and Juliet"

MORAN and MACK COMEDIES
"As the Crows Fly"

BABY BURLESKS
"Pie Covered Wagon"
"Glad Rags to Riches"
"The Kid's Last Fight"

KRAKATOA
Natural Special

LET'S BE GAY IN MAY

-and June and July

TOM HOWARD COMEDIES
"The Mouse Trapper"
"The Acid Test"
"A Drag on the Market"

SPIRIT OF THE CAMPUS
with Reginald Wertenbaker
"Carnival" "California"
"Georgia Tech"

BATTLE FOR LIFE
"Killers"
"Desert Demons"
"The Sea"

HERE'S THE DISH FOR THESE SPRING DAYS. MORE PEP THAN A TONIC



It's the season for light diets and light, snappy entertainment. Salads instead of extra large steaks; variety programs, with plenty of comedy and novelty, instead of long double features.

. . AND HERE'S THE ENTERTAINMENT. LOTS OF LAUGHS. EVERYBODY HAPPY.



TOPICHY COMEDIES
with Ray Cooke
"Topichy Rolls His Own"
"Topichy's Finny Coup"
"Topichy Turns Turtle"

VANITY COMEDIES
"Hollywood Runaround"
"Keystone Kops"
"Hot Rod Crazy"

CAMERA ADVENTURES
"The Iceless Arctic"
"Taming the Wild Cat"
"Two Hundred Fathoms Deep"

BRAY'S NATURGRAPHS
"Wild Company"
"Woodland Pals"
"Pirates of the Deep"

Lyman H. Howe's
"HOUSEHOLDITE"
"The Ant-arctic East"
"Shooting Around the Universe"
"Nonsense of Merry Lands"

Kendall-de Vally
OPERALOGUES
"Idol of Seville"
"Walpurgis Night"
"A Brahmin's Daughter"

DO YOU REMEMBER?
"When Dad Was a Boy"
"Puffs and Bustles"
"Highlights of the Past"

BROADWAY GOSSIP
Columnist Newsreel

Educational Pictures
"THE SPICE OF THE PROGRAM"

DISTRIBUTED IN U. S. A. BY FOX FILM CORPORATION

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

MR. HAYS involuntarily was displaced last week in the chambers of the Administration at Washington. His picture no longer adorns the wall of the reception room of the postmaster general.

Formerly, the hundreds who called daily on Postmaster General Farley looked into the likenesses of three Republicans who at one time headed the postoffice department. These included Will H. Hays, Dr. Hubert Work and Harry New, postmasters general in the Harding and Coolidge administrations. Mr. Farley ordered all three from his Democratic sanctum and supplanted them with pictures of three good Democrats, Gideon Granger, who was head man under Jefferson, and Wilson Bissel and William Wilson, who were in charge when Cleveland was in office.

▽

The inevitable has happened: *a baby* in a Chevalier farce. Monsieur le Baby Le Roy, appearing with Maurice in "A Bedtime Story," is the talk of the town. He's a long moment of joy in a typical Chevalier grimace-and-knowing wink. Paramount brought the picture to Broadway last week at United Artists' Rivoli, where they dressed up the front to resemble the naughty exterior of a Parisian music hall, using covers from that saucy French Magazine, "La Vie Parisienne."

The covers depict young men and maidens in varying stages of conquest and submission. Even if one cannot read the enticing French captions, the magazine pictures are sufficiently graphic to get over the idea. The picture played to the largest opening day's business at the Rivoli in three years. *Comprenez?*

Babe Le Roy received a $1,000 bonus from Paramount, in addition to salary. His mother is now only 16 years. Monsieur le Baby, who is eight months old, could not sign the contract. Nor could his mother. Her mother officiated. The youngster has the makings of a great star. The very first day on the set he tore up the script.

▽

O. O. McIntyre's personal nomination for the most effacing of modern composers, is Jerome Kern. Mr. Kern, by the way, sold his enormous collection of first editions—for which he paid $250,000*—for a million during the closing days of the big boom. Today it is not likely a buyer could be found for* $50,000. *Mr. Kern wanted to provide an income that would establish him securely for life. We wonder how he came out.*

▽

The trout season opened in Connecticut the other morning. The fishermen, according to H. I. Phillips, formed in columns of eight and marched upstream with as much order as could be expected, considering the absence of red and green lights. Contrary to expectations, Terry Ramsaye was not among them.

▽

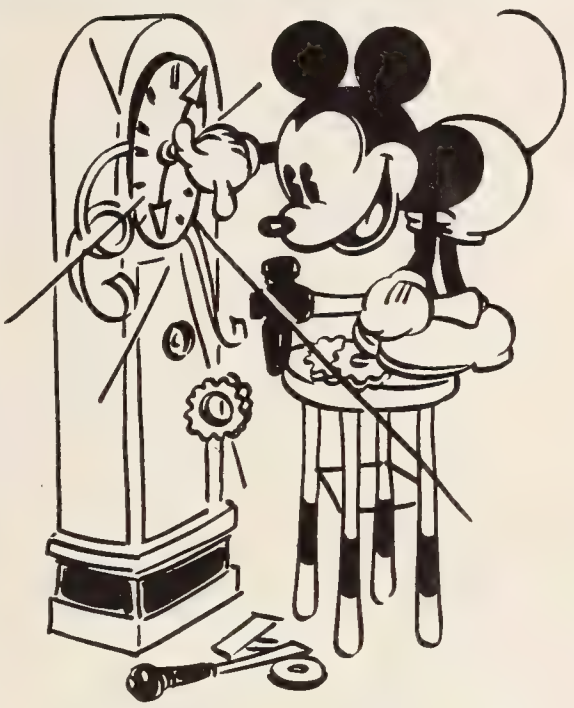
These are halcyon days for animal owners in Hollywood. Practically every animal within a 50-mile radius of cinemaland has been photographed and rephotographed until zebras are reported to have Klieg eyes, snakes have actually acquired those hips, and elephants want screen credit.

▽

The recent Hollywood discussions about reduced negative costs reminded Harpo Marx about four writers who last year received an income aggregating $1,000,000, "while exhibitors were starving."

△

Profit and loss statement from Hollywood, reported by RKO via the publicity route: "Katharine Hepburn appears on the lot for 'Morning Glory' rehearsals garbed in a new pair of linen overalls . . . the tattered and torn pair she wore when she first came to Hollywood having finally *given up the ghost.*"



ANTICIPATING the return Sunday morning to Daylight Saving, Mickey (Times Doesn't Count) Mouse took the situation in hand at the United Artists' home office, and, purposely or otherwise, removed from boss Al Lichtman's grandfather's clock, those elements which heretofore have held advertising chief Hal Horne behind his cluttered desk until the sound of the conventional 5:30 gong. The expected result is a deeper tan for the Horne facial features—and a much improved stroke for his mashie.

Meanwhile, exhibitors in 500 cities and towns throughout the nation were adjusting their operations to absorb the loss of 153 evening hours during the Daylight Saving period, which ends on September 30.

RICHARD HALLIBURTON'S "India Speaks" will be premiered this week by RKO. One sequence shows the intrepid Halliburton awakening one dark night in the heart of the Cambodian jungle to find a gigantic vampire bat securely fastened to his chest, and slowly but surely extracting his life blood. The mad king of Cambodia and his aids effected a timely rescue.

Any of the true vampires which actually suck the blood of animals, including men, belong to the family Phyllostomatidae. Their incisor and canine teeth are modified for cutting, the stomach is small and tubular, and the intestine very short, not being adapted for any food except blood. The Hindu superstitious believe that vampires are bloodsucking ghosts, which come from graves and wander about in the dark of night.

▽

The recent proposal of industry leaders to effect economies in newsreel operation by eliminating duplicate effort, was reported on at length in newspapers throughout the country. The trade and news press called it an "Associated Press" arrangement, but when U. P. got hold of the yarn, they made it a "United Press" plan.

▽

"Fighting Al" Steffes appears to have gone the way of all flash. Headlines announce that he is now a big theatre "mogul" in the west. Al gracefully, but quietly, bowed out of the militant circle some months ago, after having been an outstanding "scourge" of large circuits for years. Since then he has been buying up theatres in the midwest.

MOSCOW'S revenge for Hollywood's cinematic absurdities about Russia has emerged at last from the official Soviet studios, in the form of a feature motion picture, captioned "Prosperity"—which in itself is a bit too sarcastic. It was released at once to the hungry Russian public. For every Hollywood absurdity about Russia, "Prosperity" has two absurdities about America. And that's a lot of absurdities.

A fat capitalist, of course, is the villain. The hero is a bright-red Communist. Thugs hired by the millionaire to "get" the hero, ride around in Rolls-Royces. The capitalist's private office is a huge, bare futurist place fit for army maneuvers; his girl-friend's boudoir is large enough to hold all of Solomon's 1,000 wives. Clergymen travel around in cream-colored cars decorated with angels trumpeting to heaven. But there's no DeMille bathtub.

▽

To the public whose box-office fancies now ignore John Gilbert, the former Metro star offers this beau geste—"Oh, what the hell, they liked me once"—at a salary which was reputed to be $10,000 a week.

Gilbert arrived in New York last week from Hollywood, and in his Hotel Ambassador suite he told his story to Douglas Gilbert, local feature writer for Mr. Roy Howard. "You know what started all this—my so-called decline, if you care to put it that way—was the terribly unfortunate role in which I broke into the talkies," said Gilbert.

"The picture was 'His Glorious Night,' and I played a passionate love scene a la silent film stuff—you know, all gushing blahhhh. My God! The people just laughed out loud. You couldn't blame them."

▽

The nightshirts are out again. Ben Schwartz, manager of Warner's theatre at Lima, Ohio, continued operation last week under police guard, after four armed men entered his office and warned him to discontinue immediately the showing of "The White Sister," because, they declared, it favored Catholicism. The men claimed they represented the Ku Klux Klan.

Mr. Schwartz had better call Eddie Dowling out there.

▽

New York's dozen new fire department rescue wagons, on public display for the first time, went screeching down Broadway the other noon. When they passed film row near Times Square, we expected to hear a score or more film executives holler for help.

▽

When Erno Rapee, musical director of Mr. Rockefeller's Radio City theatres, landed at Hoboken from Hungary twenty years ago, as a very young piano virtuoso, he had to borrow five dollars from a compatriot for "head tax" in order to be permitted to disembark under the law. Thus Rapee came to America worth minus five dollars.

▽

"The company," said President Newcomb Carlton, of Western Union, "has learned to get along with less cash than was thought possible."

Even as you and I.

▽

Warners bought new carpets for the Broadway Strand in honor of the $200,000 *grossed by "42nd Street" in eight weeks. Two more weeks and they'll be able to build an entire new showhouse. Or, as learned confidentially this week, give each employee two weeks' vacation, with full pay. Last year, Warner workers each got one week's vacation.*



with

LUIS

TRENKER,

VILMA BANKY,

Victor Varconi. Directed by Curt Bernhard and Luis Trenker. Presented by Carl Laemmle.

A

UNIVERSAL

SPECIAL

R

"Great stuff for any audience anywhere," says Hollywood Herald . . . "Contains scenes that for vividness and realism take their place beside those in 'All Quiet,'" says New York Times.

The

EBEL

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Song of the Eagle

(Paramount)

Drama

What a song this eagle sings! It is a saga of liberal Americanism triumphant. The story is accompanied by stirring martial music. It is topical and timely. But most important, it packs a punch of human interest. Half historic, half prophetic, its exciting story throws on the screen events, circulmstances and conditions that are familiar to everyone. It goes right to the heart of one of the conditions that so changed the course of American life, in colorful style. Always it is down the popular alley.

There is no propaganda in it. It mirrors a condition that began when wartime regulations closed down the breweries. Graphically it describes the growth of gangsterism, bootlegging, jazz madness, and brings its theme down to today, with gangsterism still striving to retain its grip. Then it turns prophetic, and logically seeks to point out one of the ways whereby law and order can come into its own.

The story of beer is told against the background of a Hoffman family, the prototype of all that was idealistic in 1916. The Hoffman brewery was a well conducted legitimate business. Then the war. The pathos of Mama and Papa is that of every American family that lost a boy, when August is reported killed in action. But Bill returns. Wartime regulations and the Eighteenth Amendment close all breweries. But Otto believes that once war hysteria subsides, when the boys get home, all that will be changed. It is not. Instead, gangsterism is born. Nails, Otto's old best driver, has become the city's big shot racketeer. The law-abiding Hoffman will never consent to any deal with Nails for his brewery as long as the law is in existence. The reign of terror starts. Transitions carry the story to 1933. With the signing of the Beer Bill, the Hoffman brewery reopens. But gangsterism becomes more menacing. Still unable to do business with Hoffman, Nails goes in for more violence. Stocks are destroyed, trucks wrecked, employees intimidated, Emil, the brewmaster, machine-gunned.

Thousands are out of work. Bill's wartime company is unemployed almost to a man. Papa Hoffman is killed. Gangsters raid the Hoffman home in search of Bill. Mrs. Hoffman meets Nails in his car, not knowing he is a racketeer. Later she learns the real purpose of Nails' visit. Going to his headquarters, her old home of happier days, she kills him. With the police impotent, but willing to let Bill have his way, he gets his ex-buddies together for one grand raid on Nails' citadel. The fight is sensational as the boys clean out the gangsters.

Where a picture so effectively combines so
hip-hip-hoorah with extraordinary drama,
and human interest there is only one
it. Indicate that it is big, that it is
picture that no one can afford to

y, the patriotic angle will be the
way of rousing patron enthusi-
has the right kind of ring. The
nade of unusual local significance
tieups. Veterans' organizations
icted, and newspapers should be
there is plenty of opportunity
vertising, skip the temptation of making any direct tieup with breweries. Do not sell the picture as propaganda. Sell it as smashing, human entertainment that will give the every day American man, woman and child a new idea of himself.—McCarthy, Hollywood.

Produced and distributed by Paramount. A Charles R. Rogers Production. Associate producer, Harry Joe Brown. Directed by Ralph Murphy. Original story by Gene Towne and Graham Baker. Screen play by Casey Robinson and Willard Mack. Photographed by Henry Sharp. Film Editor, Joseph Kane. Release date, April 28, 1933. Running time, 83 minutes.

CAST

"Nails" Anderson.....Charles Bickford
Bill Hoffman.....Richard Arlen
Elsa Kranzmeyer.....Mary Brian
Otto Hoffman.....Jean Hersholt
Emma Hoffman.....Louise Dresser
Mud.....Andy Devine
Gus.....George E. Stone
Charlie.....Gene Morgan
Emil Kranzmeyer.....Bert Sprotte
August.....George Meeker
Gretchen.....Julie Haydon
Nolly.....Harry Walker
Slats.....James Bradbury, Jr.

I Cover the Water Front

(United Artists)

Romantic Drama

This picture is based on the personal experiences of a waterfront reporter in a Pacific Coast city. It makes no attempt to follow the form of the popular book. But it has all the color, drama, romance, thrill, novelty, human interest and excitement. It has the peculiar appeal that made the book one of the year's best sellers. There is a unique novelty of conception and presentation. Likewise it possesses plenty of showmanship potentialities.

For picture purposes an entirely new story has been written. It is both romantic and dramatic but with a clever vein of natural comedy. There are many exciting scenes, the most spectacular of which pictures the capturing of elephant sharks.

Miller, the reporter, is suspicious that Eli Kirk is smuggling Chinese. He earns that man's hatred and the Coast Guardsmen think he is a nut. Likewise, his editor, Phelps, is losing his enthusiasm for his star water front reporter. Investigating a report that a girl is swimming nude in a secluded pool, he meets and falls in love with Julie, not knowing she is Kirk's daughter. Taking his friend McCoy, who supplies the comedy relief, on a tour of the red light district, he finds Julie in Madam Morgan's house. The love dream apparently goes glimmering. But when it develops she is there only to take her father home, the situation becomes complicated for Miller.

Miller believes a story is more important than anything—even love. Several romantic interludes add to Miller's quandary until he learns from Julie that her father is docking in the Chinese quarter that night. Sensing that this is the golden opportunity to get Eli, though it means finish with Julie, he prevails upon Phelps to round up the Coast Guard once more. But Eli who never has hesitated to drop his human cargo overboard when things get tough, is ready for the officers' visit. Searching the ship, they find nothing. Once more Miller is in wrong. At that moment, McCoy stepping upon a fish, forces a bottle from its mouth. A gigantic shark is hanging on the boat's davits.

As Miller slashes it, a Chinese falls out. Kirk is shot, but gets away. A Chinese tells Julie what has happened to her father. Going to his hideaway, she arrives just as Eli shoots Miller. She learns Miller is responsible for what happened to her father, but she cannot run away from the man she has loved. Old Eli has not long to live. He senses Julie's affection for his enemy, and aids her in saving Miller before he dies himself.

Sell it as a fascinating dramatic romance. Do not overlook the exploitation possibilities in the original book. Base advertising appeal on that old and popular "love versus duty" angle, endowing all your copy with a human interest twist, and "I Cover The Water Front" should be productive at the box office.—McCarthy, Hollywood.

Produced by Edward Small. Distributed by United Artists. Directed by James Cruze. Based on the book by Max Miller. Screen play by Wells Root. Additional dialogue by Jack Jevne. Photographed by Ray June. Release date undetermined. Running time, 75 minutes.

CAST

Julie Kirk.....Claudette Colbert
Joseph Miller.....Ben Lyon
Eli Kirk.....Ernest Torrance
McCoy.....Hobart Cavanaugh
Ortegus.....Maurice Black
Old Chris.....Harry Beresford
John Phelps.....Purnell Pratt
Silva.....George Humbert
Mrs. Silva.....Rosita Martini
Mother Morgan.....Claudia Coleman
Randall.....Wilfred Lucas

Lilly Turner

(First National)

Drama

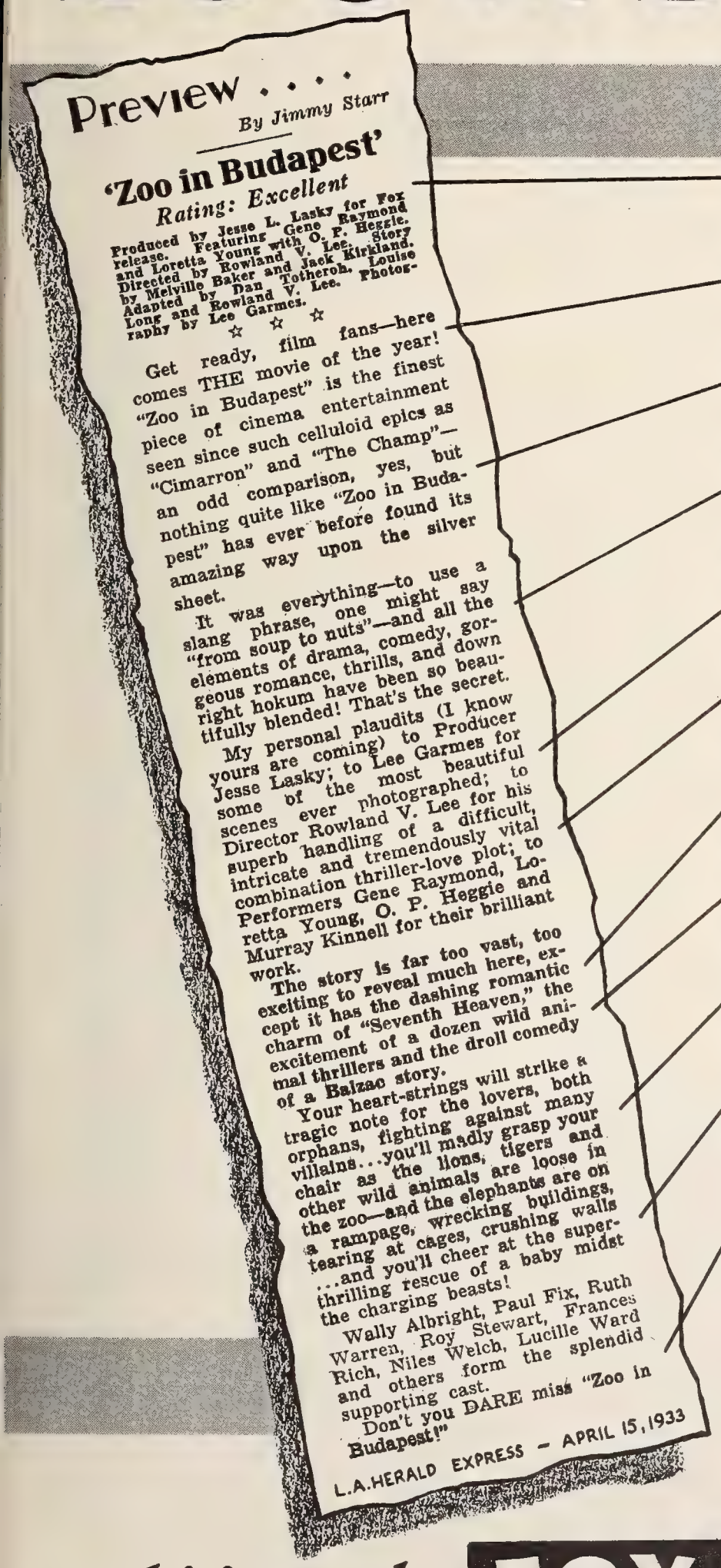
Definitely a character study, it will be difficult to stir up much audience appreciation for "Lilly Turner." Similar pictures have suffered from that handicap. In this, because the star sinks lower and lower in audience sympathy, it is particularly true. Even the apparent happiness-sacrificing climax does not compensate for all that has gone before.

When the title and credits flashed on the screen, the preview audience broke into applause, an indication that they liked the star and found something intriguing in the title. As the picture progressed that enthusiasm cooled. Considerable restlessness indicated that the picture had failed to hold interest.

The story is for the most part depressing. In a glow of happiness, given an ominous tinge by the actions of Mrs. Turner, Lilly marries Rex. He is supposed to be a big time actor, but is just a gabby faker who makes life tough for Lilly the few months they are together. Running out on her when he learns that she is to have a baby, Lilly is glad to have the circus barker Dave sign a marriage certificate making her his wife. But the baby dies.

Then Lilly descends from carnival dancer, during which time she does not hesitate to cheat on Dave, to a member of Doc Magill's health store-show troupe. The strong man, Fritz, goes insane when Lilly repulses him. All the while, Dave continues as a drinking husband who never bothers his wife. When Fritz goes out, Bob is taken on for the strong man act and he and Lilly fall in love. Lilly doesn't care whether Dave likes it or not, but Bob sticks to the straight and narrow. Finally just as Lilly is planning to desert faithful old Dave, Fritz breaks out of the asylum, and catching up with the show, makes a maniacal play for Lilly which results in Dave being thrown out a

More PRAISE for ZOO IN BUDAPEST



Preview . . . .

By Jimmy Starr

'Zoo in Budapest'

Rating: Excellent

Produced by Jesse L. Lasky for Fox release. Featuring Gene Raymond and Loretta Young with O. P. Heggie. Directed by Rowland V. Lee. Story by Melville Baker and Jack Kirkland. Adapted by Dan Totheroh. Louise Long and Rowland V. Lee. Photography by Lee Garmes.

☆ ☆ ☆

Get ready, film fans—here comes THE movie of the year! "Zoo in Budapest" is the finest piece of cinema entertainment seen since such celluloid epics as "Cimarron" and "The Champ"—an odd comparison, yes, but nothing quite like "Zoo in Budapest" has ever before found its amazing way upon the silver sheet.

It was everything—to use a slang phrase, one might say "from soup to nuts"—and all the elements of drama, comedy, gorgeous romance, thrills, and down right hokum have been so beautifully blended! That's the secret.

My personal plaudits (I know yours are coming) to Producer Jesse Lasky; to Lee Garmes for some of the most beautiful scenes ever photographed; to Director Rowland V. Lee for his superb handling of a difficult, intricate and tremendously vital combination thriller-love plot; to Performers Gene Raymond, Loretta Young, O. P. Heggie and Murray Kinnell for their brilliant work.

The story is far too vast, too exciting to reveal much here, except it has the dashing romantic charm of "Seventh Heaven," the excitement of a dozen wild animal thrillers and the droll comedy of a Balzac story.

Your heart-strings will strike a tragic note for the lovers, both orphans, fighting against many villains...you'll madly grasp your chair as the lions, tigers and other wild animals are loose in the zoo—and the elephants are on a rampage, wrecking buildings, tearing at cages, crushing walls ...and you'll cheer at the super-thrilling rescue of a baby midst the charging beasts!

Wally Albright, Paul Fix, Ruth Warren, Roy Stewart, Frances Rich, Niles Welch, Lucille Ward and others form the splendid supporting cast.

Don't you DARE miss "Zoo in Budapest!"

L.A. HERALD EXPRESS – APRIL 15, 1933

In a nutshell:

Rating: Excellent

Get ready, film fans—here comes THE movie of the year

Nothing quite like it

All the elements of drama, comedy, gorgeous romance, thrills

Most beautiful scenes ever photographed

Tremendously vital thriller-love plot

The dashing romantic charm of "Seventh Heaven"

The excitement of a dozen wild animal thrillers

You'll madly grasp your chair

You'll cheer at the super-thrilling rescue

Don't you DARE miss "Zoo in Budapest"

A JESSE L. LASKY production

Loretta Young
Gene Raymond
O. P. Heggie

Directed by Rowland V. Lee

—and it's on the **FOX May FESTIVAL**

window, his back broken. The finale has Lilly deciding to stick by the stricken Dave while Bob goes on with the McGill show.

The picture can be sold by selling the star, intimation of its theme, praise of the cast and references to their previous popular pictures, rather than by declaration of the film's merit. Good advance advertising along these lines may intrigue your women patrons as well as the Chatterton fans, particularly if you impress them with the fact that it is the story of a woman whose husband's unfaithfulness caused her to become unfaithful herself, but who, despite her indiscretions, had the honesty to stick with her crippled mate when he needed her most.

The picture is of interest only to adults. There is nothing in it that would appeal to the youngsters and it lacks any kind of sparkle or glamour that might intrigue the adolescents.—McCarthy, Hollywood.

Produced and distributed by First National. Directed by William A. Wellman. Based on a play by Philip Dunning and George Abbott. Screen play by Gene Markey and Kathryn Scola. Film editor, James Morley. Photography by James Van Trees. Art director, Jack Okey. Release date, May 13, 1933. Running time, 64 minutes.

CAST

Lilly	Ruth Chatterton
Bob	George Brent
Dave	Frank McHugh
Doc McGill	Guy Kibbee
Rex	Gordon Wescott
Edna	Ruth Donnelly
Mrs. McGill	Marjorie Gateson
Fritz	Robert Barrat
Sam	Arthur Vinton
Dr. Hawley	Grant Mitchell
Mrs. Turner	Margaret Seddon
Earle	Hobart Cavanaugh
Mrs. Flint	Catherine Claire Ward
Mother	Lucille Ward
Hazel	Mae Busch

Humanity

(Fox)

Drama

Painstakingly eulogizing the old family doctor, the slum physician of the large city who has sacrificed riches and name for service and is fundamentally a great humanitarian, Fox has contrived a motion picture which has certain basic elements of mass drawing power and appeal. Though it contains a goodly portion of sentimentality, and has more of a tear than a laugh in its makeup, "Humanity" should find a response from the great bulk of motion picture patronage.

The title, built up in advertising with the picture's theme, its attendant story factors of a lifetime of healing without thought of financial gain or wide glory, may be made a strongly impressive selling point. Ralph Morgan, in the role of the elderly doctor, though perhaps not too well known as a box office personality, handles the part in definitely capable, if strictly orthodox, fashion. The best name in the cast, from the box office standpoint, is that of Boots Mallory, attractive and ingenuous, rather an impersonation of sentimentality, as the ward of the doctor; closely coupled with that of personable Alexander Kirkland. Irene Ware, Noel Madison, little Betty Jane Graham are probably familiar names.

Found as the basic plot conflict is the natural complication of the old school and the modern, exemplified in the conduct, and attitude, of Morgan and his son, Kirkland, just returned from medical study in Vienna and rather more imbued with the thought of financial success than of service to his fellow man. This conflict works its way through to a logical conclusion with the death of the father from shock as a result of personal sacrifice of his practice and profession to save his son from his own folly. Coincident is the romantic complication of Kirkland's engagement to Miss Ware, wealthy and with the financial conception of a practitioner's success, which leaves Miss Mallory fighting a losing battle for Kirkland's affection. This, too, carries to a coincidental conclusion, with the realization by Kirkland that the way of his father was best and that that way was Miss Mallory's, not Miss Ware's.

When Kirkland becomes involved with Noel Madison in illegitimate practice on criminals in order to acquire the wherewithal for a sumptuous practice, and becomes involved with the police, the pace quickens to the conclusion.

The father-son sacrifice angle is perhaps best for selling purposes, while that involving the opposite attitudes of the two girls offers a secondary phase. The element of the self-sacrificing physician should be made an appealing factor in the campaign. Nothing here is possibly objectionable for children, but neither will they be appreciative of the subject matter.—Aaronson, New York.

Produced and distributed by Fox. Directed by John Francis Dillon. From the story "The Road to Heaven" by Harry Fried. Screen play by Bradley King. Photographed by L. W. O'Connell. Sound recorder, Eugene Grossman. Release date, March 3, 1933. Running time, 70 minutes.

CAST

Dr. William MacDonald	Ralph Morgan
Nancy Moore	Boots Mallory
Bill MacDonald	Alexander Kirkland
Olive Pelton	Irene Ware
Sam	Noel Madison
Farley	Wade Boteler
Schmiddy	Christian Rub
Rosie	Betty Jane Graham
Mrs. Bernstein	Ferike Boros
Dr. Van Buren	George Irving
Mr. Pelton	Crauford Kent
Mrs. Pelton	Nella Walker

A Bedtime Story

(Paramount)

Comedy-Drama

The indefatigable Maurice Chevalier, whose light touch and gay good humor is definitely infectious, has with him in this, his latest effort, a new leading supporter. This young and handsome player is practically a guarantee of feminine approval of the picture. His name is Baby Leroy. Chevalier attractively calls him "Monsieur le Bebe," and without the slightest histrionic effort one-year-old "Monsieur le Bebe" becomes the screen's most appealing infant. One can almost hear the echoes of the murmuring of adoration from the feminine contingent of the audience, and whether the men admit it or not, they will get a great kick out of baby.

Do not lose sight of the captivating baby in selling this amusing and entertaining Chevalier picture. If it is true that Maurice has lost some of that early sparkle for the exhibitor's patronage in some quarters, here is a splendid opportunity to make good use of the baby. The story does not particularly matter, though the baby is a motivating factor and the story has an element which other of Chevalier's have not had.

Maurice is still the gay and debonnair man-about-town in Paris, this time wealthy and with several attractive girls "on the string." Arriving in Paris, with song and laughter, stopping on the way home to greet his "friends" and make dates, the chauffeur finds a foundling baby in the car among the luggage. Maurice forgets his dates, and laughable and entertaining sequences follow as he and his valet, delightfully played by Edward Everett Horton, try to quiet its crying, put it to bed. Helen Twelvetrees, a new leading player for Chevalier, responds to a call for a nurse on a long chance, and on her pleading, Maurice engages her. Complications follow when Maurice arrives at the chateau of his fiancee, Gertrude Michael, with Miss Twelvetrees and the baby. They laugh, Maurice is hurt, Miss Michael storms, suspects Maurice, does not believe the foundling story, is jealous of Miss Twelvetrees, breaks the engagement. Not broken-hearted, Maurice is strangely happy, seeing visions of Maurice, the nurse, and baby together somewhere by the seashore. A former flame starts trouble again, and it is Miss Twelvetrees' turn to suspect. She returns to Paris with the baby, Maurice follows, and when there is danger of losing the baby, the skies clear rapidly, and the three are left together.

The music is tuneful, and Maurice renders the lyrics in his accustomed appealing style. Lightly, romantically, amusingly entertaining, "A Bedtime Story" is more than pleasant. The women should enjoy themselves to the full, and their pleasure should be communicated to the men. Sell the patrons a gay and tuneful Chevalier picture, with a completely delightful baby as a new and novel theme. Maurice tries to be a daddy—and falls in love with the nurse. It is clean and attractive, and highly enjoyable.—Aaronson, New York.

Produced and distributed by Paramount. Directed by Norman Taurog. Screen play by Waldemar Young and Nunnally Johnson. Adapted by Benjamin Glazer. From a novel by Roy Horniman. Music and lyrics by Ralph Rainger and Leo Robin. Photographed by Charles Lang. Release date, April 21, 1933. Running time, 87 minutes.

CAST

René	Maurice Chevalier
Sally	Helen Twelvetrees
Victor	Edward Everett Horton
Paulette	Adrienne Ames
"Monsieur"	Baby Leroy
Max	Earle Foxe
Gabrielle	Leah Ray
Suzanne	Betty Lorraine
Louise	Gertrude Michael
Robert	Ernest Wood
General	Reginald Mason
Agent of Police	Henry Kolker
Henry Joudain	George MacQuarrie
Concierge	Paul Panzer

Black Beauty

(Monogram)

Drama

Modernizing this famous old tale, setting its locales in a Virginia plantation and an American city, retaining all the drama, romance, beauty, human interest and color of the classic story, the producers have evolved a show that should have an extraordinary audience appeal. Where the book has always been considered one that every child should read, the picture is not only splendid, clean and wholesome entertainment for the juveniles, but has the punch that should draw the interest of adults.

The story should be familiar to all. Black Beauty, the horse, is its real hero. The human element is only the necessary background against which the romantic and sometimes powerfully dramatic story is told. It is Beauty's life, Cameron's love for her, Leila's love for him. There are the menace of Jordan, Beauty being trained for the steeplechase upon which the fortunes of the Cameron estate depend, Beauty killing the vicious Jordan in an accident, and the thrilling chase where Cameron, astride Black Beauty, saves Leila as her horse runs away. Black Beauty is injured as he races for the doctor to tend the injured Cameron, and his racing days are finished before they start. The Cameron ranch goes under the hammer and Cameron goes to seek his fortune in the city. Beauty goes down the scale until she is the junkman's horse. Cameron finds him again and beats the junkman for beating the horse. He promises to buy, only to have Beauty sold to Renaldo, who exports nags for the bull-fighting rings of Spain. Leila and Bledsoe find the impoverished Cameron, and dash wildly to the docks to buy Black Beauty back from the wise Renaldo. Back on the old plantation, the Cameron fortunes restored, Leila and Cameron are married, while Black Beauty is destined for a life of unending happiness in the long grass.

There is a tremendous amount of human interest in this version of "Black Beauty." That should be its biggest selling point. It should be the peg upon which to hang every line of copy that details the romance, drama, thrill and atmospheric color of the picture. It is the story that surrounds Black Beauty that counts. Still, the horse is the real hero. Play up the relation between the man and his horse. Accentuate his glory and pride in Black Beauty. Stress the pathos of his parting with her. Emphasize the dramatic heart interest when he finds his old pride dragging a junk wagon. Build up the romance between Leila and Cameron that enables Black Beauty to come home again.

Do not be satisfied to confine your efforts to children. All sorts of school, book store, and newspaper contacts should insure capacity business from the youngsters. Go after the grownups. Sell them along the lines suggested. Do not hesitate to use lines similar to: "Here's the kind of picture you have been looking for." Get over the idea that the story has all the elements that all kinds of patrons look for in a modern picture. You can well afford to put in plenty of extra effort in selling "Black

Upholds Trustees In Paramount Case

Attempts to upset the Paramount-Publix receivership were blocked Wednesday by Judge Francis G. Caffey in federal court, New York, when he denied motions to set aside the first creditors' meeting at which Charles E. Hilles, Eugene W. Leake and Louis J. Horowitz were elected trustees in bankruptcy. Samuel Zirn, attorney representing minority bondholders, sought to have new trustees elected. This, too, was denied by Judge Caffey, who also refused Mr. Zirn's petition to remove referee Henry K. Davis from further consideration in the case.

The court, however, reserved decision on a motion to vacate the corporation's voluntary action for involuntary receivership. Judge Caffey indicated that he would enter an order authorizing proceedings under involuntary action if and when preferential transactions which are injurious to creditors become known and are proved. Attorneys for the Paramount trustees said in court that they would consent to an order to supplant the voluntary receivership with an involuntary one if it was to the best interests of creditors.

Mr. Zirn has figured in numerous attempts to upset the status of the Paramount-Publix receivership. In Wednesday's action Mr. Zirn represented Norman E. Bensinger, who is trustee for the holders of $25,000 of Paramount bonds.

Meetings of various nature were the subjects of much discussion at the Paramount office in New York during the week. The receivers decided there will be no meeting of stockholders this year, because of the general situation. Publix creditors again postponed their meeting, scheduled for April 20, to Thursday, while distribution officials put off until May 5, 6 and 7 a meeting of Paramount district managers for Atlantic City. Regional meetings of sales executives will follow.

New Deals on Publix Houses

While the trustees of the parent corporation were concentrating on management problems, Irving Trust Company, trustee for the bankrupt Publix subsidiary, continued dissolving theatre divisions, returning numerous properties to former owners.

M. A. Shea regained the Park at Westfield, Mass., and the Paramount at Fremont, Ohio. Negotiations whereby Louis Marcus will take back his holdings in Salt Lake City are expected to culminate in a deal next week. At Denver, Harry Nolan, manufacturers' representative, instituted foreclosure proceedings against Mountain States, a bankrupt Publix subsidiary, for the return of the Mesa at Grand Junction and the Rex in Greeley. Mountain States returned the America, Colorado Springs, to Tommy Tompkins.

Publix is understood to be negotiating for disposal of the Empress and Regent, at Norwalk, Conn., and has decided to withdraw from the Madison, at Mansfield, Ohio. If the Norwalk deal is not concluded, receivers will disaffirm the leases.

The Paramount, Palace and Rialto, at Hamilton, Ohio, on which leases were disaffirmed by A. E. Reuben, trustee, hereafter will be operated under a partnership arrangement with the Taft estate, Cincinnati, which controls the Paramount. Marc Wolf will be general manager. The Palace and Rialto will be managed by the landlords, Turberg and Silver, and John A. Schwalm, respectively.

Fox Returning Many Theatres

Untangling of bankrupt Fox theatre properties got under way this week in California, coincidentally with the decision of receivers to return numerous theatre properties found unprofitable.

The Tower and Oriental in Midwesco's Milwaukee group reverted to Annenberg Investment Co., and the Fox, Appleton, Wis., and the Fox, Sheboygan, Wis., also were returned to former owners. The Egyptian and Oriental, at North Denver, were dropped, raising the total abandoned in the Rocky Mountain subsidiary to ten.

Referee Samuel McNabb last week set about to unravel the maze of holding companies in the Fox West Coast bankruptcy. From headquarters at Los Angeles, Mr. McNabb arranged to return nine theatres to United Artists, which is expected to make a new deal with Fox West Coast to operate the properties. Meanwhile, examination of the financial structure of the parent FWC corporation, and of its numerous subsidiaries, continued.

In New York, executives of Fox Film Corporation decided to postpone the annual stockholders' meeting, scheduled for last week, to some time in June, when the new financial reorganization plan, now being formulated, will be announced.

Attorneys for M. B. Shanberg and H. M. Woolf at Kansas City, charging conspiracy by Chase Bank and Fox Film to defraud creditors of Fox Film and theatre subsidiaries, filed application Wednesday with the U. S. Court of Appeals for a writ of prohibition and mandamus to compel Judge Albert L. Reeves in federal district court to set aside the adjudication in bankruptcy of Fox Midland Theatre Company and dismiss the voluntary petitions filed March 8. Three judges of the appellate court will hear the application Saturday.

Referee McNabb granted permission to trustees of West Coast to restore salary cuts, retroactive to April 10.

Irving Trust Reports on Orpheum

A receiver's report on the Orpheum subsidiary of RKO was completed. Irving Trust Company, which filed the report with Referee Oscar W. Ehrhorn, said it is also engaged in resetting Orpheum bond issues and in the reduction of interest and refunding of maturities of the bankrupt division.

Assets of Orpheum at the time of the bankruptcy, January 27, were $22,327,231, consisting principally of notes and mortgages of affiliated theatre companies. Of these and other assets, totaling $3,816, approximately $22,319,198 is pledged as security for Orpheum's mortgages payable to Keith-Albee-Orpheum. The Irving Trust report said "it is doubtful if the balance of the unpledged assets have any realizable value."

Orpheum owns the stock of 35 corporations controlling 52 theatres, of which 21 are closed. RKO owns 9,462 Orpheum shares of 63,840 preferred shares outstanding.

Named Zone Publicity Head

Lawrence S. Stein has been named director of advertising and publicity for Warner theatres in the Chicago zone, replacing A. E. Sobler, resigned.

ON BROADWAY

Week of April 22

PARAMOUNT

Uncle Jake — Paramount

RIALTO

Jabs and Jolts — Paramount
The Peanut Vendor — Paramount
The Pharmacist — Paramount

RKO MUSIC HALL

Father Noah's Ark — United Artists

ROXY

Ladies Not Allowed — Columbia
Night of Romance — Master Art Products

Paramount To Do 60 to 65 Features

Paramount has scheduled 60 to 65 features for next year and about the same number of shorts and features as last year, according to Adolph Zukor, president.

Mr. Zukor returned this week to New York from Hollywood.

Columbia Plans 32-36 Next Year

Columbia will produce between 32 and 36 features next season, Jack Cohen, vice-president, said on Tuesday. No westerns will be included, the company planning all product for "A" houses. The extent of short subject production has not been determined.

Plans for the company's annual sales convention are now in the making, with a possibility that the meeting will be held some time next month. The sales session was held in May last year.

Admission Tax Receipts Increase to $1,248,377

March receipts from the admission tax rose to $1,248,377.86 from the $1,089,767.71 in February, the Bureau of Internal Revenue at Washington announced this week. The February receipts (covering January admissions) were the lowest for any full month since enactment of the 1932 revenue act reducing the exemption to 40 cents.

Protective Group To Pay Equity Members $23,978

The Managers Protective Association will pay claims amounting to $23,978 held by members of Actors Equity Association against members of the protective group, in the arbitration settlement of differences between the two organizations. The decision did not affect the "basic agreement," which extends until May 12, 1934, and holds that in return for certain privileges granted by Equity the protective association is responsible for the debts of its members in Equity.

Cinema Patents Charges Infringement by Powers

Cinema Patents has filed suit against P. A. Powers, Jack T. Cosman and the Producers Laboratories, in U. S. district court for the southern district of New York, charging infringement of the Gaumont patents on account of the defendants' use of development machines formerly operated by Meyer-Rieger.

Guile, Atkins Named Pathe Directors at Annual Meeting

Henry J. Guile and Robert W. Atkins were elected to the directorate of Pathe Exchange, Inc., at the annual meeting of stockholders on Thursday. They succeed P. J. Scollard and Lester Burton. All other directors were re-elected. The meeting had been held over from Tuesday.

THEATRE RECEIPTS

The total of theatre receipts from 115 houses in 20 major cities of the country for the calendar week ended April 22, 1933, indicating a marked increase over the previous week's total, aggregated $1,258,229. With a total of $1,003,962 for 114 theatres in 20 cities for the week ended April 15, the gain reached $204,267. Indianapolis figures for the earlier week, which arrived too late for inclusion in last week's compilation, are now included. During the more recent period no new "highs" and only one new "low" were reported.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Boston							
Fenway	1,800	30c-50c	"Pleasure Cruise" (Fox) and "Girl Missing" (W. B.)	11,000	"Grand Slam" (F. N.) and "Murders in the Zoo" (Para.)	9,500	.....
Keith's	3,500	30c-50c	"Sweepings" (Radio)	17,000	"Christopher Strong" (Radio) and "Man Hunt" (Radio)	16,500	High 12-5 "Frankenstein" 27,000 Low 3-9-33 "When Strangers Marry" 12,000
Keith-Boston	2,900	25c-50c	"The Big Cage" (U.)	17,000	"Rome Express" (U.)	15,000	High 4-9-32 "Steady Company" 26,000 Low 3-9-33 "Topaze" 11,000
Loew's State	3,700	25c-50c	"Today We Live" (MGM)	18,000	"Perfect Understanding" (U. A.)	17,000	High 6-18-32—"Hell Divers," "Possessed" and "Sin of Madelon Claudet" 26,000 Low 3-9-33 "Men Must Fight" 11,000
Metropolitan	4,350	35c-65c	"A Bedtime Story" (Para.)	33,000	"Blondie Johnson" (F. N.)	29,000	High 1-31 "No Limit" 44,500 Low 3-9-33 "King of the Jungle" 26,500
Paramount	1,800	30c-50c	"Pleasure Cruise" (Fox) and "Girl Missing" (W. B.)	13,500	"Grand Slam" (F. N.) and "Murders in the Zoo" (Para.)	10,500	.....
Buffalo							
Buffalo	3,500	30c-55c	"A Bedtime Story" (Para.)	14,900	"Sweepings" (Radio)	12,200	High 3-28 "My Past" 39,500 Low 3-24-33 "Our Betters" 9,800
Century	3,000	25c	"Out All Night" (U.) and "Broadway Bad" (Fox)	7,200	"Secrets of the French Police" (Radio) and "Love Is Like That" (Chesterfield)	5,100	High 2-14 "Cimarron" 25,600 Low 3-24-33 "Hello, Everybody" and "Parachute Jumper" 4,700
Great Lakes	3,000	25c-40c	"Cavalcade" (Fox)	13,700	"Rome Express" (U.)	5,400	High 8-8 "Politics" 35,100 Low 4-14-33 "Rome Express" 5,400
Hippodrome	2,100	25c	"The Woman Accused" (Para.) and "Sailor Be Good" (Radio)	7,300	"Fast Workers" (MGM) and "Humanity" (Fox)	5,800	High 2-14 "Free Love" 26,300 Low 7-16-32 "New Morals for Old" 4,200
Lafayette	3,300	25c	"Oliver Twist" (Monogram) and "Officer 13" (Allied)	8,100	"Parole Girl" (Col.) and "Self Defense" (Monogram)	5,300	High 4-11 "Ten Cents a Dance" 24,100 Low 2-10-33 "Hypnotized" and "Trailing the Killer" 5,100
Chicago							
Chicago	4,000	35c-68c	"Today We Live" (MGM)	33,000	"Rasputin and the Empress" (MGM)	32,000	High 1-23-32 "Two Kinds of Women" 67,000 Low 12-22-32 "The Match King" 20,000
Oriental	3,940	35c-68c	"A Bedtime Story" (Para.)	17,000	"The White Sister" (MGM) (3rd week)	7,000	High 3-7 "My Past" 46,750 Low 3-24-33 "The Big Cage" 12,000
Palace	2,509	35c-75c	"Sweepings" (Radio)	19,000	"Parole Girl" (Col.)	18,500	High 4-2-32 "Cheaters at Play" 33,000 Low 12-15-32 "False Faces" 14,000
Roosevelt	1,591	25c-50c	"Grand Slam" (F. N.)	6,800	"The Mind Reader" (F. N.)	7,500	High 4-11 "Dishonored" 30,350 Low 3-3-33 "Luxury Liner" 6,200
United Artists.	1,700	35c-68c	"Secrets" (U. A.)	11,500	"Gabriel Over the White House" (MGM) (2nd week)	11,000	High 3-21 "City Lights" 46,562 Low 3-17-33 "Perfect Understanding" 6,800
Cleveland							
Allen	3,300	15c-35c	"Bondage" (Fox) and "Speed Demon" (Col.)	3,800	"Girl Missing" (W. B.) and "Penal Code" (Freuler)	3,000	High 1-30-32 "Hell Divers" 26,000 Low 3-3-33 "Infernal Machine" and "Exposure" 1,800
Mall	753	15c-25c	"Strictly Personal" (Para.)	1,750	"A Lady's Profession" (Para.)	1,200	.....
RKO Palace	3,100	25c-40c	"King Kong" (Radio)	15,000	"Our Betters" (Radio)	10,000	High 5-2 "Laugh and Get Rich" 40,000 Low 2-11-33 "Child of Manhattan" 8,000
State	3,400	25c-40c	"The White Sister" (MGM)	14,500	"Rasputin and the Empress" (MGM)	10,500	High 12-5 "Possessed" 30,000 Low 4-14-33 "Rasputin and the Empress" 10,500
Stillman	1,900	15c-35c	"The Woman Accused" (Para.) (25c-35c)	5,000	"What! No Beer?" (MGM)	4,300	.....
Warner's Lake	800	15c-40c	"Central Airport" (F. N.) (25c-40c)	5,800	"Women They Talk About" (W. B.) (15c-35c)	4,200	High 10-3 "Five Star Final" 15,000 Low 7-4 "Big Business Girl" 2,000
Denver							
Aladdin	1,500	25c-40c	"The Keyhole" (W. B.)	4,000	"Cohens and Kellys in Trouble" (U.)	3,200	.....
Denham	1,700	15c-25c	"Week-End Marriage" (F. N.)	2,850	"The Big Cage" (U.)	2,700	.....
Denver	2,500	25c-50c	"Central Airport" (F. N.)	10,000	"Pick Up" (Para.)	8,000	High 8-8 "Politics" 25,000 Low 3-23-33 "Clear All Wires" 6,000
Orpheum	2,600	25c-40c	"Cavalcade" (Fox) (8 days)	9,000	"Pleasure Cruise" (Fox)	7,200	.....
Paramount	2,000	25c-40c	"She Done Him Wrong" (Para.)	5,500	"Men Must Fight" (MGM) (4 days) "Strictly Personal" (Para.) (3 days)	1,500 2,000	High 1-10 "Hell's Angels" 22,000 Low 3-23-33 "Grand Slam" and "Whistling in the Dark" 3,000
Detroit							
Downtown	2,750	25c-40c	"Sweepings" (Radio)	5,500	"Christopher Strong" (Radio)	5,600	.....
Fisher	2,700	15c-40c	"Men Must Fight" (MGM)	6,100	"42nd Street" (W. B.)	10,300	.....
Fox	5,100	15c-40c	"Cavalcade" (Fox)	17,400	"After the Ball" (Fox) and "Afraid to Talk" (U.)	5,400	.....
Michigan	4,000	25c-50c	"Ex-Lady" (W. B.) and "Luxury Liner" (Para.)	10,200	"Ladies They Talk About" (W. B.) and "Under the Tonto Rim" (Para.)	13,200	.....
State	3,000	25c-50c	"A Bedtime Story" (Para.)	10,700	.....		.....
United Artists	2,000	25c-50c	"Secrets" (U. A.)	6,200	"Gabriel Over the White House" (MGM) (2nd week)	7,200	.....

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
W. B. Hollywood	**3,000**	**25c-50c**	"The Keyhole" (W. B.)	9,627	"Grand Slam" (F. N.)	8,975	**High 2-7 "Little Caesar"** 30,000 **Low 11-7 "Honor of the Family"** 7,000
Indianapolis							
Apollo	1,100	25c-40c	"Cavalcade" (Fox)	3,500	"Sailor's Luck" (Fox)	3,000	High 6-13 "Daddy Long Legs" 10,000 Low 3-10-33 "Topaze" 2,500
Circle	2,800	25c-40c	"Central Airport" (F. N.)	5,000	"The Mind Reader" (F. N.)	4,000	High 2-14 "Cimarron" 13,000 Low 3-3-33 "Sign of the Cross" (Second run) 2,500
Indiana	3,300	25c-40c	"Child of Manhattan" (Col.)	7,000	"The Big Drive" (First Div.)	5,000	High 1-17 "Her Man" 25,000 Low 4-16-33 "The Big Drive" 5,000
Palace	2,800	25c-40c	"The White Sister" (MGM)	6,000	"Perfect Understanding" (U. A.)	6,000	High 5-2 "Trader Horn" 22,000 Low 3-3-33 "Clear All Wires" 3,500
Kansas City							
Mainstreet	**3,049**	**25c-40c**	"King Kong" (Radio)	9,000	"Private Jones" (U.) (5 days)	3,000	**High 1-9-32 "Peach o' Reno"** 25,500 **Low 3-7-33 "The Great Jasper"** 4,000 **(Second week of straight film policy.)**
Midland	**4,000**	**25c**	"The White Sister" (MGM) (7 days and Sat. midnite show)	16,000	"Perfect Understanding" (U. A.) (35c) (5 days and Sat. midnite show)	4,900	**High 1-5-33 "Strange Interlude"** 30,000 **Low 12-8-32 "Man Against Woman"** 6,000
Newman	**2,000**	**25c-50c**	"A Bedtime Story" (Para.) (7 days and Sat. midnite show)	6,500	"The Keyhole" (W. B.) (5 days and Sat. midnite show)	4,000	**High 2-27-32 "Shanghai Express"** 25,000 **Low 3-14-33 "King of the Jungle"** 5,000
Uptown	**2,000**	**25c-40c**	"Cavalcade" (Fox)	5,000	"Broadway Bad" (Fox) (3 days)	1,700	**High 1-10 "Girl of the Golden West"** 8,000 **Low 5-21-32 "Lena Rivers"** 2,000
Los Angeles							
Loew's State	**2,416**	**25c-40c**	"Pleasure Cruise" (Fox)	10,500	"Gabriel Over the White House" (MGM)	15,911	**High 10-25 "Susan Lenox"** 39,000 **Low 3-5-32 "The Silent Witness"** 6,963
Paramount	**3,596**	**25c-40c**	"A Bedtime Story" (Para.)	18,500	"Murders in the Zoo" (Para.)	14,000	**High 10-31 "Beloved Bachelor"** 41,000 **Low 2-6-32 "Tomorrow and Tomorrow"** 7,500
RKO	**2,700**	**25c-55c**	"Sweepings" (Radio)	4,400	"Cohens and Kellys in Trouble" (U.) and "Man Hunt" (Radio)	3,500	.....
W. B. Downtown	**2,400**	**25c-50c**	"42nd Street" (W. B.) (5th week)	11,278	"42nd Street" (W. B.) (4th week)	12,452	**High 2-7 "Little Caesar"** 27,000 **Low 4-23-32 "Destry Rides Again"** 6,200
W. B. Western.	2,400	25c-50c	"42nd Street" (W. B.) (2nd week)	5,243	"42nd Street" (W. B.) (1st week)	6,422	.....
Minneapolis							
Century	**1,640**	**25c-40c**	"Secrets" (U. A.)	5,500	"42nd Street" (W. B.)	5,000	.....
Lyric	**1,238**	**25c-40c**	"Clear All Wires" (MGM)	2,000	"Cabin in the Cotton" (F. N.)	2,000	**High 5-30 "Kiki"** 4,000 **Low 1-24 "Men on Call"** 1,200
RKO Orpheum	**2,900**	**25c-50c**	"The Great Jasper" (Radio)	6,000	"King Kong" (Radio)	6,500	.....
State	**2,300**	**25c-55c**	"A Bedtime Story" (Para.)	7,500	"Gabriel Over the White House" (MGM)	7,000	**High 1-2-32 "Sooky"** 10,000 **Low 3-10-33 "King of the Jungle"** 3,500
World	400	25c-75c	"Be Mine Tonight" (U.)	2,400	.....	.....	.....
Montreal							
Capitol	**2,547**	**25c-60c**	"Pick Up" (Para.) and "From Hell to Heaven" (Para.)	11,500	"A Lady's Profession" (Para.) and "Luxury Liner" (Para.)	9,000	**High 1-10 "Just Imagine"** 18,000 **Low 12-23 "The Guardsman" and "The Tip Off"** 8,000
Imperial	**1,914**	**15c-50c**	"Les Deux Orphelines" (French) (25c-60c)	3,000	"Allo, Mademoiselle" (French)	1,500	**High 1-17 "Office Wife"** 10,000 Low 4-14-33 "Allo, Mademoiselle" 1,500
Loew's	**3,115**	**25c-75c**	"Cohens and Kellys in Trouble" (U.)	13,500	"Mystery of the Wax Museum" (W. B.)	11,500	**High 4-2-32 "Fireman, Save My Child"** 16,500 **Low 7-18 "Stepping Out"** 9,000
Palace	**2,600**	**25c-75c**	"King Kong" (Radio)	13,500	"Rasputin and the Empress" (MGM) (2nd week)	9,000	**High 4-2-32 "One Hour With You"** 19,500 **Low 12-23-32 "Life Begins"** 8,500
Princess	**2,272**	**25c-60c**	"So This Is Africa" (Col.) and "State Trooper" (Col.) (2nd week)	6,500	"So This Is Africa" (Col.) and "State Trooper" (Col.) (1st week)	7,000	**High 4-1 "City Lights"** 22,500 **Low 12-23-32 "The Crusader" and "Hearts of Humanity"** 6,000
New York							
Astor	**1,120**	**55c-$2.20**	"The White Sister" (MGM) (5th week)	7,000	"The White Sister" (MGM) (4th week)	9,000	**High 1-2-32 "Hell Divers"** 24,216 **Low 3-26-33 "The White Sister"** 14,559
Cameo	**549**	**25c-75c**	"The Truth About Africa" (Alexander)	3,550	"King Kong" (Radio)	3,700	.....
Capitol	**4,700**	**35c-$1.65**	"Today We Live" (MGM)	54,551	"Gabriel Over the White House" (2nd week)	38,881	**High 1-9-32 "Mata Hari"** 110,466 **Low 2-2-33 "Whistling in the Dark"** 23,600
Mayfair	**2,300**	**35c-85c**	"M" (Foremco) (3rd week)	10,500	"M" (Foremco) (2nd week)	12,300	**High 12-12 "Frankenstein"** 53,800 **Low 3-10-33 "Racetrack"** 7,100
Palace	**2,500**	**25c-75c**	"Christopher Strong" (Radio)	6,750	"Parole Girl" (Col.)	4,500	.....
Paramount	**3,700**	**35c-99c**	"Be Mine Tonight" (U.) (8 days)	25,600	"The Mind Reader" (F. N.)	18,200	**High 2-7 "Finn and Hattie"** 85,900 **Low 2-2-33 "Hello, Everybody"** 15,600
Rialto	**2,200**	**40c-65c**	"Cohens and Kellys in Trouble" (U.)	9,200	"Destination Unknown" (U.) and "The Fighting President" (U.)	5,800	**High 2-27-32 "Shanghai Express"** 64,600 **Low 6-27 "Dracula" and "Hell's Angels"** 4,500
Rivoli	**2,103**	**40c-85c**	"Oliver Twist" (Monogram)	11,500	"Secrets" (U. A.) (4th week)	10,200	**High 1-9-32 "Dr. Jekyll and Mr. Hyde"** 67,100 **Low 7-29-32 "Igloo"** 8,000
RKO Music Hall	**5,945**	**35c-$1.65**	"Cavalcade" (Fox) (2nd week)	105,986	"Cavalcade" (Fox) (1st week)	107,761	.....
RKO Roxy	**3,700**	**35c-$1.65**	"The World Gone Mad" (Majestic)	30,873	"Out All Night" (U.)	24,371	.....
Roxy	**6,200**	**25c-55c**	"High Gear" (Goldsmith)	20,000	"Infernal Machine" (Fox)	19,500	**High 1-1-32 "Delicious"** 133,000 **Low 1-26-33 "Air Hostess"** 9,100
Strand	**3,000**	**25c-85c**	"42nd Street" (W. B.) (6th week)	23,721	"42nd Street" (W. B.) (5th week)	21,232	**High 1-17 "Little Caesar"** 74,821 **Low 4-2-32 "The Missing Rembrandt"** 8,012
Oklahoma City							
Capitol	**1,200**	**10c-40c**	"Christopher Strong" (Radio)	3,200	"Topaze" (Radio)	3,000	**High 2-7 "Illicit"** 11,000 **Low 3-11-33 "From Hell to Heaven"** 1,350
Criterion	**1,700**	**10c-55c**	"The White Sister" (MGM)	5,800	"Pick Up" (Para.)	5,300	**High 2-21 "Cimarron"** 15,500 **Low 3-11-33 "Clear All Wires"** 1,800
Liberty	**1,500**	**10c-35c**	"Out All Night" (U.)	3,400	"Pleasure Cruise" (Fox) (4 days)	1,000	**High 1-24 "Under Suspicion"** 7,200 **Low 6-20 "Big Fight" and "Drums of Jeopardy"** 900
					"Parole Girl" (Col.) (3 days)	1,000	
Mid-West	**1,500**	**10c-55c**	"Central Airport" (F. N.)	3,300	"The Big Cage" (U.)	1,900	**High 9-19 "Young As You Feel"** 11,000 **Low 3-11-33 "Employees' Entrance"** 1,400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Omaha								
Orpheum	3,000	20c-40c	"King Kong" (Radio)	8,500	"Maedchen in Uniform" (Krimsky & Cochran) and "Air Hostess" (Col.) (6 days)	6,500	High 2-14 "Cimarron" Low 4-8-33 "Christopher Strong" and "Lucky Devils"	25,550 6,500
Paramount	2,900	25c-50c	"The White Sister" (MGM)	7,000	"Rasputin and the Empress" (MGM)	7,500	High 4-23-32 "Tarzan, the Ape Man" Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	13,750 4,000
State	1,200	15c-25c	"The King's Vacation" (F. N.) (4 days) "Strictly Personal" (Para.) (3 days)	1,000 800	"Under the Tonto Rim" (Para.) (4 days) "Humanity" (Fox) (3 days)	750 600	High 3-14 "Trader Horn" Low 2-10-33 "The Devil Is Driving" and "The Intruder"	10,000 1,000
World	2,500	25c-40c	"The Keyhole" (W. B.) and "Clear All Wires" (MGM)	5,000	"What! No Beer?" (MGM) and "Ladies They Talk About" (W. B.)	6,500	High 4-11 "Men Call It Love" Low 11-28 "The Cisco Kid"	16,000 4,500
Philadelphia								
Arcadia	600	25c-50c	"She Done Him Wrong" (Para.) (10 days) (2nd run)	7,560	"Luxury Liner" (Para.) (6 days) (2nd run)	2,000	High 12-17 "The Guardsman" Low 10-1-32 "Make Me a Star"	6,500 1,500
Boyd	2,400	40c-55c	"The White Sister" (MGM) (6 days)	16,000	"Rasputin and the Empress" (MGM) (2nd week-6 days)	10,000	.....	
Earle	2,000	40c-66c	"From Hell to Heaven" (Para.) (6 days)	17,000	"Fast Workers" (MGM) (6 days)	12,000	High 1-5-33 "Breach of Promise" Low 4-13-33 "Fast Workers"	29,000 12,000
Fox	3,000	35c-75c	"Cavalcade" (Fox) (6 days)	29,000	"Constant Woman" (World Wide) (6 days)	16,500	High 2-7 "Man Who Came Back" Low 6-18-32 "Mystery Ranch"	40,000 15,000
Karlton	1,000	30c-50c	"Past of Mary Holmes" (Radio) (7 days)	3,200	"The Mind Reader" (F. N.) (6 days)	2,800	High 5-2 "City Lights" Low 3-23-33 "Air Hostess"	8,000 2,500
Keith's	2,000	15c-35c	"Trailing the Killer" (World Wide) (6 days)	6,700	"What Price Decency?" (Majestic) (6 days)	6,500	High 1-30-32 "Arrowsmith" Low 3-23-33 "Jungle Bride"	27,000 6,000
Locust	1,300	25c-55c	"Oliver Twist" (Monogram) (6 days)	6,000	.....		.....	
Stanley	3,700	40c-55c	"King Kong" (Radio) (7 days)	15,000	"Hallelujah, I'm a Bum" (U. A.)	9,000	High 12-19 "Frankenstein" Low 7-25 "Rebound"	31,000 8,000
Stanton	1,700	30c-55c	"Pick Up" (Para.) (6 days)	7,500	"Gabriel Over the White House" (MGM) (2nd week-6 days)	6,500	High 3-21 "Last Parade" Low 3-23-33 "Cohens and Kellys in Trouble"	16,500 5,500
Portland, Ore.								
Broadway	1,912	25c-40c	"Cavalcade" (Fox)	6,500	"Sherlock Holmes" (Fox)	5,000	High 1-10 "Min and Bill" Low 10-1-32 "The Crash"	21,000 2,800
Liberty	1,800	15c-25c	"Handle with Care" (Fox)	2,000	"Rackety Rax" (Fox)	1,800	.....	
Music Box	1,600	15c-35c	"Girl Missing" (W. B.)	2,300	"Night Club Lady" (Col.)	2,500	.....	
Oriental	2,040	25c-35c	"42nd Street" (W. B.)	7,300	"The Big Cage" (U.)	2,300	.....	
Rialto	1,500	15c-25c	"The Mysterious Rider" (Fox)	2,000	"Crime of the Century" (Para.)	2,000	High 3-21 "Trader Horn" Low 2-10-33 "Billion Dollar Scandal"	12,000 1,000
RKO Orpheum	1,700	25c-55c	"Sweepings" (Radio)	5,300	"Private Jones" (U.)	5,500	High 2-14 "Cimarron" Low 3-17-33 "Great Jasper"	20,000 4,000
United Artists	945	25c-50c	"Gabriel Over the White House" (MGM)	4,700	"Rasputin and the Empress" (MGM) (3rd week)	4,700	High 1-10 "Hell's Angels" Low 3-10-33 "Madame Butterfly"	12,500 1,600
San Francisco								
Embassy	1,380	25c-50c	"Magic Night" (U. A.)	3,500	"Love Sins" (State Rights) (2nd week-4 days)	3,000	.....	
Filmarte	1,400	25c-50c	"Holzapfel Knows Everything" (Foreign)	1,300	"The Black Hussar" (Foreign)	1,300	.....	
Fox	4,600	10c-25c	"Oliver Twist" (Monogram) and "Self-Defense" (Monogram) (10c-35c)	11,500	"Goona Goona" (First Div.) and "Blame the Woman" (Principal)	15,000	High 1-3 "Lightning" Low 4-21-23 "Oliver Twist" and "Self-Defense"	70,000 11,500
Golden Gate	2,800	25c-65c	"King Kong" (Radio)	17,500	"Cohens and Kellys in Trouble" (U.)	12,000	High 2-9-33 "The Mummy" Low 6-11-32 "Lena Rivers"	25,500 7,000
Paramount	2,670	25c-75c	"Cavalcade" (Fox)	15,000	"Mystery of the Wax Museum" (W. B.)	13,000	High 1-9-32 "The Champ" Low 3-31-33 "The King's Vacation"	35,600 9,500
St. Francis	1,435	25c-50c	"Strictly Personal" (Para.) and "Secret of Madame Blanche" (MGM)	5,000	"From Hell to Heaven" (Para.) and "Girl Missing" (W. B.)	4,500	.....	
United Artists	1,200	25c-50c	"Be Mine Tonight" (U.)	10,000	"The Big Cage" (U.)	5,000	.....	
Warfield	2,700	35c-90c	"Pick Up" (Para.) (6 days)	12,500	"The White Sister" (MGM)	16,000	High 3-14 "Parlor, Bedroom and Bath" Low 4-6-33 "Grand Slam"	28,000 12,000
Seattle								
Blue Mouse	950	25c-50c	"Cohens and Kellys in Trouble" (U.)	3,000	"The Big Cage" (U.) (6 days)	3,000	.....	
Fifth Avenue	2,750	25c-55c	"Cavalcade" (Fox)	7,500	"Pick Up" (Para.)	5,500	High 7-30-32 "Million Dollar Legs" Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	18,500 5,000
Liberty	2,000	10c-25c	"Robbers' Roost" (Fox) (8 days)	4,250	"Mussolini Speaks" (Col.) (5 days)	2,500	High 1-10 "The Lash" Low 11-11-32 "Amazon Head Hunters"	11,500 3,000
Music Box	950	25c-50c	"42nd Street" (W. B.) (3rd week)	5,000	"42nd Street" (W. B.) (2nd week)	5,500	High 2-28 "City Lights" Low 11-25-32 "The Crooked Circle"	14,000 3,000
Paramount	3,050	25c-55c	"Heritage of the Desert" (Para.) and "The Mind Reader" (F. N.) (6 days)	4,000	"Clear All Wires" (MGM) and "Broadway Bad" (Fox)	4,500	High 1-10 "Paid" Low 4-15-33 "Clear All Wires" and "Broadway Bad"	18,000 4,500
Rex	1,500	25c-35c	"Parachute Jumper" (W. B.)	2,500	"Scarlet River" (Radio)	2,550	.....	
Roxy	2,275	25c-50c	"A Kiss Before the Mirror" (U.)	11,500	.....		.....	
Washington								
Columbia	1,232	25c-40c	"Humanity" (Fox)	2,500	"Vampire Bat" (Majestic)	2,800	.....	
Earle	2,323	25c-66c	"Ex-Lady" (W. B.)	16,000	"Air Hostess" (Col.)	19,000	.....	
Fox	3,434	25c-66c	"Looking Forward" (MGM)	28,500	"Sailor's Luck" (Fox)	22,000	.....	
Loew's Palace	2,363	35c-55c	"The White Sister" (MGM)	17,500	"Perfect Understanding" (U. A.)	12,500	.....	
Metropolitan	1,600	25c-55c	"Oliver Twist" (Monogram)	7,200	"Maedchen in Uniform" (Krimsky & Cochran)	6,250	.....	
Rialto	1,900	25c-55c	"Be Mine Tonight" (U.)	9,000	"Virtue" (Col.)	3,200	.....	
RKO Keith's	1,832	25c-55c	"Sweepings" (Radio)	8,000	"Christopher Strong" (Radio)	8,200	.....	

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 170.—(A) Give us your idea of the best method for storage of film while in the projection room. Be careful. This involves quite a lot, as we want to know the why and wherefore of each of your recommendations. (B) While moistening dry film does not ordinarily come within the scope of a projectionist's duties, still it is well he should have some understanding of the matter. Tell us how it may be done. (C) What damage is too-dry film subject to as compared with properly moistened film?

Answer to Question No. 163

Bluebook School Question No. 163 *was: (A) Name some of the troubles encountered which may be charged directly to poorly made film splices. (B) Why is it of special importance that all emulsion be scraped away from around the sprocket holes when making splices? (C) Just how much cement should be used when making a splice? (D) Too little cement of course won't do. Is the use of too much cement objectionable, and if so, why?*

Here are those who made good. Hope you all follow your own instructions! Incidentally, I'm a bit ashamed of you, taken as a whole. There should be at least ten thousand answers every week, and the average is only just above one-tenth of that number. What's the matter with the rest of you? Are you afraid you can't make good, or just too lazy to make the effort? Think it over.

G. E. Doe, C. Rau and S. Evans, T. Van Vaulkenburg, Dale Danielson, J. Wentworth, H. Edwards, Dale Danielson, K. Dowling, P. W. Edwards, E. Parkinson, W. Ostrum, A. Bailey, D. L. Solomon and P. Hadley, O. Garling and B. Diglah, D. Lilley and G. Thompson, W. D. Lalley, D. Johnson and A. Lomberg, B. T. Daniels, D. Golding, D. T. Holmes and A. Altman, I. E. Rayner, B. M. May, F. D. Prindley, G. M. Marksley, L. Cranlo and G. Deckson, C. D. Dodson and L. Dodson, T. Buckstone and P. L. Davis, M. R. Cass, H. B. Coates, P. L. Algy and R. Dinmat, T. B. Cudmore and J. L. Richards, T. Potter and H. Steele, L. T. Chotes and B. L. Buckley, R. D. Grimes, D. Holler and B. Eilers, S. Kay, R. E. Baiss and A. E. Wyatt, J. L. Major and D. B. Bates, L. Simmons and W. D. Adamson, G. Lombard and J. Ahrenson, B. T. Sampson and G. C. Hendrie, J. M. McKinzie, L. I. Tirgley and N. D. Salier, S. G. Goss and P. Lambert, D. N. Peters, M. H. Sanders and T. L. Shelton, J. S. Henderson, G. G. Breston, N. Gault, B. E. Olliver, M. Donahue, W. A. Andres, D. E. Ellis and T. R. MacAllen, W. S. Andrus, H. D. Davis, B. R. Compton and T. Gaitsley, H. M. Evans, D. U. Tomms and P. L. Mangan, H. D. Schofield, R. and M. L. Wright, H. D. Cylor, A. Lomberg, P. L. Talley and G. Akerson, D. R. Donolson, G. M. Johnson, K. L. Knight and L. V. Smolley, R. L. Henderson, L. S. Marksley and J. S. Bischoff, D. L. McIntire, L. N. Daniels and M. R. Wining, M. S. O'Brien, L. Peterson and D. Donahue, D. L. Stanhope, T. L. Shelton and M. H. Sanders, L. Torr and P. L. Davis, M. L. Tomlinson, D. L. Bentley and E. O. Olliver, L. Peterson, F. D. Samuels, H. B. Jenkins, L. R. Toll and B. I. Summers.

I think we may well hear what I. T. Chotes and R. L. Buckley have to say on section A: "Poorly made splices may be and very often are responsible for many kinds of trouble. If the splice is stiff, either because it is too wide or poor cement or too much cement is used, it is likely the screen image will move up or down, or both, as the splice goes through the projector. It may also be that a splice will cause the film to climb the sprocket, so that a long or short line of sprocket teeth impressions will be left in the film photographs, which will thereafter show on the screen at every projection. If the film climbs the sprocket it may be torn in two or perhaps split lengthwise for some distance. This is not likely to occur, but may, nevertheless.

"If the splice is so weak that it pulls in two it may stop the show, and if the break is between the aperture and intermittent sprocket, fire may result, with possibly very serious results. If the sprocket holes be not perfectly matched, they may clamp on the sprocket teeth, the film be carried around the sprocket, probably torn in two and certainly the show stopped. Fire may result from such a situation. If the splice be so made that the line of emulsion joinure is imperfect there may be a flash of white light on the screen and a most unpleasant sound from the sound projectors."

(B) Rau and Evans say: "It is especially important that all emulsion be scraped away from around the sprocket holes because the greatest amount of strain comes there. If any cement remains the film will not weld securely at that point, hence the splice will be seriously weakened."

(C) G. E. Doe says: "Too little cement will fail to weld the film ends together properly. Too much cement is objectionable. It represents waste; will not make as strong a splice as would the proper amount; may make a more or less stiff splice; may cause the splice to buckle. Also surplus cement is pressed out upon the film surface and has a decided tendency to deposit on aperture tension shoes, film traps and wherever the film rubs against anything under some pressure. Answering the question, just sufficient cement should be used to cover every portion of the stub end completly, with as little surplus as possible."

(D) I hesitated between several answers, especially those of Danielson and Rau and Evans. I think, however, the latter have a bit the best of it. Rau and Evans say: "The use of too much cement is objectionable because the surplus will collect on the film tracks, together with emulsion deposit, will harden there and scratch the film; also, in using too much cement there will be a tendency to rely upon the excess cement to 'stick' the film ends together instead of applying a good pressure on the splice so as to weld them, the latter being of course the better and more enduring splice; also, the excess cement will most likely be spread around the film in the vicinity of the splice, making a good catch-all for dirt and dust, and in the event of the splice having been made by hand, the imprints of thumb and finger-marks in the surplus cement will blur the picture, so that the fault will be actually noticeable on the screen; also, though the cost of cement is so small that even the closest manager would not consider this item, the use of unnecessary cement is not economical."

Note—Have been worried about our old friend and student Lester Borst, Rivoli theatre, Two Rivers, Wisconsin. Just heard from him. He has been absent from school because of a bad case of that "lovely" thing the flu. He is all right again. Just sent answer to questions 164 and 165.

Leaves General Electric

Albert G. Davis, vice-president of General Electric Company, in charge of patents, is retiring May 1 to enter the law firm of Pennie, Davis, Marvin and Edmonds, New York.

JENKINS' COLYUM

Independence, Iowa

DEAR HERALD:

Charles Hartsell of the Princess theatre at Odebolt is working overtime, including Sundays, in a desperate effort to keep open, but he says he will fight 'er out along the line if it takes him all summer. Charlie is a fighter, and it takes fighters in this business nowadays.

J. A. Richardson of the Strand at Wall Lake has a mighty fine helper in his daughter. She's a plucky girl with the tenacity of a bull dog and her slogan is "The old guard dies, it never surrenders," and that's the kind of pluck that will win. We had a delightful visit with them and hope the sun will soon shine on the Strand.

C. M. Anderson has taken over the Lomar theatre at Lohrville. He is operating only two nights a week and we judge that prospects are none too bright at this time and with not a very joyous outlook for the future, but if hard work will bring the answer C. M. will make it.

▽

The livest spot we have seen was at Storm Lake on last Sunday night. G. R. Norman of the Empire theatre had the chains up for the first time we have seen them in many months. He was playing "42nd Street" and the house was comfortably filled for the second show, which speaks mighty well for "42nd Street," also mighty well for Mr. and Mrs. Norman, who, by the way, are a couple of delightful people. We always enjoy our visit with them.

E. M. Tracy of the Princess theatre at Storm Lake is mighty popular with the kids. Maybe that's because he has a confectionery and soft drink stand in the lobby of the theatre. Candy and Buck Jones will draw them when nothing else will, but then E. M. is a pretty good drawing card himself. He says that with his popcorn, peanuts, candy and Buck, he thinks he'll weather the storm and worry through until the grass comes.

O. W. Tuel, who operates the Manson theatre at Manson, has operated seven days a week for two years. He has a policy of never changing his prices. His prices are ten and twenty-five cents no matter what the show. Big ones or little ones, the price is always the same. When they can operate every day in the week in a town as small as Manson there must be some reason, and the price may be the reason. Perhaps Mr. and Mrs. Tuel may be the reason, for they are very delightful folks.

▽

J. G. Fair of the Elite at Laurens bills seven towns around him that don't have shows. Most of these towns at one time had theatres, which would indicate that business is pretty bum. Now that the golf season will soon be here we expect J. G. will devote less time to billing and more time to golf, for he's a bug on golf; we found that out when we visited him two years ago. He licked the tar out of us.

M. J. Kuech of the Gem theatre at Charles City thought for a time this spring that he was going to be a sailor. His Gem theatre is located right on the bank of the Cedar river and the water was higher than it had been known in fifty years. It ran over the retaining wall and into his basement and put out the fire in his furance and thereby stopped the show for a couple of days. He says it looked for a time like he would be operating the "Show Boat" down on the Mississippi River. But M. J. is all right now, in fact he's all right all the time He's a HERALD fan.

M. R. Blair of the Regent theatre at Cedar Falls was playing George Arliss in "A King's Vacation" at the matinee when we called. He said he had just $2 in the house. Can you imagine a picture like that showing in a town of 5,000 with no opposition playing to only $2?

Mr. Blair used to sell us Universal service out of Omaha, and like a lot of other film boys we know, he treated us on the square, otherwise he couldn't have held his job with Uncle Carl. Of course, there are some exceptions which we won't note here.

▽

L. F. Wolcott still operates the Grand at Eldora. The theatre is well named, and not only well named, it is well managed. L. F. was under the weather when we called, just able to be down to the theatre for a few minutes, in fact. That's why we didn't get to visit with him very long.

And then there's another thing. Did you ever meet Mr. and Mrs. Earl Potter of the Firemans theatre at New Hampton? Well, that's too bad, you've missed something. Mrs. Potter is a Switzer and she put us up a Swiss lunch, if you know what we mean, and a Swiss lunch is something to write home about. If our wife would feed us Swiss lunches we doubt if we'd ever leave the premises, but she won't do it.

If Earl had been with Noah that time he'd have been the skipper of the boat, and he'd have had the commissary department well stocked, too.

He would have filled the rhino and hippo up on three and two-tenths per cent and had them do a love scene that would have pushed Clark Gable and Jean Harlow clear off the gangplank. That's the kind of a guy Earl is.

▽

Charlie Peterson at Hampton got into the habit of running good pictures a long time ago. His theory is that the best is none too good for his friends. He was playing "The Face In the Sky" with Spencer Tracy, Marion Nixon and Stuart Erwin, the night we called. And speaking of good pictures, "The Face in the Sky" is it. If they never make a worse picture than this they will never hear a squawk out of us. But they are not all as good as this one, in fact but few are, therefore occasionally we will have to squawk. We had a nice visit with Charlie and his whole family, including the bull dog. We made friends with the bull dog but we don't know how we came out with the family.

We are in receipt of a letter from Ray Musselman of Lincoln, Kansas, enclosing some poetry of a country dog in town. It is quite evident from this poetry that Kansas won't experience any drought this coming season.

Mr. Hagerman of the Grand theatre here in Independence is playing Will Rogers in "Too Busy to Work." For once they have cast Bill in a role where he doesn't have to do anything but act natural. Bill can do less and get more out of it than anybody we know.

▽

If they will make a rural comedy and have Spencer Tracy play the "City Slicker" out selling lightning rods; have Jimmy Gleason play the old farmer; Stuart Erwin play the hired man in love with the farmer's daughter, Zasu Pitts, and let these two dumb-bells do most of the chores, and have Jimmy knock the whey out of Spencer when he tries to run off with the daughter, they will have a comedy that will panic the whole herd. We'd like to go out to Hollywood and pair 'em up for a while.

▽

We note that Prof. Mordecai Ezekiel of the department of agriculture is going to apply birth control to the hog family. Good gosh, the hogs have troubles enough already, why pick on them? The Hollywood system ought to be plenty good enough.

When Mr. Hog and Mrs. Hog
Decide to travel double,
There'll be some guy
Behind a log
Who'll try to cause 'em trouble.

Adios, Adjea, Auf Wiedersehen (or something like that).

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist

SIGNED . . .

Columbia

George B. Seitz engaged to direct "The Fighting Ranger." . . . Diane Sinclair assigned to "Full Speed Ahead," Lambert Hillyer to direct. . . . Frank Conroy and Robert Barret sign for "Ann Carver's Profession." . . . Warren William, Guy Kibbee and Glenda Farrell engaged for "Madame La Guimp," Frank Capra will direct. . . . Jessie Ralph given role in "Cocktail Hour." . . .

▽

Fox

Phillips Smalley, E. H. Calvert, Frank Boal and Thomas Ricketts signed for "The Power and the Glory" (Jesse L. Lasky). . . . Claire Trevor given contract. . . . Bodil Rosing added to "I Loved You Wednesday." . . .

▽

MGM

Greta Garbo and Nils Asther given new contracts. . . . Martha Sleeper, Andy Devine, Ivan Simpson, Robert Greir and Warren Hymer added to "Lady of the Night." . . . Leo McCarey will direct untitled picture starring Jack Pearl, Jimmy Durante and Mickey Mouse. . . .

▽

Monogram

Lionel Atwill signed for "The Sphinx." Phil Rosen will direct. . . .

▽

Paramount

Benita Hume borrowed from MGM and Glenda Farrell from Warner for "Gambling Ship." . . .

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RKO Radio

Ginger Rogers given new contract, and is assigned to "Careless." . . . Doris Kenyon, Paul Porcasi and Richard Carle added to "Ad Man." . . . C. Aubrey Smith, Fred Stanley, Pat O'Malley, Floyd Ingram and Marilyn Knowlden sign for "The Morning Glory." . . . Jane Darwell cast for "Bed of Roses." . . . Ann Harding in "Ann Vickers," John Cromwell to direct. . . . Mae Busch, June Brewster, Carol Tevis and Jerry Mandy added to the comedy, "A Divorce Courtship." . . .

▽

Universal

Karl Freund will direct "The Left Bank." . . . Vince Barnett and Bert Roach in "Their First Case," James Horne to direct (comedy). . . . June Knight assigned to "Lillies of Broadway." E. A. Dupont will direct. . . . Ken Maynard to direct himself in "Fiddlin' Buckaroo."

▽

Warner-First National

Charles Kengon and Polly Waters given contracts. . . .

Milestone and Del Ruth Join Columbia Directors

Lewis Milestone, who made "All Quiet on the Westrn Front" and "Front Page," and Roy Del Ruth, director of "Blessed Event," have been added to Columbia's directorial forces for the new season, joining Frank Borzage and Gilbert Miller, who also will act as a producer.

Freuler Films in India

Freuler Film Associates, Inc., has closed a deal with India Films, Ltd., for release of six Monarch features in India. Excellent Film Exchange of Canada has been established at Winnipeg to distribute Monarch products.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

AIR HOSTESS: Evalyn Knapp—Just the type of picture for the average small town audience. Liked very much here.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

AIR HOSTESS: Evalyn Knapp, James Murray—Good program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

AMERICAN MADNESS: Walter Huston, Pat O'Brien—A lovely picture and played at the appropriate time. Bank holiday story. A bank run follows a holdup. Business fell off badly on the third night. Huston not as good as in the "Criminal Code." Played Mar. 13-14-15. Running time, 75 minutes.—V. W. Fisk, Blue Water Theatre, Kincardine, Ontario, Canada. Small town patronage.

AS THE DEVIL COMMANDS: Alan Dinehart, Neil Hamilton—A very good program picture. They will not rave about it, but there will be no kicks. Does not have much drawing power at box office, and the story of the perfect crime has been done many times before. It's a clean picture suitable for any day in the week. Played Apr. 7. Running time, 70 minutes. Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

BITTER TEA OF GENERAL YEN: Barbara Stanwyck, Nils Asther—No good.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

DECEPTION: Leo Carrillo—A good program picture, but an extra good one for the men and boys, and the women who like sporting events. This is a grand expose of the present day wrestling game, and it has plenty of good wrestling matches in it that look like the real thing. If you sell this for what it is, a picture for wrestling fans and all others who like sporting events, it will do better than average business for you. The title means nothing, so you have to tell them what you have for sale. Played Apr. 11. Running time, 67 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE NIGHT MAYOR: Lee Tracy—Picture good and so is this boy Tracy. However, it failed to draw. Played Mar. 4-5.—A. L. Lightner, Orpheum Theatre, Mellen, Wis. Small town patronage.

NO MORE ORCHIDS: Carole Lombard, Lyle Talbot—This is a splendid, entertaining picture. The star fine and cast extra good. Splendid story. We did not do business on this picture. We should, but no fault of the show. All we did get in were satisfied. Played Apr. 9-10.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PAROLE GIRL: Ralph Bellamy, Mae Clark—Entire audience seemed satisfied.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—When college boys think a film vulgar, nothing more can be said about it. Played Mar. 21-22.—H. A. Griswold, Sewanee Union Theatre, Sewanee, Tenn. University town patronage.

THAT'S MY BOY: Richard Cromwell, Marion Marsh—This is an extra good football picture. Pleased them all and that I call a 100 per cent show.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

VIRTUE: Carole Lombard—This will make a very good program. Good sound and good acting. We were rained out on this, but picture is fine. Played Apr. 13-14. Running time, 68 minutes.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

WAR CORRESPONDENT: Jack Holt, Ralph Graves—Holt, a Chinese general of the air forces, and Graves, as the war correspondent in the Chinese war at Shanghai, together put up a fine program at any time, and especially this one. Sound and photography excellent. Interest is well maintained throughout. Business low first day, but almost tripled on second night, and third was as good as second. Played Mar. 2-3-4. Running time, 75 minutes.—V. W. Fisk, Blue Water Theatre, Kincardine, Ontario, Canada. Small town patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess—One of the finest pictures First National ever made. Plenty of compliments from patrons. They will never forget a picture like this. Now, Mr. Litsey, those shorts must be played, but we don't need shorts with pictures like this. Must admit they are good. Played Apr. 16-17. Running time, 75 minutes.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage

CENTRAL PARK: Joan Blondell—Good little picture. My patrons liked it fine. Played Apr. 6-7-8. Running time, 76 minutes.—G. A. Hart, Roxy Theatre, Stratford, Tex. Small town patronage.

THE CRASH: Ruth Chatterton, George Brent—This is a mighty good entertaining picture. Gave satisfaction. Played Mar. 4-5.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

EMPLOYEES' ENTRANCE: Warren William, Loretta Young—A lovely picture. It certainly gives William a chance to do his stuff. Young also was equal to the occasion. This was well like by everyone. Business above average. Played Mar. 9-10-11. Running time, 72 minutes.—V. W. Fisk, Blue Water Theatre, Kincardine, Ontario, Canada. Small town patronage.

FRISCO JENNY: Ruth Chatterton—Great entertainment. Chatterton at her best. Donald Cook as Dan Reynolds very good. This picture has everything the small town wants. Not a happy ending. Played Apr. 1-2. Running time, 75 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town and country patronage.

FRISCO JENNY: Ruth Chatterton—Hurray for First National and Warner Brothers for giving us a good Chatterton picture. This star was almost dead here, but "Frisco Jenny" will put her back where she left off with "Madam X." Here is an exceptionally fine picture, simply because it's a good story and well acted and directed. The song, "My Gal Sal," helps a great deal to put it over. Don't give all the credit to Ruth Chatterton. The fellow who wrote the story should be given as much credit as the stars. I paid for the last Chatterton picture without playing it, because it was worthless, on account of no story, but give this girl something to work on, and you will get a good picture. That's just what you have in "Frisco Jenny." Another sad ending, but O. K. at that. Play it up big. It's worth it.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

ILLEGAL: Margot Grahame, Isobel Elfon—I was rather afraid of this foreign-made picture. There is nothing big about it, but you won't have to hide when your patrons leave the theatre. If you use double features, would suggest you use this in that manner. But you can't except any extra business on this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

SILVER DOLLAR: Edward G. Robinson—Good picture, but did not click here. Played Mar. 30-31-Apr. 1. Running time, 78 minutes.—G. A. Hart, Roxy Theatre, Stratford, Tex. Small town patronage.

SILVER DOLLAR: Edward G. Robinson—I class this as the greatest piece of work done this year. Robinson is a real actor, and this is his ace picture. The best from First National on the new lineup and that's saying a great deal. We struck a bad break on this picture, but under normal conditions it will be a money maker. It's excellent. Played Mar. 26-27-28.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

SILVER DOLLAR: Edward G. Robinson—Another First National hit. This picture has everything a small town theatre wants—history, comedy, pathos and drama. Robinson fine. Aline McMahon fast becoming a favorite here. Running time, 78 minutes. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town and country patronage.

THEY CALL IT SIN: Loretta Young—A better than average program picture of a small town girl who goes to the big city. Una Merkel adds considerable to the picture. There is nothing very sinful in it. You can even play this on Sunday. Drawing power average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

THREE ON A MATCH: Joan Blondell, Warren William—This picture should have been rated as four stars. Pictures like this will bring them in any time. Pleased all. First National sure is hitting the mark this year. Played Apr. 2-3. Running time, 75 minutes.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

TIGER SHARK: Edward G. Robinson—Here is one you can't miss. One of Robinson's best. For the benefit of those who have not played it yet, go get it; it will do you a good business. Played Mar. 19-20. Running time, 80 minutes.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

20,000 YEARS IN SING SING: Bette Davis, Spencer Tracy—Here is a real picture. Life in Sing Sing well depicted. Tracy does some excellent acting with a free and easy style. His sweetheart, Davis, certainly did fine work, too. First National has reason to be proud of this one. Played Mar. 27-28-29. Running time, 77 minutes.—V. W. Fisk, Blue Water Theatre, Kincardine, Ontario, Canada. Small town patronage..

YOU SAID A MOUTHFUL: Joe E. Brown—Chock full of hokum, but how they eat it up. One of the few pictures that left me a profit and pleased everyone. When Brown comes to town the people know they are going to get an evening's entertainment instead of one evening of agony. Keep 'em clean, Joe, and you will have Lloyd, Chaplin and all the rest backed off the map.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

Fox

BETWEEN FIGHTING MEN: Ken Maynard—A good little western picture. Lots of good action.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CALL HER SAVAGE: Clara Bow—Clara from start to finish dominates the picture from beginning to end. Fair at the box office.—H. J. Altschwager, Rudalt Theatre, Columbus, Wis. Small town patronage.

DANGEROUSLY YOURS: Warner Baxter, Miriam Jordan—Drew unexpectedly well and an unusual number of people stopped to tell us how much they enjoyed it. Played Apr. 9-10.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

DOWN TO EARTH: Will Rogers—A good Rogers picture. Better than his two last ones. Did better than average business for these hard times. Should please any audience. Played Mar. 15-16. Running time, 80 minutes.—R. D. Carter, Fairfax Theatre. Kilmarnock, Va. Town and country patronage.

DOWN TO EARTH: Will Rogers—Best gross on this for ten weeks, even though I played it nearly six months after release. Picture pleased very much and is most timely.—L. V. Bertgold, Opera House, Kasson, Minn. General patronage.

FACE IN THE SKY: Spencer Tracy, Marion Nixon, Stuart Erwin—A little better than average program picture, that drew less than average business for two days. This trio of players can turn out a good picture if given the proper story and direction, but it seems that Fox does not have anything to offer their players or the exhibitor this year. This one will please most of your patrons if you don't oversell it. Played Apr. 9-10. Running time, 70 minutes. —Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

FACE IN THE SKY: Marion Nixon—This may not be the greatest picture Fox has produced this year, but it pleased my patrons better than anything I have received from this exchange. This girl Nixon is the swellest little star Fox has under contract. The story is good; the whole cast is good. I call it a great picture because it is human, because it is clean, and above all it is entertainment, and leaves you with a profit at the box office. Distributors won't have to worry about dividends if they will make pictures like this one. It has a pleasant ending, which is quite a change from a lot of pictures produced this year. When you play "Face in the Sky" tell the whole family to come out and spend an evening of high class entertainment.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

THE FIRST YEAR: Janet Gaynor, Charles Farrell —A very pleasing little romance that will go over almost anywhere. Partly due to road and weather conditions business was poor on this. This once famous combination, however, no longer have any un-

usual drawing power.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

THE GOLDEN WEST: George O'Brien—Not nearly up to expectations. O'Brien's hair would sicken a cat. Just a picture and not worthy of Zane Grey. Played Apr. 15.—H. J. Altschwager, Rudalt Theatre, Columbus, Wis. Small town patronage.

HANDLE WITH CARE: Jimmy Dunn, Boots Mallory—While Dunn is the featured player in this, the youngster Buster Phelps steals the picture. When patrons comment about it, they will talk about the children in this. The finish is a "wow." Make a big fuss about it. You are sure to please those who come. Business above average on this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

ROBBERS' ROOST: Maureen O'Sullivan, George O'Brien—Better than average out-of-door drama. Made from Zane Grey tale. Clean, action and some marvelous protography. Played Apr. 14-15.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage

SMOKE LIGHTNING: George O'Brien—Good western. They are dolling these westerns up in shape nowadays. No more of the chaps and spurs, but more refined, and they do spruce up. Westerns don't draw anymore. Just a few years ago the name of Zane Grey attached to a one-sheet would fill the house, but "them days are gone forever."—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

STATE FAIR: Will Rogers, Janet Gaynor—No town, regardless of how small, nor city, regardless of how large, will make a mistake in playing this. Students here represent a cross section of the country, from the smallest "burg" to the largest, and not one criticized adversely. Played Apr. 1-2-3. Running time, 110 minutes.—H. A. Griswold, Sewanee Union Theatre, Sewanee, Tenn. University town patronage.

STATE FAIR: Will Rogers, Janet Gaynor—One of the best audience pictures that it has been my pleasure to show. Not a kick in a carload of patrons. Played Apr. 9-10-11.—H. J. Altschwager, Rudalt Theatre, Columbus, Wis. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Our patrons liked this one. Some complained that Gaynor "did not dress up at all." It did fair business as business goes just now. Personally we did not think it up to some of the other pictures of these two. It was better than "First Year," however. Played Mar. 22-23. Running time, 78 minutes.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

TOO BUSY TO WORK: Will Rogers, Marion Nixon—Rogers always pleases my patrons, especially the men. Played family nights. Nixon gives a very pleasing performance. Played Mar. 29-30. Running time, 70 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town and country patronage.

WOMAN IN ROOM 13: Elissa Landi—Not good. Leave it alone. Played Mar. 11-12.—A. L. Lightner, Orpheum Theatre, Mellen, Wis. Small town patronage.

Majestic

UNWRITTEN LAW: Greta Nissen, Skeets Gallagher—A very good, entertaining picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MGM

EMMA: Marie Dressler, Jean Hersholt—This is the kind of picture my folks like to see. It made them laugh and it made them cry, even on the children's matinee. A great picture. I would like to have more like it. Business, yes. No depression. Played Mar. 16-17-18. Running time, 70 minutes.—V. W. Fisk, Blue Water Theatre, Kincardine, Ontario, Canada. Small town patronage.

FAST LIFE: William Haines—Very fine picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

FLESH: Wallace Beery—Good program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

GRAND HOTEL: Lionel Barrymore, Greta Garbo, John Barrymore, Joan Crawford—This picture drew well the first night owing to the wide circulation of the novel. Many had not read Vici Baum's work. They had difficulty in following the scheme. It reads much better than it plays, which is somewhat surprising, as in the novel it is dramatic in form and subject. The stock-jobbing part of the play was just as tiresome as in reading the novel. The one actor in that play who distinguished himself for real good acting was Lionel Barrymore. Every other star lost in reputation in the role he played. As for Greta Garbo—there are a lot of people in this "Benighted States" to whom "I tank I go home" will be a welcome sound. The general reaction of those who had read the book was one of disappointment—accentuated at the box office, especially the second night. Played Mar. 29-30.—A. J. Gibbons, Illinois Theatre, Metropolis, Ill. General patronage.

PACK UP YOUR TROUBLES: Laurel and Hardy—There is a laugh in this one from start to finish. Business well above the average and pleased all. Played Mar. 23-24-25. Running time, 67 minutes.—V. W. Fisk, Blue Water Theatre, Kincardine, Ontario, Canada. Small town patronage.

RED DUST: Jean Harlow, Clark Gable—This picture would have drawn better, possibly, if we had booked it sooner. The fact that our Sunday-Monday was low is probably due more to many of our customers having seen it than lack of drawing power of the picture. Played Apr. 2-3.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

THE SECRET OF MADAME BLANCHE: Irene Dunne, Phillips Holmes—Good picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—Very fine picture. Extra drawing power.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—Wonderful acting by Shearer, Gable and May Robson, but did not go over very well. Too long. Do not consider it a small town show. Only interested the highbrows. Not nearly as good as "Smilin' Through." Played Mar. 26-27. Running time, 112 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town and country patronage.

WHAT! NO BEER: Jimmy Durante, Buster Keaton—One of the funniest pictures I ever saw. Durante stole the picture. It might have been a little overdrawn, but it made them all laugh, and that is something these times.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WHAT! NO BEER: Jimmy Durante, Buster Keaton—If they like Keaton and Durante, O. K. Otherwise not so hot. Played Apr. 14-15.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

WHISTLING IN THE DARK: Ernest Truex—A good picture of its kind, but with no pull at the box office. Who knows Truex in the small towns? Played Apr. 12.—H. J. Altschwager, Rudalt Theatre, Columbus, Wis. Small town patronage.

Monogram

GIRL FROM CALGARY: Fifi Dorsay—This picture had just about the rottenest sound we ever played. Ran it to an audience that went out disgusted. Result—an empty house Tuesday. Dorsay deserves better treatment. Why don't Monogram improve their sound—Amusu Theatre Company, Inman, S. C. General patronage.

Paramount

THE BIG BROADCAST: Stuart Erwin, Leila Hyams—Great. Pleased 100 per cent. Paramount is handing us good pictures this season. Played Mar. 18-19.—A. L. Lightner, Orpheum Theatre, Mellen, Wis. Small town patronage.

BLONDE VENUS: Marlene Dietrich—It's good. Don't let anyone tell you it is not. Marlene was better liked in this than "Shanghai Express." Comments all good. No business, however. Played Apr. 1-2.—A. L. Lightner, Orpheum Theatre, Mellen, Wis. Small town patronage.

FROM HELL TO HEAVEN: Carole Lombard, Jack Oakie—Just a fair picture. Good average program.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

HELLO, EVERYBODY: Kate Smith—Little extra business and pleased all. Miss Smith's singing splendid and the story clean and entertaining. Played Apr. 9-10.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HELLO, EVERYBODY: Kate Smith—I did not see this picture, but those who did said it was good, and to my surprise, I made a profit the second night; so it must be O. K. I would call it satisfactory entertainment, and will draw above average.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

HERITAGE OF THE DESERT: Randolph Scott—This drew better than average business on bargain night, but can hardly be rated better than an average western.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

KING OF THE JUNGLE: Frances Dee, Buster Crabbe—Chock full of hokum, but they like it that way. The fight with the bull and the lion, and the tiger and the lion are the most thrilling wild animal scenes I ever saw on a film. These two scenes are the real thing and will give your patrons a great thrill. The kid business will treble, and the picture will satisfy. Played Apr. 9-10-11.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

KING OF THE JUNGLE: Buster Crabbe, Frances Dee—This picture, although well produced and enacted, failed to click here. It certainly drew the kids, though. The public is wise to these improbable jungle yarns. What they want is something more like everyday life happenings. Played Apr. 11-12-13. Running time, 72 minutes.—A. Fischer, Jr., Strand Theatre, Oconomowoc, Wis. General patronage.

A LADY'S PROFESSION: Ronald Young, Alison Skipworth—A very good program picture. Didn't do any extra business, but those who did see it were satisfied. Played Apr. 10-11.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

LUXURY LINER: George Brent, Zita Johann—A fine picture, with a list of stars that do justice to the story. Alice White, although not starred, steals the picture. A different type of story showing the different happenings on a luxurious ocean liner, from the steerage up to first class passage. Played Apr. 9-10. Running time, 68 minutes.—A. Fischer, Strand Theatre, Oconomowoc, Wis. General patronage.

MADISON SQUARE GARDEN: James Gleason, Jack Oakie, Marion Nixon—This one pleased the sport fans mostly. Women did not fall for it so strong. Nevertheless it's a good picture. Failed to draw. Played Mar. 25-26.—A. L. Lightner, Orpheum Theatre, Mellen, Wis. Small town patronage.

NIGHT OF JUNE 13: Clive Brook, Lila Lee—Very good. Pleased everyone. Drew fairly well. Played Feb. 25-26.—A. L. Lightner, Orpheum Theatre, Mellen, Wis. Small town patronage.

PICK UP: Sylvia Sidney, George Raft—Sidney not so popular with students as she was a year ago. Raft never has been liked by my crowd. A good programmer, nevertheless. Played Mar. 28-29.—H. A. Griswold, Sewanee Union Theatre, Sewanee, Tenn. University town patronage.

70,000 WITNESSES: Phillips Holmes, Charles Ruggles—Here is one I had sidetracked several times, but finally obliged with a date on account of so much favorable comment in these columns. Pleased more than any picture I have run this year and that covers quite a field of shows. Ruggles almost steals the picture with his great comedy as the newspaperman. I note with alarm the diminishing of the "What the Picture Did for Me" department. Come on, boys!—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

TONIGHT IS OURS: Claudette Colbert, Fredric March—Romantic drama along lines of the old story, "Graustark," and it drew and pleased good weekend business. Played Apr. 7-8.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

TONIGHT IS OURS: Fredric March, Claudette Colbert—March and Colbert excellent. Good story with happy ending for a change. A little breezy in spots, but handled especially well. Patrons will get their money's worth, and the picture should draw a little above average.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

UNDER THE TONTO RIM: Stuart Erwin—A good western with Erwin. "Nuff sed." Played Apr. 12-13.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

THE WOMAN ACCUSED: Nancy Carroll, Cary Grant—Liberty Magazine story, on which ten authors collaborated. Made some changes in the picture version, which I think improved. Seemed to please our Sunday audience, and drew a shade extra business. Played Apr. 16-17.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage

RKO

ANIMAL KINGDOM: Ann Harding, Leslie Howard—As far as acting and direction on this picture, it was fine. Story just rotten. Why waste such talent in this type of entertainment. These kind of pictures will bring a board of censors in every small town in the country. (Possibly it is over our heads). Played Apr. 2-3.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THE BILL OF DIVORCEMENT: John Barrymore, Katharine Hepburn—From some standpoints one of the best pictures of the year, but it is not box office in a small town. This is a great women's show and will win approval from most of the older males.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

GOLDIE GETS ALONG: Lili Damita, Charles Morton—No good.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

KING KONG: Fay Wray, Bruce Cabot, King Kong—Here is something new for all those who have been howling that all pictures are alike, and it's a show. Make no mistake about this one. It should be a box office cleanup of the present season in the spots where there is any money left to spend for shows. All you hear as they leave the theatre is how in the world did they make that picture. The trick photography in this is the nearest thing to a miracle that Hollywood has ever shown on the screen. We ran into rain and the depression at its worst here and did not do anything big with "King Kong." But when you play it, get behind it and sell it with all the advertising possible. Here is a tip to other producers—one picture like this is all the public wants—make no more. Played Apr. 17-18-19. Running time, 100 minues.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

LUCKY DEVILS: Bill Boyd, Bruce Cabot—Fair program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

MEN OF AMERICA: Bill Boyd—Good action program picture for Saturday showing. Less shooting would have made a better picture. Too much noise is irritating. Business about average, but average now is about one-fourth of normal business. Played Mar. 17-18. Running time, 57 minutes.—R. D. Carter,

Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

OUR BETTERS: Constance Bennett—No good.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

THE PAST OF MARY HOLMES: Helen MacKeller, Eric Linden—Fair.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

PENGUIN POOL MURDER: Edna May Oliver, James Gleason—The best picture we have had from RKO in a long time. This one gave the customers plenty of laughs. Oliver and Gleason are swell in this. Give it extra advertising. It's a fine show. Played Apr. 14. Running time, 74 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

ROCKABYE: Constance Bennett—Everyone who saw this picture liked it very much. It showed it had been cut by the Virginia censor board, but this did not mar the entertainment. Many thought it the best Bennett picture in a long time. Paul Lukas received compliments for his work. Business fair. Good repeat. Played Mar. 20-21. Running time, 68 minutes.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

STATE'S ATTORNEY: John Barrymore—An excellent court scene picture and pleased well the ones that like a court picture, but fell on the third day. Sound, photography excellent. Played Mar. 20-21-22. Running time, 78 minutes.—V. W. Fisk, Blue Water Theatre, Kincardine, Ontario, Canada. Small town patronage.

TOPAZE: John Barrymore, Myrna Loy—This is the most outstanding character work that Barrymore has done, but it seems as though it isn't the type of story the general public is looking for. Those who saw the picture raved, but our business was below par during the engagement. Played Apr. 4-5-6. Running time, 78 minutes.—A. Fischer, Jr., Strand Theatre, Oconomowoc, Wis. General patronage.

United Artists

HALLELUJAH, I'M A BUM: Al Jolson—A well written play. Revised and polished to the last rub. Dialogue clever and painstakingly poetic with much of it in rhyme. Music so directed that the play is a mere appendix to the music, with the acting synchronized to the music. The delivery in rhyme quite suggestive of school days in sixth grade. Story thin, not to hurt anybody's head. Fantastic motions synchronized to music takes the place of acting. Jolson good but not quite up to his standard. There is no hokum in this play; therefore, there was absent the usual noisy applause of common people in waving the flag and singing the national anthem (the flag was not waved) which is usual at a community gathering or corner stone laying. Instead, the idiotic expressions and idiotic faces, often seen in a mixed gathering, were brought out. Nobody missed the hokum but they did miss the patriotism and didn't like the substitute. The author is to be commended that he did not insert O. K. once, at least not while I was awake. The characterization is just the opposite of every standard play. Whereas such a novice as Shakespeare introduces only one freak in a play, in this case they are all freaks except the woman; and as a woman is a natural born freak anyway, the exception was not noticed. I again express my admiration for the work and finish of this play. But as to results: a good house the first night, with a number of walkouts. Second night: not enough people to keep from feeling lonely. Manager Jones just weepingly remarked "there will be nobody tonight." As to expressions heard in the lobby: "Nothing to it," "Another night gone to waste," "I waited and waited and nothing happened." Played Apr. 10-11.—A. J. Gibbons, Illinois Theatre, Metropolis, Ill. General patronage

Universal

AFRAID TO TALK: Eric Linden, Sidney Fox—A mighty good gangster picture. People are pretty well fed up on this kind of entertainment and they don't draw in this town. This one gave satisfaction to those we did get. Played Apr. 11-12.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BACK STREET: Irene Dunne, John Boles—A good production. Miss Dunne's work in this is marvelous. Drew slightly above average. Played Apr. 8-9.—A. L. Lightner, Orpheum Theatre, Mellen, Wis. Small town patronage.

LAUGHTER IN HELL: Pat O'Brien, Gloria Stuart—An honest effort made in this to make a good one, but it missed fire. Just one of those offerings that you wish you would have set just a western instead. There is very little entertainment value in it, and terribly depressing.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LAUGHTER IN HELL: Pat O'Brien—This picture barely paid for itself. The men liked it and I heard no unfavorable comments. Played Apr. 7-8.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

THE MUMMY: Boris Karloff—This rates as entertainment for about 25 per cent. The other 75 per cent will consider it an evening more or less wasted. No walkouts for me, but plenty of unfavorable comment on the street following the engagement. People get so few laughs out of life nowadays, they seek and enjoy them from the screen. There isn't even a grin in this. Would not have played had I seen it first.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MY PAL THE KING: Tom Mix—Kids sure pleased to see their old friend Mix again. Picture is O. K. Played Mar. 8-9.—A. L. Lightner, Orpheum Theatre, Mellen, Wis. Small town patronage.

NAGANA: Tala Birell, Melvyn Douglas—There is no two ways about it. This picture has been made with a very definite idea to honestly produce the story as is, and you will find it is a wonderful production. Wild animal fighting is the best or worst that has ever been shown. Birell is a new type for the screen and a welcome one. I am sure there is a great future for her. I was not able to do average business with this picture with unusual promotion.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ROME EXPRESS: Esther Ralston, Conrad Veidt—Worst of the worst. Pulled the second night. Did not satisfy anyone. Recording terrible, acting terrible. Cannot say anything good about the whole picture. Poorest business ever. Why Uncle Carl tried to put this one over is a mystery. Approximately 50% walked out on it. I can't understand what Motion Picture Herald saw to give the write-up they did, or any of the critics. I personally think some of the critics need an overhauling. Boys, wait until you run it, you'll be for me. Played Apr. 9.—Emmett F. Roche, Hart Theatre, Hart, Mich. General patronage.

TERROR TRAIL: Tom Mix—A mighty good western action picture. Mix never made better pictures than right now.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Warner

FORTY-SECOND STREET: All star—The younger generation influenced to an extent by the radio, want music and while there wasn't any too much in this picture there was enough to satisfy. Picture from story angle well conceived with enough variety to make it thoroughly entertaining. Money class. Played Apr. 7-8.—H. A. Griswold, Sewanee Union Theatre, Sewanne, Tenn. University town patronage.

THE KING'S VACATION: George Arliss — Another good, clean picture from the factory of George Arliss. It's extra good entertainment for all classes, but we cannot get our patrons to come out and see an Arliss picture. They have made up their minds that they do not like him as an actor and there does not seem to be any way to change them. This one drew less than nothing in two days. Played Apr. 12-13. Running time, 62 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

LAWYER MAN: William Powell—Clever picture. Well received. Played Apr. 13-14-15. Running time, 72 minutes.—G. A. Hart, Roxy Theatre, Stratford, Tex. Small town patronage.

A SUCCESSFUL CALAMITY: George Arliss—Is always good and especially in this one. Interest well maintained. A clean production. Business—yes. Second day doubled the first and the third doubled the second. The clergy turned out for this one and they thanked me for it. I highly recommend it. Played Mar. 6-7-8. Running time, 72 minutes.—V. W. Fisk, Blue Water Theatre, Kincardine, Ontario, Canada. Small town patronage.

World Wide

UPTOWN NEW YORK: Jack Oakie, Shirley Grey—A very good program picture. Stars and cast fine. Story entertaining.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Short Features

Educational

FOOL ABOUT WOMEN: Andy Clyde—When Andy got going he brought out the laughs. It is real laughs we need now. Running time, 21 minutes.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

HONEYMOON BEACH: Billy Bevan—I did not see this one, but I heard them laugh, so it must have been a comedy.—R. D. Carter, Fairfax Theatre. Kilmarnock, Va. Town and country patronage.

TIRED FEET: Harry Langdon—We are glad to have Harry back again. This is a good comedy for comedy lovers. Running time, 17 minutes.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

MGM

ALLEZ OOP: Sport Champion—Excellent.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

FALLEN ARCHES: Charley Chase—This is a good one. Charley isn't so funny, but the situations, story and cast he has with him are always good. Running time, 20 minutes.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HOLLYWOOD PREMIERE: A two-reel color musical revue that will make a poor feature go over big and is a wow with a good feature. Running time, 18 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town and country patronage.

OVER THE COUNTER: A fine two-reel short. Color shorts always go over big and this is one of the best. Running time, 18 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town and country patronage.

SHOW BUSINESS: Zasu Pitts, Thelma Todd—Up to the usual Pitts-Todd standard, which is 100% entertainment. Zasu always sends them away with a smile.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town and country patronage.

TAXI BARONS: Good nut comedy. Two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

BETTY BOOP CARTOONS: These are all good.—A. L. Lightner, Orpheum Theatre, Mellen, Wis. Small town patronage.

SCREEN SONGS: Another good single reel.—A. L. Lightner, Orpheum Theatre, Mellen, Wis. Small town patronage.

RKO

BRIDE'S BEREAVEMENT: Masquer comedy—While these comedies often get laughs, I do not think country people quite get them. To me they are very funny, indeed. Running time, 19 minutes.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

DUMB DICK: Benny Rubin—A very good comedy. —J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

THE GOLF CHUMP: Edgar Kennedy—Fair. Most of these Kennedys are good. Florence Lake always gives a laugh when she chatters. The more slapstick the better. Those who like "comedies" don't care a snap about "art." Running time, 20 minutes.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

JITTERS, THE BUTLER: Clark and McCullough —Good, but too much talk. Not as good as "Millionaire Cat." Running time, 20 minutes.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

MICKEY'S APE MAN: Mickey McGuire, Billie—Not as good as some of the other McGuire's. Producers should cut out this "horror stuff." It is harmful to business. Many mothers do not like their children to see horror scenes. Running time, 18 minutes. —R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

MICKEY'S CHARITY: Mickey McGuire—Better than the average kid comedy. Running time, 20 minutes.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

PRIVATE WIVES: Funny. Two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Universal

HUNTING TROUBLE: Louise Fazenda—A very funny two-reel comedy by this oldtimer.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

OSWALD CARTOONS: Very good.—A. L. Lightner, Orpheum Theatre, Mellen, Wis. Small town patronage.

STRANGE AS IT SEEMS: A good cartoon.—A. L. Lightner, Orpheum Theatre, Mellen, Wis. Small town patronage.

Warner Vitaphone

C'EST PARIS: This musical in color is very pretty, but not up to their other musicals.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. General patronage.

C'EST PARIS: Color. Fine. Running time, 17 minutes.—G. A. Hart, Roxy Theatre, Stratford, Tex. Small town patronage.

HOW'S TRICKS: Jean Sargent, George Owen and gang—Great entertainment. Melody Masters series always good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town and country patronage.

PICKING A WOMAN: Broadway Brevity—One of the new color subjects. Any theatre which has failed to buy these Broadway Brevity subjects is missing a real opportunity. Absolutely the best short subject on the market this season. The color is beautiful, singing great, sound excellent, and filled with beautiful girls, who know what to do. Not a dull moment in this whole series. Rush right down to Warner and grab Broadway Brevities.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

SEA LEGS: Very good comedy including interesting music, singing and dancing. Running time, 20 minutes.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

'THE MOST IMPORTANT CRAFTSMAN'

APPRECIATIVE OF GOOD PHOTOGRAPHY

Editor Motion Picture Herald:

It was a great joy to see your splendid article dedicated to the industry's most important craftsman, the photographer or cameraman. I am sure that all the men belonging to the fascinating profession are grateful and most thankful to you. I suppose it is only natural that my interest in the production of motion pictures should be in photography, being a "ham" myself. Looking over recent screen hits, who can overlook the outstanding camera work? I may mention Warner Bros.' "Forty-Second Street," photographed by Sol Polito, a veteran in panoramic work; Fox's "Cavalcade," photography in charge of Ernest Palmer, a veteran on the Fox lot and also photographer on some of their biggest money-makers. Indeed it is possible to go into great length in praising the work of the truly important men but to my mind it is the projectionist in the theatre who should extend his greatest thanks, for it certainly adds greatly to the quality of his work in presenting a perfectly photographed motion picture.—Lester Borst, Rivoli Theatre, Two Rivers, Wis.

NEW DEAL AND THE PROJECTIONIST

On the currently widely discussed problem of projectionist salary and the business situation, following are the views of Mr. Burt Carlisle, vice-president of the Independent Motion Picture Operators' Union, with national executive offices in Minneapolis. Mr. Carlisle captions his statement "'A New Deal' for the Exhibitor."

In keeping with President Roosevelt's program, the exhibitors throughout the country are planning a New Deal of their own. The closing of the Cleveland and Indianapolis theatres, the planning of similar movements in Chicago and many other major cities is synonymous of a forthcoming series of events to cover the entire nation, namely, a new and different economy program. An economy heretofore seemingly impossible.

One need not be an efficiency expert to realize the determined effort on the part of the exhibitor to take advantage of reducing salaries of managers, ushers, janitors, cashiers, etc., and greater yet an enormous reduction in film rentals, which has already threatened to bring about an inferior product.

Many of the major companies have decentralized, permitting some of the units to declare bankruptcy enabling each unit to deal independently of the major corporation, and by so doing have been able to obtain substantial reductions in building leases.

Now the age-old law of supply and demand has initiated itself into existence. The projectionist "must take his cut." Receiving a salary twice that of the manager of the theatre certainly is not and cannot be fair. Prior to these changes it had been impossible for any group of theatres to obtain the necessary number of competent projectionists to man their booths. This condition no longer exists. Through dissatisfaction with the governmental bodies of the Motion Picture Machine Operators' Union, a great number of members have withdrawn from the original group, having established a new competitive union of national recognition.

This new independent union covers all theatrical crafts, and through its fast expansion program is meeting the greatly needed demand for a more efficient and economical wage scale by union craftsmen, and is offering the necessary salary reductions that many theatres must obtain to reopen or to continue to remain open.

Thus, considering the many movements now in progress, the exhibitors are obtaining for themselves "a new deal," which in itself, if given six months' time, will completely revolutionize the theatrical industry.

SQUARE DEAL ADMISSIONS

To the Editor of the Herald:

I am convinced that to fix a minimum admission and fail to protect the second, third and subsequent runs will not help any one—except the circuits and producer-owned theatres. It would be possible for them to show the picture first-run at the minimum price, then force the second, third and subsequent runs to charge the same price—nothing but suicide. The new policy must be fair to all—big showman, little showman, and the public. A large percentage of the working class of people cannot afford to go to the first-run houses. These people deserve and demand the same consideration as the rich. A "square deal" should be the foundation for building up a new policy. Thus, the exhibitor and the producer, as well as the public, will profit.

The plan of having "specials" is not a new one, at least to me. Back in 1916 to '24 I used the same plan in my theatres. I set aside two days each week for my special days—playing only the kind of pictures on these days that I was sure would please my patrons and advancing my admission price 10 cents. My patrons knew that I had to pay more for the better pictures and I sold them the idea that they were worth more. The plan worked very successfully for me, and I am sure that it will work successfully again, provided the theatre manager uses his head and books only the kind of pictures that will please his patrons on these special days. Back in those days we did not have to play in order of release, thereby being able to select pictures for our special days. Furthermore, some pictures will click in one locality and flop in another. All these things should be taken into consideration. The producers should help the exhibitor get all the money he can out of his product, not force him to some fool rules made by some one who has never operated a theatre and cannot possibly understand the public as well as the manager himself.

Then again, the first-run theatres should be forced to charge a minimum on these "specials;" second-run should be forced to charge not less than 15 cents under first run; third and subsequent runs not less than 20 cents under first-run. If first-run admission was 50 cents, you see other admissions would be fair prices.

Price cutting, long protection, play in order of release (catch-as-catch-can), along with many other evils have put the moving picture industry on the rocks—and will keep it there. We can kid ourselves along, but we will go on down unless some sound minds get to work and change the course. First of all, protect the public—give them value received for their money—they have been taken advantage of long enough. Too much home office and not enough on-the-spot management has ruined us. Let some of the would-be experts listen to such men as Adolph Zukor, Sidney Kent, Carl Laemmle, H. B. Franklin, Samuel Goldwyn, William Fox, Jesse L. Lasky, and others.

I have been an exhibitor for 20 years. I have watched the industry grow from a flicker to a talkie and back to a flivver; saw the small fellow grow to be a big shot, then shoot a blank—too many blanks. Let's have some sure hits!—Geo. L. Denton, Booth Theatre, West Cumberland, Knoxville, Tenn.

ASKS CREATIONS BORN OF MEDIUM ITSELF

To the Editor of the Herald:

May I be among the first to congratulate you on your splendid editorial entitled "Exclusively of the Screen."

While, naturally, I would be expected to react enthusiastically to anything that praises Mickey Mouse, it is not that alone that excites my enthusiasm. I believe, with you, that possibilities are wide open in the field of "presenting events which never happened—save in the fancy of creative artists."

I predict that this thought, which you have so lucidly set forth, will have an effect on production beyond your own expectations.

Mickey paved the way in "shorts"; "King Kong," as you point out, effectively blazed a trail in features.

I think what the screen needs more than anything else are creations born of the medium itself and not borrowed from other sources, the use of which can only continue to result in hybrids.

Again, many congratulations! — Hal Horne, United Artists Corporation, New York City.

LOGICIAN AT THE STUDIO

To the Editor of the Herald.

Why not a logician? It is my belief that producers could improve pictures by engaging a man who knows nothing at all about writing plays, acting or production technic, but is experienced in sales and sales direction. To such a man, a script would be nothing more than a piece of merchandise and if any flaws appeared in the sales presentation his suggestions would be passed on to the continuity department and there incorporated into the plot. Actors, writers, directors, all of them temperamental, most of them impractical, need a pair of logical suspenders. Technicians galore—why not a logician?—E. Nicolay, St. Louis.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A NEW ERA — — AND SHOWMANSHIP

By MORRIS ROSENTHAL
Manager, Arcadia Theatre, Wilmington, Del.

Well fitted to speak of Showmanship and its importance is Morris Rosenthal, this week's contributor to the editorial columns of the Round Table Club pages. Long known as an active, enterprising showman, Mr. Rosenthal joined the ranks of the Round Tablers early in 1929, shortly after the Club's founding, and since has been an indefatigable contributor. To all members again is the invitation extended to make full use of these pages, editorially or otherwise. To the list of future editorial contributors this week are added: Harry Botwick, Rutland, Vt.; William Brown, Brooklyn, N. Y.; Milton Chamberlain, New York, N. Y.; Tom Edwards, Eldon, Mo.; Joseph Kinsky, Sioux City, Ia.; Milton Schosberg, Pittsfield, Mass.

IN times of economic stress, standards invariably decline in many industries. There comes a temporary period of artistic collapse. Picture producers in general have gone through a very trying period in an effort to keep the ship afloat. With banks withdrawing financial support and the necessity of meeting the weekly payroll at the studios to insure a constant supply of pictures to keep theatres open, it has been a very rough road. In addition, box office grosses have found new bottoms.



Yet in spite of all obstacles, they have managed to put out box office hits that have dragged in the quarters and half-dollars from a public reluctant to part with its money. Pictures such as "I Am a Fugitive," "Bill of Divorcement," "A Farewell to Arms," "The Animal Kingdom," "The Kid From Spain," "Cavalcade," "Rasputin," "State Fair" and "42nd Street" are pictures that even in palmy days would do credit to any studio.

It is true that we have also had a great many weak sisters, and here enters the man who helped make these pictures profitable, the Theatre Manager. He has worked and slaved and schemed 18 hours a day in an effort to draw in more money at the box office. And all this in spite of the many hardships he has undergone. Too much supervision in some cases, lack of appreciation and cooperation, salaries reduced so that in some cases the family man has a hard time of it to make ends meet. But out of this will come a new era. The manager able to take it at the present time and willing to deliver one hundred per cent cooperation to his employer will come through this period a stronger man, mentally and financially. There is no doubt that when the bosses are able to breathe easier the manager will receive his reward. The motion picture has accomplished miracles by being able to exist as it has and keep its feet on the ground. The least that the managers can do is to acknowledge the courage of their leaders in the present and be optimistic for the future. With pictures in the offing that will be big box office attractions the public will wake up.

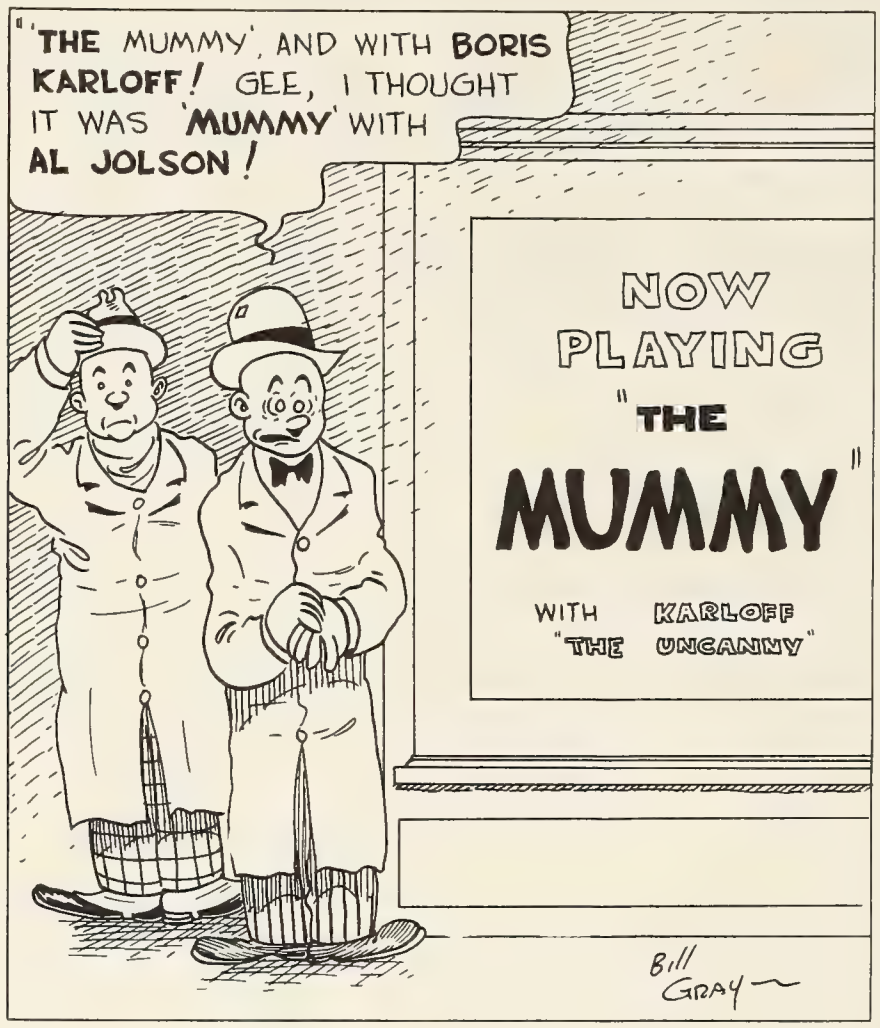
What this industry is badly in need of at the present moment is a better understanding between the bosses and the men on the firing line. Closer cooperation and a mutual understanding of each others' problems will cement the two so that nothing can stop the upward trend of progress. What we need is a return to Showmanship. Warners displayed this with their "42nd Street" special and the national publicity it received. Metro is doing likewise with its studio train. And the theatres that are talked about in each city are the ones in which the manager is a showman. It is true that limited advertising budgets have kept down a good deal of activity, but this is no reason for any manager to quit trying and use it as an alibi. If the manager had to do the worrying with respect to raising the money to meet the budgets and other expenses, he might curtail his expenditures the same way.

The Managers' Round Table Club members can exert a tremendous amount of good will in this country by talking, living and breathing optimism. It is contagious once it gets going and with the right spirit will spread over the country like water released from a dam. I do not pretend to know the answer to what corner prosperity is hiding behind, but with all shoulders to the wheel it shouldn't be impossible to find it.

Now that we have back our showmen who created this industry and built it up to huge proportions, we can look to these leaders to give us quality pictures that we can sell at the box office as in the good old days. A new era is coming to this industry, or shall I say an old one is being revived and Showmanship will count once again. Showmanship to make the proper kind of pictures. Showmanship to sell them in the proper way to the public. With a united front and a common understanding between the leaders and the men of the rank and file, nothing can stop the forward march of progress.

SCREEN LAUGHS!

By BILL GRAY



Too bad the title of the picture isn't "The Mummies"; then Bill could have one of these birds stand on either side of the frame to complete the picture.

HOME OFFICE GANG MADE FINE TIE-UP WITH LARGE STORE

The exploitation department of United Artists Corporation, New York City, engineered a neat and effective piece of work in connection with the recent showings of "Secrets" at the Rivoli Theatre by tying in with the R. H. Macy Company for a combined window display of the gowns worn by Mary Pickford during production of the picture.

Two entire windows were broken through on the Broadway side at 34th Street to provide adequate space for the huge portrait, gowns, gowned figure and other articles shown in the accompanying photo. There



This fine display was held for eight days

was a card in the window (barely visible in still) which informed passers-by where the gowns came from, gave the title of picture, theatre and playdates.

One of the chief executives of the Macy store is reported as having made the claim that this window was the most effective one the concern ever arranged. It was originally scheduled for three days and on the strength of the number of pedestrians it attracted the display was held over for eight days. It was tied-in with the big splurge the store was making at the time of its 75th Anniversary, which made it very timely. Several writers on leading newspapers devoted quite a bit of space to the stunt.

Monroe Greenthal, of the U. A. home office exploitation force, advises this department that there were eighteen dresses in the display and that it is his intention to break the lot up and route the gowns to as many cities as possible so that even the smaller towns may receive the benefit of this tie-up. Interested showmen should get in touch with the U. A. Exploitation Dept., 729 7th Avenue, New York City.

PAUL GLASE TOOK FANCY OF PATRONS WITH JIG-SAW GAG

Capitalizing on the present craze on the part of old and young for jig-saw puzzles, Paul E. Glase, manager of Wilmer & Vincent's State Theatre, Reading, Pa., not only tied up with a local craft shop operated by the unemployed, but created a jig-saw gag of his own that took the town by storm.

As for the puzzles turned out by the unemployed, he arranged to purchase several hundred sets, packed them in bags and awarded them to the first 250 girls and boys to attend a designated Saturday matinee. Announcement of this give-away in the daily papers packed the theatre, aided the unemployed and gave the kiddies an interesting souvenir.

His own puzzle stunt consisted of mounting a one-sheet on beaver board and cutting it into 150 to 200 regulation jig-saw pieces. He then secured an empty store in the vicinity of the theatres and announced that several 2-boy teams would enter the window at a given time and compete for a prize to be awarded the team completing the assembly in the fastest time. Guest tickets were given to the runners-up. Ages of the contestants run from 10 to 15 years and time for solving the puzzle varies from 8 to 16 minutes, according to intricacy of design.

The above stunt was started several weeks ago and ever since then teams have been battling in the window from 2 P. M. until 10 P. M., with crowds flocking around to watch them work. Reports have it that the crowds caught a regular "collegiate" spirit and rooted for the teams they picked to win. Police had to be called upon a number of times to clear the pavement.

At the bottom of the one sheets was imprinted "Coming to the State Theatre Soon" and various puzzles included advertising on Tom Mix, George O'Brien, Buck Jones, Tim McKoy and Ken Maynard. Each subject was plugged one week prior to opening. Stills, inserts and other advertising was placed around the window and on the walls to advertise the Embassy Theatres. Ages of the boy contestants run from 10 to 15 years and time for solving the puzzles varies from 8 minutes up to 16 minutes, according to intricacy of design.

Beyond all doubt the above has proven a great gag for drawing a crowd to a window and to all appearances the idea originated within the W & V ranks. In Reading it has attracted so much attention that the Five and Ten Cent stores have taken it up for exploitation of their own jig-saw puzzle sales by placing girls in the store windows to work out puzzles.

At any rate, thanks to Round Tabler Paul Glase for passing the idea along. He also has a radio-station and theatre hook-up stunt up his sleeve which he has promised to pass on to the rest of the gang, just as soon as he can find time to jot down details and send them in to Club headquarters. Until then, we'll sign off on this member and wish him continued success.

Capitulates to Movies!

For the first time in its history "Delineator," well known fashion mag, has devoted space to picture fashions as displayed by Kay Francis in her forthcoming release "Keyhole." Of course the press book won't miss this one, so the foregoing is just a reminder of a possible tie-up.

AD MAT SERVICE

COMPLETE NEWSPAPER CAMPAIGNS (10 Ads) on all nationally released feature pictures sent from one source.

Also

A MONTHLY GENERAL SERVICE of seasonal and attention-getting borders, ads, miscellaneous slugs, etc.

Centralized Service insures Economy.. and Efficiency. . . New low service charge to meet reduced budgets.

Write to

UNITED THEATRE ADVERTISERS, Inc.
330 WEST 42nd STREET, NEW YORK CITY

ACE SHOWMAN'S BAG O' TRICKS PROVES THERE IS A MOVIE SANTA!

Billing Plays Very Important Part in Successful Selling of Show, Declares Ace Showman Who Won with Many Campaigns

by BUNNY BRYAN

THE Belmont is one of Chicago's unusually large and costly neighborhood theatre. Located in the heart of a decidedly German and Hungarian section with a heavy sprinkling of Swedes, Norwegians and Silesian Polish thrown in to further cosmopolize things, selling seats to satisfied Belmont patrons is a very interesting problem. We have the majority of the deluxe theatre's operating problems plus neighborhood perplexities. We must always remain on our toes in order to meet the terrific nut required by such an of-necessity overhead. And, we must sell these seats at 20c and 30c weekdays and 25c and 35c Sundays with "Kids a Dime Anytime." The Belmont family includes every employee and every patron, as every Belmont patron is a member of our family, and every resident of our territory a candidate for adoption into our household.

"All Together"

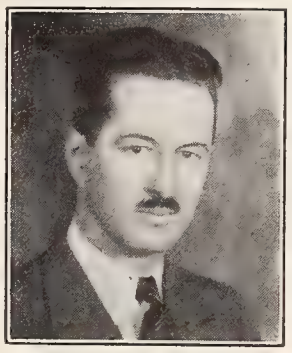
Every member of our staff knows that, not only his job but his own happiness, peace of mind and personal welfare depends upon the success of HIS theatre. From the cashier's "Thank You" on through the usher's smile—not a forced, artificial, don't-mean-a-damn-thing smile, but the kind of smile they wear when receiving a friend into their own home, a smile that makes the patron settle into his seat and feel at home before he has had an opportunity to form an opinion on the show—up to the booth, where the men appreciate very keenly their load which makes it necessary for them to deliver in the best possible manner the merchandise that has attracted more paying members of our family into the house, you will find the will to do cooperatively that which is for the general good of our family, the family built around the Belmont.

Backstage, the electrician and deckhands are doing their best to set and light everything so those out in front will leave the house satisfied and in a mood to sell the Belmont to their friends. "How's the house?" is a very frequent remark backstage here.

This spirit of carrying-on for the common good is reflected on down into the engine room, through the cleaning staff into every department, not because of any inspirational bunk, but because we all realize that our present and future is tied up, to a great extent dependent upon the success of our family and its home, the Belmont. In fact, as I write these lines, our orchestra leader is coming into the office to discuss Sunday's vaudeville and show. He is interested. He wants the show to go over, not once, but again and again, if for no other reason than to make it possible for his orchestra to continue to have employment.

All of this may read like a preamble and that's exactly what it is, a building of the foundation for all our effort, as we firmly believe all booking, selling, maintenance and other departments are sadly handicapped if the house staff is not one hundred percent efficient.

The newsy, intimate story about ticket-selling and theatre operation from a manager right on the firing line is always a welcome addition to our Club pages. In this case we are more than glad to welcome back to the "preferred" contributors, Bunny Bryan, manager of the Belmont Theatre in Chicago,—a B. & K. de luxe, neighborhood operation,—former director of advertising and publicity for the entire Publix-New Jersey Division, and a showman with practical experience to back up everything he discusses.



BUNNY BRYAN

Articles of this type are all too rare in the Club section. Not that we do not use them often enough, but, because they are difficult to secure. They differ in this respect from the usual type of Club story; recounting actual experiences rather than suggesting the different things you may be able to do. Let's have more articles direct from the men on the fiiring line who have had the opportunity of trying out the suggestive type of articles we are always offering. In this way we will get to know how useful are the many valuable contributions from men like Bunny Bryan and others who have so willingly contributed to our section.

Pulling 'Em In

Columns might be written about the necessity of careful, intelligent booking, as after all that is the very source of our merchandise—unless we want to go back to the studio, and we are discussing theatre operating. The Managers' Round Table Club has requested us to dwell upon "Selling Tickets at the Belmont" and so we'll go into the dance.

Newspaper advertising and publicity is the backbone of all theatre merchandising effort BUT no outlying house can afford to spend enough in the metropolitan sheets to warrant any real ticket selling ads or publicity. We must be satisfied with small announcement ads, ads that are informative but of necessity lacking in sock.

This narrows the ticket selling efforts down to the local or neighborhood newspaper, billing, exploitation, the house front, lobby and screen, all media requiring constant study and application, as novelty and change, we believe to be one of the real arteries of show business.

Our Belmont family has access to one of the livest, most newsy neighborhood papers in the Middle West. It numbers among regular advertisers several of Chicag

Radio Shows Prove to Be Asset to Showmen; Have You Tried Putting on Artists; Tie Up Stage with Station?

largest department stores. Its circulation is unquestioned; its pulling power admitted. We use single column space, as we believe we are able to put more informative sales copy into a single column layout; however, at times, when our attractions, changes in policy or institutionalizing warrants, we change to double column layouts. We are never hungry for free space, and so we usually obtain satisfactory publicity breaks. We know every member of the staff personally and make it our business to keep them acquainted with, sold on what's going on at the Belmont.

Billing and Exploitation

Billing should play a very important part in any complete campaign; however, because of our very low admission prices, we must carefully analyze every cent of outlay, and mainly for that reason, we are not regular users of outdoor paper. We use two sheets, ones, window cards and occasionally 24s for added attractions or policy changes. We endeavor to eliminate hit and miss by discussing all territory to be billed with the biller prior to billing and then following through and checking after the paper is out. We change color combinations fro time to time in accordance with the tractions, seasons or opposition. Weat street and sidewalk conditions are al taken into consideration when thinkin billing. Billing properly done is usu good investment. Billing done in hazard, pass-the-buck-to-the-biller is just so much money thrown awa

Exploitation is such a broad a prehensive term we could not possi it in any one article and so here exploitation stunts we have us Belmont.

No-Cost Activity!

One of our last double feat cluded "Bird of Paradise," Walker Fight Pictures and La dy in "Scram." Two ushe tumed as Laurel and Hard larity to the famous comic attention. They strolled shopping section Saturd day. This section is itself, shoppers comin every shopper being Belmont family. A they started argume in a phoney fight. them and the tall a scroll reading "S Hardy plus Bird ing-Walker fight TOMORROW." trons and neighb in detail about se stunt, and its cost

HOW'S YOUR FAMILY?

(*Continued from preceding page*)

date. His band is said to be one of the hottest colored bands in the section. Our colored porter, a valuable member of our family, stepped to the front and dug up a colored quartette, who accompanied by a ukelele gave the neighborhood shoppers a treat on Saturday prior to opening. In addition to wearing banners on their backs they improvised songs about Half Pint and the Belmont. Inexpensive and it clicked.

A recent serial opening campaign was tied in with a congressional candidate's parade. The bugle and drum corps used are all Belmont family members. The majority of the banners contained theatre or attraction copy and we tied up traffic as effectively as any circus parade.

Radio Stage Shows!

WLS radio station features its "Barn Dance." We bought several of their acts for a Sunday on stage appearance. Whipped them into a unit and then sold them as follows: Miniature barn built in center of grand stairway. An elderly man was dressed as a farmer and used to quietly sell the coming attraction to patrons. Nine foot easels flanked the stairway. These easels contained circus copy, thereby lending size and strength to the show. All ushers and the porter were dressel in overalls, rube hats and banners placed on their backs. Imagine the contrast from the smart looking Band K uniform. Entire front lobby was trimmed with fireproof cornstalks and leaves obtained by the assistant manager
the country. Pumpkins were spotted
ınd the lobby. An A-Board was placed
he sidewalk in front SIX DAYS IN
ANCE so as to take advantage of the
trolley, automobile and pedestrian
Billing and a sound truck covered
ray from the theatre zone. Inci-
Ed. O'Donnell, manager of the
went us one better, when he played
Dance by putting a bannered team
on the street.
ıtire neighborhood was talking
coming show and we were
oldouts less than two hours after
ɔpened.

'Fu Manchu"

of Fu Manchu" was very
ıg it needed extra added ad-
rt. It was alive with sales
ıl for some houses, if prop-
re is a part of our cam-
ɔats were borrowed from
nent. Chinese hats with
e obtained at practically
department store. The
hief and doorman, were
ith "Coming Sunday"
of patron comment,
ıts were up during

ved from a neigh-
vas placed on an
ıt the centre foot
4 inches by nine
" with Fu Man-

pot burned during the show in front of the idol. An exchange six sheet was mounted on beaver board and adapted by painting a three-inch border all around. Nine-foot easels were used on each side of the grand stairway. Promoted Chinese lanterns, parasols and other atmospheric items were used in decorating the front lobby. Practically this entire display was moved out in front around box office, etc., during play dates. And, so as to put this form of selling to as severe a test as possible, no additional effort was made away from the theatre. Results—a gross almost up to "Prosperity."

Miscellaneous Efforts

Our screen and other stereotyped advertising differ very little from the usual run-of-mine, so why use space talking about them? We do know that time spent contacting local merchants has yielded a genuine return. They are friendly; ready to cooperate with tie-ups and "Have You Seen the Show at the Belmont?" educated. They are Belmont boosters. Our kiddies' parties have proven worthwhile. Last Saturday we handled 5,100 kids at a special morning Kids' show. Six firemen and six police were necessary to handle this mob. And there were no disorders, everything moving along per schedule. We believe that by taking care of the kids of today we are not only contacting the best little in-the-home advertisers of the present, but also building patrons for the future.

Showman's Calendar

MAY

9th	Commander Byrd at North Pole—1926 Richard Barthelmess' Birthday
10th	Confederate Memorial Day
11th	Minnesota Admitted to Union —1858
12th	Florence Nightingale (Founder Modern Nursing) Born—1820 Admundsen North Pole Flight —1926
13th	Jamestown, Va., Settled—1607
14th to 20th	Girls' Week Billie Dove's Birthday Mother's Day
15th to 20th	National Cotton Week (Sponsored by Cotton Textile Institute) Mississippi Flood Bill Signed—1928
16th	Abe Lincoln Nominated—1860
17th	Maureen O'Sullivan's Birthday
18th	Peace Day Napoleon Proclaimed Emperor —1804

JAMES TOTMAN PUT OVER GOOD CAMPAIGN ON "SILVER DOLLAR"

Many extra dollars rolled into the Warner Theatre at Erie, Pa., when Manager James M. Totman got behind his "Silver Dollar" campaign and gave it every effort he had.

Following a suggestion from the merchandising plan Totman arranged with one newspaper to run the "Silver Dollar" serial story for seven days. He also had a tie-up with another paper for a daily color feature that gave rafts of publicity to the theatre and picture.

A splendid tie-up was effected with a bakery to put out 7,500 kitchen hangers and 10,000 bread inserts in the baked goods which is sent out by this bakery every week. This tie-up cost the theatre absolutely nothing except a few passes. A fine window display was obtained with a big drug company on the Main Street which caused considerable comment. Other valuable window displays were gotten with the three leading hotels and with a leading book shop.

One of the biggest and best tie-ups was with the local radio station for organ broadcasts on Monday, Wednesday and Friday in addition to the Kiddie Club broadcast on Saturday morning. The broadcast offered a great opportunity to plug the theatre and picture.

Congratulations to Totman for his effective campaign and we'll be looking for other accounts of his work, which, judging from efforts made in behalf of "Silver Dollar," will be well worth passing on to his brother showmen.

WOODWARD AND BEN BLACKMON TIED-UP WITH LOCAL ICEMAN

For a stunt on "What, No Beer?" Manager Woodward and Publicity Director Ben Blackmon, of the Victory Theatre, Tampa, Fla., made a hook-up with a local ice concern for the freezing of beer bottles inside the cakes and obtained permission from city authorities to place them on the corners of principal streets of the city.

Another stunt that helped sell the picture was a parade of 300 newsboys to the theatre on opening night, all carrying banners with appropriate copy on picture. Routine advertising, etc., was, of course, also carried out.

We are glad to list both Woodward and Blackmon as new members of the Round Table Club and hope this department will receive from them many other interesting tips on the business of selling shows. Meanwhile, good luck to both.

Simplicity Helped!

When advertising "Life Begins" in local newspapers, D. K. Edwards, manager of the State Theatre, Salt Lake City, followed out the suggestion of using the simplest kind of copy. All his ad consisted of was a silhouette head mat, title and names in very small but legible type. There was plenty of white space all around. Since the brightness of the ad was in direct contrast to the rest of the heavy theatre ads in the section, it stood out and occasioned comment from a number of exhibitors and newspapermen.

QUICK SERVICE IDEAS THAT WORKED

JAKE ROSENTHAL, manager of the Iowa Theatre, Waterloo, is in entire accord with President Roosevelt's policy that the best way to bring back good times is to keep happy. So Jake said as much in the top of a recent newspaper ad and followed up in italics with "Keep Rosy with Rosenthal." . . .

CARL B. SHERRED, in charge of the Paramount and Strand Theatres, Cumberland, Md., is smiling these days as the result of a bill permitting all movie houses in Allegany County to open Sundays. The bill awaits the Governor's signature at this writing. . . .

S. G. KARLAS, manager, and Robert Collier, publicity director, of the Fox-Criterion Theatre, Los Angeles, obtained excellent results in their campaign on "Once in a Lifetime" by stressing "the picture Universal dared to make" angle. "Can Hollywood Take It?" and a lot of other catchlines of the same order were featured in newspaper ads, cards, front and lobby. . . .

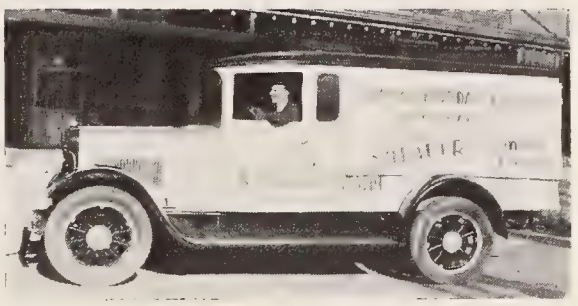
S. D. WEINBERG, publicity director for Great Lakes Theatres, Inc., Uniontown, Pa., is turning out some mighty attractive newspaper ads these days. And what a co-op he promoted on the occasion of the West End's first birthday! Just as soon as we resume our ad page we'll include some of his work. . . .

SAM SOSNA is managing the Varsity Theatre at Manhattan, Kan. During the national bank holiday he collected a neat batch of promissory notes, because he advertised he would accept checks or I.O.U.'s, and accepted them with a cheery smile. He is not sorry he did, now. Folks appreciated it, and he made many friends for the theatre, too. . . .

BILL CADORET, of the Capitol Theatre, Rochester, N. Y., found "42nd Street" a veritable gold mine as the result of a well planned and executed advance advertising and publicity campaign. Tie-ups were made with book stores, music dealers, radio station, street cars and haberdasheries, the latter for "Dick Powell shirts." Bill stole reams of free newspaper space on photos and stories. . . .

CHARLIE ROSE, in charge of the Colonia, Norwich, N. Y., Bill Smalley's shiny new house up-state, worked in with the Legion for the promotion of a fine double truck co-op on "Big Drive." A big streamer head carried the Legion's endorsement. Newspaper supported with photos and generous readers. . . .

YOUNG'S CALLIOPE!



Above is a photo of the advertising car used by John C. Young, manager of the Fox-Mainstreet Theatre, Lexington, Mo. It goes out on an average of once each week, or whenever some special publicity is needed. The tacked-on sides are easily changed.

E. R. TOERPE, manager of the Orpheum Theatre, Galesburg, Ill., among other selling efforts in connection with "What, No Beer?" planted a jig-saw puzzle in a newspaper of Keaton and Durante drinking a glass of beer. Readers contested for single guest tickets. On the opening day he had his colored porter parade streets with the sign: "For a Good Thirst and Hearty Laugh Follow Me—Free Beer." The Elks Club loaned him a collection of steins for window display. . . .

HARRY W. RICE, manager of the Paramount, Monroe, La., took the jig-saw reader idea from the press sheet of "42nd Street" and made it over into a producer of two corking co-op pages. Says it works much better this way, as each merchant gets a break on account of having to turn to every ad in order to pick up "leg parts." Regular reader and three others were used in boxes to excite. Good publicity and not hard to sell, says Harry. . . .

H. A. LARSON, manager of the Majestic Theatre, Oakland, Neb., literally shocked his patrons into patronizing "So This Is Africa." On a yellow herald he told 'em it was the most risque film ever played in his theatre; that it was not good for children and to keep the kids at home. A box at the bottom urged patrons to write their Congressman to pass bills "S-3770" and "HR-170" after viewing the picture so he would not be forced to show such films in the future. And did they turn out for this picture! . . .

LOU LAZAR and Phil Smakwitz, Warner theatre men in Albany, N. Y., invaded the State Capitol and bearded the State Prison Commission right in its den so that members might see a special screening of "20,000 Years in Sing Sing." Local newspapers published photos and stories of the affair. . . .

SOL DOLGIN, exploiteer, arranged for the renaming of Hollywood Boulevard to "42nd Street" when the picture by that name played the Hollywood, Los Angeles. The signs remained in effect during the entire engagement. The same stunt might be tried in your town. . . .

LOU LAZAR, Warner zone manager in Upstate New York, kept 2,300 Albanians wide awake until 3 A.M. as the result of a midnight showing held for "42nd Street" at the Strand. The stunt helped make the film one of the biggest money-makers in the history of the house. . . .

STAN SHUFORD, advertising manager of Warner Bros., N. Y. C., calls attention to a new slant on the "not recommended for children" gag on page eight of "Ex-Lady" press sheet, wherein a box states: "If you feel like 60 you better not see this picture of today's youth." . . .

MANAGER J. H. BRENNAN and publicity man, Joe De Pisa of Loew's State Theatre, Boston, Mass., established a precedent in the history of Bean Town theatredom by securing permission from Christian Science Monitor officials to string a banner from their new publishing house, across Massachusetts Avenue. This, and many other showman angles sold "Rasputin." . . .

JOHN P. VOGT, manager of Rialto Theatre, Gladstone, Mich., effected a good tie-up on "If I Had a Million," by borrowing a car from a local agency, using it to distribute 500 pay envelopes, each containing a new penny, and carrying copy: "The Enclosed Good Luck Token and $999,-999.99 Will Give You Your First Million." (Then followed sales copy on the play date.) . . .

C. C. STANFIELD, managing the Rex Theatre, Elk City, Okla., utilized a clothing store dummy, wrapped in rags, and coated with orange shellac, to sell "The Mummy." A local undertaker loaned a coffin for the display, which was put out front of the theatre, attracting considerable comment.

J. C. STROCK, manager, Granada Theatre, Minneapolis, Minn., is a staunch advocate of community association, evidenced by his recent election as President of the Uptown Business Men's Association, and the many stories his theatre receives in the local paper. . . .

EDMUND M. BURKE, of Fort Plain, N. Y., keeps us posted on the Sunday movies situation around Gloversville, N. Y., and, in the belief fellow showmen will find it interesting, we are passing along the news, that the town won. Congratulations. . . .

GROWING LARGER EVERY WEEK!

H. A. WINKLER
is another one of the men out in the Publix-Northwest Division to become a member of this outfit and we're glad to record that his application is at hand. Winkler is in charge of the Nokomis Theatre in Minneapolis, Minn., and operates on straight picture policy. We will be glad to hear what he's doing for the good old cause of show-business and if he'll just shoot along a few lines now and then, we'll see that word is passed along the line. Come through, Winkler, for the rest of the gang will be wanting to hear from you.

▽

FRANK SABIN
is located out in Eureka, Minn., where he operates the Majestic Theatre and we're also acknowledging his application for membership in the Round Table Club. The Majestic is an independently operated house, and since Frank doesn't list himself as manager on his application card, we'll assume he is the owner-operator and let it go at that. At any rate, we're welcoming him to this big army of showmen and hope he, too, will put his shoulder to the wheel and help the good work along.

▽

MARTIN GOLDENBERG
needs no recommendation to the Club. He manages the Colonial Theatre in Philadelphia, Pa., and believe us he is doing some great work. A recent stunt was that of putting "Goona-Goona" across, and he did it in spite of the censors. Another gag, on a Cantor film, was that of posting placards on all the trolley poles. Martin wants us to give plenty of credit to his assistant, Johnny Wilson, who helps on all the campaigns. Right, Martin. Keep it up.

▽

GEORGE FOX
handles the Northeastern Theatre in Philadelphia, Pa., and with so much keen competition going on, he finds that he has to step high, wide and handsome, to keep the old cash registers banging away that success story so much desired by good showmen.

▽

MILTON BRENNER
is the manager of the Hawthorne Theatre, Newark, New Jersey. It is a ten hundred and fifty seat house and since Newark, too, is an exploitation conscious town, we have an idea that Milton does some live-wire work.

▽

MRS. S. L. BYERLY
is partner and manager of the Rainbow Theatre in Mechanicsburg, Ohio, and you can take it from us that she and Mr. Byerly do some plain and fancy show selling, and one of their recent efforts—that of selling the house to the merchants for a day and giving free tickets—helped them balance the budget. We are glad to welcome you into the Club, Mrs. Byerly, and we want to hear more about your work.

▽

JOE MILLMAN
is the latest of the Canadian showmen to join our ranks. Joe hails from Vancouver, B. C., and handles the Grandview Theatre there. Welcome, Joe, and let's hear from you.

▽

MARTY INGRAM
manages the Millburn Theatre in Millburn, N. J., and since he is located in a town that enables him, no doubt, to cover all the public's fancies, we have an idea or so that he is cracking some good showmanship. Are we right, Marty?

▽

E. L. LEFFLER
manages the Rialto Theatre, York, Pa., and is one of the more recent of that town's enterprising show sellers to enroll in the Round Table Club. Glad to have you "E. L." and we want to hear from you real soon.

H. E. KELLY
is the manager of the Grand Theatre in Minneapolis, Minn. The latest from his city to join our crowd, we want to welcome "H. E." in, and we look forward to listing him an active member.

▽

CHARLES WINCHELL
is the Division Advertising Manager for the Publix Northwest Division in Minneapolis, Minn., and from what we have already heard about Mr. Winchell, he is to be classed as a "regular fellow." That is all we want to know, right now, Charley, because we expect to hear a lot about your work real soon.

▽

CHARLES V. MARTIN
manages the Playhouse Theatre in Clyde, N. Y., and while it has never been our pleasure in travelling over the country to see his town, we have no doubt but that it is a spot where some great work can be done. Why not give us the lowdown, Charley?

▽

E. P. KANGA, ESQUIRE
is the managing director of the Regal Theatre, Mall, Lahore, India, and is the latest of the foreign showmen to join our international organization. We extend him a hearty welcome and eagerly await news of his show selling methods. Welcome, Mr. Kanga.

▽

RAY O. DUNN
assistant manager of the Jeffery Theatre, Chicago, Ill., enjoys the sponsorship of Showman Irving Lipnick, manager of the house. And when Irving recommends you, Ray, that is all we want right now. Keep us posted, however, on what you are doing to help Mr. Lipnick sell his attractions.

▽

HERMAN COMER
who handles the Grant Theatre in Philadelphia, Pa., in the capacity of manager, enters his application for membership in the Club, thus swelling our Philly enrollment to even greater proportions. Well, Herman, we want to hear from you often. How about it?

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

WILLIAM J. REILLY
joins the Club and, hailing from Philadelphia, Pa., helps us towards that coveted 100 per cent Round Table goal we have set for the City of Brotherly Love. Reilly handles the Market Street Theatre for Warner Brothers and we'd like to hear from him regarding his work. What do you say, Bill?

▽

O. BEER
manages the Circuit of Messrs. Meardi Hermanos in San Salvador, El Salvador, Central America, and we want to welcome him into the ranks of this showman organization because we know that his work is going to prove very interesting to his fellow showman and they in turn will pass along their efforts. Welcome, Mr. Beer.

▽

JOHN J. BIELMAN
is the manager of the Columbia Theatre in Philadelphia, Pa. A Philly showman, we can hope to see lots of Mr. Bielman's efforts on the Club pages, as it has long been tradition in the Quaker City that showmen vie with one another on their excellent campaigns. Keep up the good work, John.

▽

ALEX. H. WEINBERG
manages the Ambler Theatre in Ambler, Pa., and does his show campaigning for Warner Brothers. Mr. Weinberg, we understand, is well versed in showmanship, and it is for that reason we hope to hear from him real soon with a letter containing an account of his recent work. Oke, Alex?

▽

JACOB MINSKY
who manages the Auditorium Theatre in Philadelphia, Pa., helps us to boost our Philly quota yet another membership with his application. It is perhaps not necessary for us to say that Mr. Minsky is active night and day putting over the attractions playing his house. You all know the corking brand of showmanship shown in the city. Let's go, Jacob.

▽

MARTIN J. MAHER
assistant manager of the Ritz, Jersey City, comes well recommended by George Allison, and from what we hear of his work he is stepping right along to a new deal in show business. Keep up the good work, Martin, and we'll probably be announcing your appointment as a manager in the very near future if we're not much mistaken.

▽

JACK MURRAY
is not a manager, but division advertising artist for North Western Division of Publix in Minneapolis, Minn., and we extend him a hearty welcome to the Club and express the hope that he will soon furnish us with some of his artistic efforts in order that we can pass them along.

▽

KENNETH FOSTER
gets off to a flying start as a Club member. He is assistant manager and projectionist of the Rialto Theatre, Gladstone, Mich., and is sponsored by none other than our very active member, John Vogt, manager of the house. Let's go, Ken.

▽

JIM MALONE
manager of the Garden Theatre in Paterson, N. J., is located in a city which we have been given to understand contains some corking showmen. If this be true, Jim—and we believe it so—let's have an early account of your activities so that we can pass them along. Right?

▽

E. L. DILLEY
is the manager of the Grand Theatre, Northfield, Minn., and out there in the great Northwest showmanship has been hitting the high spots. That's why we want to hear from you, "E. L.," so that we can let the rest of the Club see what you are doing out yonder.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finshed or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1,'33	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15,'33	64	Mar. 18,'33
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marian Shilling	Oct. 1	77	Sept. 17
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15,'33	70	Mar. 25,'33

Coming Feature Attractions

Anna Karenina	
Beyond the Law	
Boots of Destiny	Hoot Gibson
Cheaters	
Davy Jones' Locker	
Fighting Parson, The	Hoot Gibson-Marceline Day
Midnight Alarm	
Nesters, The	Monte Blue
Open for Inspection	
Pullman Car	
Red Kisses	
Scarlet Virgin, The	
Silk Trimmed	
Slightly Used	
Sphinx, The	Lionel Atwill-Sheila Terry
Three Castles	
Valley of Adventure, The	Monte Blue
Without Children	

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten	June Clyde-Lee Kohlmar	Feb. 15,'33	65	
King Murder, The	Conway Tearle	Sept. 15	64	
Love Is Like That	Rochelle Hudson-John Warburton	Mar. 15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec. 15	65	
Slightly Married	Evalyn Knapp-Walter Byron	Oct. 15	65	Dec. 3
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan. 15,'33	65	
Women Won't Tell	Sarah Padden-Gloria Shea	Nov. 15	67	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Below the Sea	Ralph Bellamy-Fay Wray	Apr. 25,'33		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10,'33		
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18	71	
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
Mussolini Speaks		Mar. 10,'33	76	Mar. 18,'33
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24,'33		
No More Orchids	Carole Lombard-Lyle Talbot			
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar. 4,'33	67	Apr. 15,'33
Silent Man	Tim McCoy-Florence Britton	Mar. 3,'33	68	
So This is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres	Feb. 24,'33	70	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4,'33		
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33	68	Apr. 1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30	69	
Unknown Valley	Buck Jones-Cecilia Parker	May 5,'33		
Treason	Buck Jones-Shirley Grey	Feb. 10,'33	61½	
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
When Strangers Marry	Jack Holt-Lilian Bond	Mar. 20,'33	68	
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14,'33		
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray	May 1,'33		

Coming Feature Attractions

Ann Carver's Profession	Fay Wray-Gene Raymond
Biddy	Richard Cromwell
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott
Fighting Code, The	Buck Jones-Diane Sinclair
Fighting Ranger, The	Buck Jones-Dorothy Revier
Full Speed Ahead	Chic Sale-Diane Sinclair
Kaleidoscope in K	
King of the Wild Horses	Wm. Janney-Dorothy Appleby
Madame La Guimp	Warren William-Guy Kibbee
Man's Castle	
Open Road, The	Buck Jones-Cecilia Parker
Party's Over, The	
Rusty Rides Alone	Tim McCoy-Barbara Weeks
Thrill Hunter, The	Buck Jones-Dorothy Revier
Twentieth Century	
Wrecker, The	Jack Holt

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Harolde	Apr. 1,'33	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15,'33	65	
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Mar. 1,'33	60	Mar. 11,'33

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	91	Jan. 28,'33
Condemned to Death	Arthur Wontner	Oct. 10	78½	July 23
Goona Goona		Nov. 28	66	Aug. 27
Ringer, The	Franklyn Dyall	Oct. 30	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Central Airport	Richard Barthelmess	Apr. 15,'33	75	Apr. 1,'33
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Elmer the Great	Joe E. Brown	Apr. 22,'33	74	Apr. 1,'33
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Mind Reader, The	Warren William	Apr. 1,'33	68	Feb. 25,'33
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Breadline	Richard Barthelmess-Loretta Young
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas
Goodbye Again	W. William-Joan Blondell
Lilly Turner	Ruth Chatterton-Geo. Brent
Little Giant, The	Edward G. Robinson
She Had to Say Yes	Loretta Young-Lyle Talbot

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17,'33	69	Mar. 25,'33
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31,'33	65	Apr. 15,'33
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb. 24,'33	59	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15,'33	110	Jan. 14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb. 3,'33	73	Feb. 4,'33
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 22,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle with Care	James Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hello, Sister	James Dunn-Boots Mallory	Apr. 14,'33		
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33	70	
Infernal Machine	Genevieve Tobin-Chester Morris	Feb. 10,'33	65	Apr. 15,'33
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24,'33	72	Apr. 1,'33
Rackety Rax	Victor McLaglen-Greta Nissen-Neil O'Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 1,'33	64	Apr. 1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33	78	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Smoke Lightning	George O'Brien-Neil O'Day	Feb. 17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	Feb. 10,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21,'33		
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May 5,'33		
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28,'33	85	Apr. 22,'33

Coming Feature Attractions

Adorable	Janet Gaynor-Henry Garat	May	12,'33
Five Cents a Glass	Marian Nixon-"Buddy" Rogers	May	19,'33
Hold Me Tight	James Dunn-Sally Eilers	May	26,'33
I Loved You Wednesday	Warner Baxter-Elissa Landi	June	9,'33
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June	2,'33
Man-Eater	Marion Burns-Kane Richmond		
My Lips Betray	Lilian Harvey-John Boles		
Pilgrimage	Marian Nixon-Norman Foster		
Power and the Glory, The	Colleen Moore-Spencer Tracy		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwod Pass	Tom Tyler	May 1,'33		
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Kiss of Araby	Maria Alba-Walter Byron	Apr. 17,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Black Cat, The	
Bulldog Edition	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Sudan				
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy			
Green Paradise				
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sisters of the Follies				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1....72	Oct. 8
Curtain at Eight		May	1,'33	
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15,'33	
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov.	30....62	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct.	1....61	
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Apr.	15,'33	
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	15....70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan.	21,'33....67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb.	6,'33....62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.	1,'33....80	Apr. 22,'33

Coming Feature Attractions

Buried Alive		June	1,'33	
Trouble Buster	Jack Hoxie-Lane Chandler	May	15,'33	
Woman in the Chair, The		May	15,'33	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1,'33	
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1....67	
Heart Punch	Marion Shilling-L. Hughes	Oct.	15....64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct.	1....67	Oct. 29
Her Resale Value	June Clyde-George Lewis	Apr.	15,'33	
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33	
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1	
Midnight Warning	William Boyd-Claudia Dell	Nov.	15	
Revenge at Monte Carlo	June Collyer-José Crespo-Lloyd Whitlock	Feb.	'33	
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33....75	Feb. 18,'33

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33	Feb. 18,'33
Faithless	T. Bankhead-R. Montgomery	Oct.	15....74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec.	16....75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33....66	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9....75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33....87	Apr. 8,'33
Kongo	Walter Huston-Lupe Velez	Oct.	1....86	Nov. 26
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28,'33....83	Apr. 1,'33
(Reviewed under the title "The New Deal")				
Mask of Fu Manchu, The	Boris Karloff	Nov.	5....67	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17,'33....72	Mar. 18,'33
Outsider, The	Harold Huth-Joan Barry	Jan.	28,'33....90	May 2,'31
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	8....76	Sept. 24
Prosperity	Dressler-Moran	Nov.	18....76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33....127	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33....78	Jan. 21,'33
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	23....79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clarke Gable	Dec.	30....112	Sept. 3
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33....115	Apr. 22,'33
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33....78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33....78	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33....101	Mar. 25,'33

Coming Feature Attractions

Barbarian, The	Ramon Novarro-Myrna Loy	May	12,'33....88	Apr. 15,'33
Black Orange Blossoms	Jean Harlow			
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5,'33....90	Apr. 8,'33
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-Jean Harlow-Madge Evans-Karen Morley-Franchot Tone-Lee Tracy-Jean Hersholt			
Eskimo				
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans		78	Apr. 15,'33
Lady of the Night	Loretta Young-Franchot Tone			
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33....70	Apr. 8,'33
Never Give a Sucker a Break	Lee Tracy-Madge Evans	June	2,'33	
Night Flight	H. Hayes-J. Barrymore-L. Barrymore-C. Gable			
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26,'33	
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan		98	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery	June	9,'33	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	Apr.	1,'33	
Breed of the Border	Bob Steele	Mar.	1,'33	
Casey Jones	All Star	Apr.	30,'33	
Crashin' Broadway	Rex Bell	Dec.	30	
Diamond Trail, The	Rex Bell	Dec.	30	
Fighting Champ	Bob Steele	Dec.	15	
Fighting Texans, The	Rex Bell	Apr.	30,'33	
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15....7 reels	
Hidden Valley	Bob Steele	Oct.	10....6 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33....63	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1	
Man from Arizona, The	Rex Bell	Oct.	1....6 reels	
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb.	28,'33....80	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33....68	Apr. 8,'33
Self-Defense	Pauline Frederick	Dec.	15....68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov.	20....7 reels	
West of Singapore	Betty Compson	Jan.	31,'33....68	Apr. 15,'33
Young Blood	Bob Steele	Nov.	5	

Coming Feature Attractions

Gallant Fool	Bob Steele	May	10,'33	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33....87	
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	28....80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan.	6,'33....78	Dec. 31
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24,'33....75	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9....70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	11....65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6,'33....78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24,'33....70	Feb. 18,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4	
Hello, Everybody	Kate Smith	Feb.	17,'33....70	Jan. 14,'33
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28....73	Oct. 22
I Love That Man	Nancy Carroll-Edmund Lowe	May	5,'33	
If I Had a Million	Gary Cooper-Wynne Gibson-Geo. Raft-Richard Bennett-Mary Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Leila Hyams	Dec.	70	Dec. 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33....74	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33....72	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33....70	Jan. 28,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30....88	Dec. 31
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33....55	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33	
Night After Night	Geo. Raft-C. Cummings	Oct.	14....70	Oct. 8
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33....75	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33....66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33....123	Dec. 10
Song of the Eagle	Chas. Bickford-Mary Brian-Richard Arlen	Apr.	28,'33	
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33....70	Mar. 4,'33
Supernatural	C. Lombard-Randolph Scott-V. Osborne	May	5,'33....64½	
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr.	14,'33....65½	
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13,'33....76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21....73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2....74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33....59	
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25....72½	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17,'33....73	Feb. 4,'33

Coming Feature Attractions

College Humor	Bing Crosby-Jack Oakie			
Dead on Arrival	James Dunn-Gloria Stuart	May	26,'33	
Disgraced	Helen Twelvetrees-Wm. Harrigan			
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19,'33	
Her Bodyguard	Wynne Gibson-Edmund Lowe			
International House	Peggy Hopkins Joyce	May	26,'33	
Jennie Gerhardt	Sylvia Sidney-Donald Cook			
Song of Songs	Marlene Dietrich-Brian Aherne			
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12,'33	
Sunset Pass	Randolph Scott-Tom Keene	May	19,'33	

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lucky Girl	Gene Gerrard-Molly Lamont	Sept.	1....69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept.	15....70	Mar. 4,'33

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	23....78	Dec. 10
Cheyenne Kid	Tom Keene	Jan.	20,'33....54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31,'33....72	Mar. 18,'33
Conquerors, The	Ann Harding-Richard Dix	Nov.	18....80	Nov. 19
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27,'33....68	
Great Jasper, The	Richard Dix	Mar.	3,'33....76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec.	16....77	Jan. 7,'33
King Kong	Fay Wray-Bruce Cabot	Apr.	7,'33....100	Feb. 25,'33
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov.	4....70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3,'33....60	Dec. 31
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24,'33....68	Feb. 4,'33
(Reviewed under the title "A Successful Bunder")				
Men Are Such Fools	Lee Carrillo-V. Osborne	Nov.	18....66	
Men of America	Bill Boyd	Dec.	9....75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13,'33....52	Oct. 1
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6,'33....58	Jan. 21,'33
Our Betters	Constance Bennett	Mar.	17,'33....72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan.	20,'33....62	
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec.	30....75	Nov. 12
Renegades of the West	Tom Keene	Nov.	25....55	
Rockabye	Constance Bennett-Joel McCrae	Nov.	25....75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10,'33....68	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar.	10,'33....57	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec.	2....58	Dec. 17
Son of the Border	Tom Keene-Julie Hayden	May	5,'33....55	
Sport Parade, The	Joel McCrae-Marian Marsh	Nov.	11....65	Dec. 24
Sweepings	Lionel Barrymore	Apr.	14,'33....80	Mar. 18,'33
Topaze	John Barrymore-Myrna Loy	Feb.	24,'33....78	Feb. 11,'33

Coming Feature Attractions

Bed of Roses	Constance Bennett-Joel McCrea			
Black Ace, The	Chester Morris-Vivienne Osborne			
Careless	Ginger Rogers-Norman Foster			
Cross Fire	Tom Keene-Betty Furness	June	30,'33....55	Apr. 8,'33
Diplomaniacs	Bert Wheeler-Robt. Woolsey		63	Apr. 15,'33
Emergency Call	Bill Boyd-Betty Furness			
Flying Circus	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden			
India Speaks	Richard Halliburton			
Jamboree	Robt. Armstrong-Helen Mack			
Maiden Cruise	Phil Harris-Helen Mack			
Morning Glory, The	K. Hepburn-D. Fairbanks, Jr.			
Rafter Romance	Joel McCrea-Dorothy Jordan			
Silver Cord, The	Irene Dunne-Joel McCrea			

(THE RELEASE CHART--CONT'D)

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. 5,'33	71	Jan. 21,'33
Bal, Le	Andre Lefaur	Protex		80	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Huma	Principal	Oct. 15	74	Nov. 5
Charlotte Lowenskold	Birgit Sergellius-Eric Barclay	Scandinavian			
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1,'33		
Devil's Playground, The		Principal	Jan. 1,'33	54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten Men		Jewel Productions	Feb. '33		
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14,'33	67	Apr. 22,'33
Hotel Variety	Hal Skelly - Olive Borden	Screencraft		68	
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigolo		Principal	Feb. 15,'33	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Picts.	Mar. 9,'33		
Love and Passion		Yugoslavian Picts.			
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	Feb. 25,'33
Out of Singapore	Noah Beery	Goldsmith Picts.		61	Sept. 24
Piri Knows All	Margit Dayka	Arkay Film			
Potemkin		Kinematrade	Mar. 31,'33	54	Apr. 15,'33
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Shadow Laughs, The	Hal Skelly-Rose Hobart	Invincible		67	
Shame	Vladimir Gardin	Amkino	Oct. 15	65	Dec. 3
Socko		Hoffberg		30	
Soviets on Parade		Kinematrade	Mar. 31,'31	60	
Sucker Money	Mischa Auer	Hollywood	Apr. 5,'33	70	Apr. 15,'33
Truth About Africa, The		Wm. Alexander		47	
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Wives Beware!	Adolphe Menjou	Regent Picts.			
Woman in Chains	Owen Nares	Invincible		69	Aug. 13

(Reviewed under title "The Impassive Footman" — Assoc. Radio British)

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh			
Red Haired Alibi	Merna Kennedy-Theodore Von Eltz-Grant Withers	Feb. '33	60	Apr. 15,'33
Reform Girls	Dorothy Peterson-Skeets Gallagher	Oct. 15	72	Oct. 29
		Mar. '33	70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	Feb. 18,'33
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Rain	Joan Crawford	Oct. 22	85	Sept. 17
Perfect Understanding	Gloria Swanson	Mar. 11,'33	84	Mar. 4,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90	Feb. 18,'33

Coming Feature Attractions

I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence
Joe Palooka	Jimmy Durante-Stuart Erwin
Masquerader, The	Ronald Colman-Elissa Landi
Yes, Mr. Brown	Jack Buchanan

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23,'33	78	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23,'33	69	Apr. 22,'33
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16,'33	67	Jan. 28,'33
Fighting President, The		Apr. 14,'33	50	Apr. 15,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Hidden Gold	Tom Mix	Nov. 3	56	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4,'33	67	Mar. 11,'33
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Lucky Dog	Charles "Chic" Sale	Apr. 20,'33		
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 18
Out All Night	Summerville-Pitts	Apr. 13,'33	72	Mar. 11,'33
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33	89	Apr. 1,'33
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Rustler's Roundup	Tom Mix—Diane Sinclair	Mar. 16,'33		
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33

Coming Feature Attractions

Black Pearl	Tala Birell
King of the Arena	Ken Maynard
Rebel, The	Vilma Banky-Luis Trenker
S. O. S. Iceberg	Rod La Rogue-Gibson Gowland
When the Time Comes	Spencer Tracy

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	Apr. 22,'33	74	Apr. 1,'33
Ex-Lady	Bette Davis	Apr. 8,'33	62	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11,'33	89	Mar. 18,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33	69	Apr. 8,'33
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17	58	
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33	69	Apr. 8,'33
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	72	Dec. 31
Picture Snatcher	James Cagney	Apr. 29,'33	75	Apr. 1,'33
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Telegraph Trail, The	John Wayne	Mar. 18,'33	55	
Untamed Africa		Apr. 8,'33		
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33

Coming Feature Attractions

Gold Diggers of Broadway	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May 27,'33	
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3,'33	70
Man from Monterey, The	John Wayne-Ruth Hall		
Mary Stevens, M.D.	Kay Francis		
Mayor of Hell, The	James Cagney		
Narrow Corner, The	Douglas Fairbanks, Jr.		
Private Detective 62	William Powell	June 17,'33	
Silk Express	Neil Hamilton-Sheila Terry	June 10,'33	
Somewhere in Sonora	John Wayne	June 3,'33	
Voltaire	George Arliss-Doris Kenyon		
Working Man, The	George Arliss-Bette Davis	May 6,'33	73 Apr. 8,'33

(Reviewed under the title "The Adopted Father")

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Constant Woman, The	Conrad Nagel-Leila Hyams	Mar. 18,'33	75	Mar. 3,'33
(Reviewed under the title "Auction in Souls")				
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Lone Avenger, The	Ken Maynard	Apr. 9,'33	61	
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	62	
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25,'33	78	Mar. 11,'33
Study in Scarlet, A	Reginald Owen-June Clyde	Apr. 2,'33		
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov. 20	80	Nov. 19

Coming Feature Attractions

Tarnished Youth	Jetta Goudal-Gilbert Roland

GERMAN

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4,'33	70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	93	Feb. 18,'33
Comradeship		Assoc. Cinema	Nov. 8	78	Dec. 10
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb. 15,'33	91	Feb. 25,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb. 25,'33	80	Mar. 18,'33
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10,'33	82	Mar. 25,'33
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
M	Peter Lorre	Foremco	Mar. 31,'33	96	Apr. 8,'33
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24,'33	66	Apr. 15,'33
Spell of Tatra, The		Protex	Feb. 17,'33	65	Feb. 25,'33
Upright Sinner, The	Max Pallenberg- Dolly Haas	European Films	Mar. 28,'33	78	Apr. 15,'33
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8,'33	90	Apr. 22,'33
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22,'33
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Good Companions, The	Jessie Matthews	Gaumont-British		96	
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Josser on the River	Ernest Lotinga	British Int'l		71	Sept. 17
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82	Oct. 15
Love in Morocco	Rex Ingram	Gaumont-British	Mar. 18,'33	67	Oct. 15
(Reviewed under the title "Baroud")					
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22,'33
Man They Couldn't Arrest, The	Hugh Wakefield - Renee Clama	Gaumont-British	Mar. 11,'33	70	Mar. 25,'33
Marry Me	Renate Mueller-Geo. Robey	Gaumont-British		85	Apr. 22,'33
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15,'33
Private Wives	Claude Allister-Betty Astell	British Lion			
Sally Bishop	Harold Huth - Joan Barry	British Lion		82	Dec. 10
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Broadway Malady	Apr. 18,'33		
Bunnies and Bonnets	Mar. 29,'33		
Crystal Gazabo	Nov. 7	1 reel	
Medicine Show	Feb. 7,'33	1 reel	
Minstrel Show, The	Nov. 21	1 reel	
Prosperity Blues	Oct. 8		
Russian Dressing			
Seeing Stars	Sept. 12	8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells	Jan. 10,'33		
Wooden Shoes	Feb. 25,'33	1 reel	
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept. 8	2 reels	
Lambs All-Star Gambol	Dec. 20	21½	
Mutual Man, The	Mar. 20,'33		
Poor Fish, The (Tent.)			
Shave It with Music	Sept. 30	19	
MEDBURY SERIES			
Laughing with Medbury In India		1 reel	
Laughing with Medbury in Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury in Wonders of the World	Dec. 13	1 reel	
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Beer Parade, The	Mar. 4,'33		
False Alarm			
Flop House	Nov. 9		
Great Bird Mystery	Oct. 20		
Match Kid, The			
Sassy Cats	Jan. 25,'33		
Scrappy's Party	Feb. 13,'33		
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
Campus Codes	Jan. 19,'33	21	
College Gigolos	Jan. 3,'33	18½	
His Vacation	Sept. 8		
I'm a Fugitive from a Chain Store	Feb. 11,'33		
Mind Doesn't Matter	Nov. 21	19½	
Partners Two	Jan. 19,'33	22	
The Curse of a Broken Heart	Feb. 4,'33	18	
The Strange Case of Poison Ivy	Mar. 23,'33		
WORLD OF SPORT			
All's Wet That Ends Wet			
Good Old Winter Time			
Rough Sport	Dec. 29		
Throwing the Bull	Jan. 14,'33	11	

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddles	Jan. 29,'33	20	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33	21	
Giddy Age, The	Sept. 25	21½	June 4
Loose Relations	Apr. 9,'33		
She Dunked Him Wrong			
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches	Feb. 5,'33	11	Dec. 31
Kid' in' Hollywood	May 14,'33	11	
Kid's Last Fight, The	Mar. 26,'33	11	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
Polly Tix in Washington			
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	
The Sea	Dec. 25	9	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Giants of the North	Mar. 26,'33		
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Pirates of the Deep	Feb. 26,'33	9	
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
No. 3	Feb. 5,'33	11	
No. 4	Mar. 5,'33	11	
No. 5	Apr. 30,'33		
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,'33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
Two Hundred Fathoms Deep	Mar. 19,'33	8	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Highlights of the Past	Apr. 9,'33	8	
Old New York	Sept. 11	10	Jan. 14,'33
Puffs and Bustles	Mar. 12,'33	7	
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	11	
Animal Fair, The	Jan. 15,'33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Little Thrills	Oct. 23	9	
Skipping About the Universe	Feb. 12,'33	10	
Traffic	Nov. 6	10	
Women of Many Lands	Mar. 12,'33	9	
Women's Work	Sept. 25	9	Mar. 11,'33
Wonder City, The	Nov. 20	9	Feb. 25,'33
MERMAID COMEDIES			
All Aboard Harry Langdon			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Knight Duty Harry Langdon	Mar. 26,'33	22	
Tired Feet Harry Langdon	Jan. 1,'33	22	
Vest with a Tale, The Tom Howard	Dec. 4	22	
MORAN AND MACK COMEDIES			
A Pair of Socks	May 14,'33		
As the Crows Fly	Feb. 5,'33	19	
Hot Hoofs	Apr. 16,'33		
Two Black Crows in Africa	Mar. 5,'33	20	
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Canteen Girl, The			
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS (Reinald Werrenrath)			
California	Mar. 5,'33	10	
Cornell	Dec. 18	9	Dec. 17
Georgia Tech	Apr. 2,'33	9	
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
College Spirit	Oct. 16	6	
Down on the Levee	Mar. 5,'33	6	
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Oh! Susanna	Apr. 2,'33	6	
Pirate Ship	Apr. 30,'33	6	
Robin Hood	Jan. 22,'33	6	
Romeo and Juliet	Apr. 16,'33	6	
Southern Rhythm	Sept. 18	6	
Tale of a Shirt, The	Feb. 19,'33	6	
Toyland	Nov. 27	6	Dec. 17
Who Killed Cock Robin?	Mar. 19,'33	6	
THREE-REEL SPECIAL			
Krakatoa	Apr. 2,'33	26	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Big Lead (Tent.)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	21	
Torchy's Loud Spooker	Apr. 23,'33		
Torchy Rolls His Own	Nov. 20	21	
Torchy Turns Turtle	Mar. 19,'33	21	
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	Mar. 25,'33
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Techno-crazy Monty Collins-Billy Bevan	Mar. 12,'33	19	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
1 Alpine Echoes	Aug. 14		
2 Incredible India	Aug. 21	9	
3 Big Game of the Sea	Aug. 28	8	
4 The Tom-Tom Trail	Sept. 4	9	
5 By-Ways of France	Sept. 11	9	Dec. 17
6 Manhattan Medley	Sept. 18	10	
7 Rhineland Memories	Sept. 25	8	
8 Fisherman's Fortune	Oct. 2	9	
9 Zanzibar	Oct. 9	9	
10 Belles of Bali	Oct. 16	8	Jan. 7,'33
11 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
12 Venetian Holiday	Oct. 30	10	Nov. 12
13 Havana Ho!	Nov. 6	9	
14 Paths in Palestine	Nov. 13	8	
15 Ricksha Rhythm	Nov. 20		
16 Pirate Isles	Nov. 27	9	
17 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
18 Silver Springs	Dec. 11		
19 Desert Tripoli	Dec. 18		
20 In the Guianas	Dec. 25	9	
21 Mediterranean Memories	Jan. 1,'33		
22 The Lure of the Orient	Jan. 8,'33	9	
23 Here Comes the Circus	Jan. 15,'33		
24 Sicilian Sunshine	Jan. 22,'33	10	Mar. 25,'33
25 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
26 When in Rome	Feb. 5,'33		
27 Berlin Medley	Feb. 12,'33	9	Nov. 26
28 Rhapsody of the Rails	Feb. 19,'33		
29 Taking the Cure	Feb. 26,'33		
30 Down from Vesuvius	Mar. 5,'33		
31 Paris on Parade	Mar. 12,'33		
32 Broadway by Day	Mar. 19,'33		
33 The Iceberg Patrol			
34 Mississippi Showboats			
35 Sampans and Shadows			
36 Boardwalks of New York			
37 A Gondola Journey			
38 Isles of the East Indies			
39 Pagodas of Peiping			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Arabian Tights	June 3,'33	20	
Fallen Arches	Feb. 4,'33	19	
Girl Grief	Oct. 8	20	
Mr. Bride	Dec. 24	19	
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong		20	
Young Ironsides	Sept. 3	20	
COLORTONE MUSICAL REVUES			
Hollywood Premiere	Jan. 7,'33	18	
Menu			
Over the Counter		18	Feb. 25,'33
Wild People	Feb. 4,'33	18	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Big Ditch of Panama, The			
Come Back to Erin		9	June 4
Cuba, Land of the Rhumba	Feb. 25,'33		
Daughters of the Sea		9	
Iceland	Jan. 14,'33	10	Feb. 11,'33
Leningrad	Dec. 17	9	Mar. 11,'33
Norway	Feb. 4,'33	9	
Over the Seas to Borneo		9	
Rio the Magnificent		9	
World Dances, The		9	
FLIP, THE FROG			
Cuckoo the Magician	Jan. 21,'33		
Funny Face	Dec. 24	8	
Lunchroom, The			
Music Lesson, The	Oct. 29	8	
Nursemaid, The	Nov. 26	7	
LAUREL & HARDY			
Scram	Sept. 10	21	Oct. 15
Their First Mistake		21	
Towed in a Hole	Dec. 31	21	
Twice Two	Feb. 25,'33	21	
ODDITIES			
Chill and Chills	Sept. 10	9	
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Microscopic Mysteries	Oct. 18	10	Apr. 8,'33
Toy Parade, The	Dec 3	7	Dec. 17
Whispering Bill	Dec. 31	10	
OUR GANG			
A Lad an' a Lamp	Dec. 17	17	
Birthday Blues	Nov. 12	20	
Fish Hooky	Jan. 28,'33	19	
Forgotten Babies	Mar. 11,'33	17	
Free Wheeling	Oct. 1	20	
Kid from Borneo, The	Apr. 15,'33	19	
Mush and Milk	May 27,'33		
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet	Jan. 21,'33	19	
Bargain of the Century		20	
Maids a la Mode		18	
Sneak Easily	Dec. 10	17	
Soilers, The	Oct. 29	19	
SPECIAL			
Roosevelt, the Man of the Hour		18	Apr. 15,'33
SPORT CHAMPIONS			
Allez Oop	Mar. 11,'33		
Auto Racing	Apr. 1,'33		
Blocks and Tackles	Nov. 5	12	Mar. 11,'33
Bone Crushers	Feb. 8,'33	8	
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork		12	
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	Mar. 11,'33
Pigskin	Oct. 22	12	Dec. 10
Swing High	Dec. 10	10	Dec. 17
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33	20	
Call Her Sausage			
Farewell to Legs			
Hot Spot	Oct. 22	18	Oct. 1
Rummy, The		18	
Strange Innertube	Sept. 22		
Taxi Barons			
Taxi for Two	Dec. 3	18	
Thundering Taxis	June 24,'33	16	
Wreckety Wrecks	Feb. 18,'33	19	Mar. 25,'33

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	
No. 7	Feb. 10,'33	1 reel	
No. 8	Mar. 10,'33	1 reel	
No. 9	Apr. 7,'33	1 reel	
No. 10	May 5,'33	1 reel	
ONE REEL ACTS			
Be Like Me — Ethel Merman	Feb. 18,'33	1 reel	
Breaking Even — Tom Howard	Sept. 30		
Hawaiian Fantasy — Vincent Lopez	Jan. 20,'33	1 reel	
Let's Dance — Burns and Allen	Mar. 17,'33	1 reel	
Moonlight Fantasy — Vincent Lopez	Apr. 14,'33	1 reel	
Musical Doctor — Rudy Vallee	Oct. 28	10	Oct. 1
Rhapsody in Black and Blue — Louis Armstrong	Sept. 2		
Rookie, The — Tom Howard	Dec. 23	1 reel	
Walking the Baby — Burns and Allen	May 12,'33	1 reel	
Your Hat — Burns and Allen	Nov. 25		
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30	1 reel	
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27,'33	1 reel	
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb. 24,'33	1 reel	
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33	1 reel	
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21,'33	10	Apr. 22,'33
SCREEN SONGS			
Ain't She Sweet — Lillian Roth	Feb. 3,'33		
Aloha Oe — Royal Samoans	Mar. 17,'33	1 reel	
Dinah — Mills Bros.	Jan. 13,'33	1 reel	
Just a Gigolo — Irene Bordoni	Sept. 9		
Peanut Vendor, The — Armida	Apr. 28,'33		
Popular Melodies — Arthur Jarrett	Apr. 7,'33	1 reel	
Reaching for the Moon	Feb. 24,'33	1 reel	
Romantic Melodies — The Street Singer	Oct. 21	1 reel	
School Days — Gus Edwards	Sept. 30		
Sing a Song — James Melton	Dec. 2		
Time on My Hands — Ethel Merman	Dec. 23	7	Jan. 7,'33
When It's Sleepy Time Down South — Boswell Sisters	Nov. 11	1 reel	
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	
No. 8	Feb. 17,'33	1 reel	
No. 9	Mar. 17,'33	1 reel	
No. 10	Apr. 14,'33	1 reel	
No. 11	May 12,'33		
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Aggravatin' Bear, The	Apr. 28,'33	1 reel	
Canine Thirlls	Feb. 3,'33	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Oct. 14	10	Oct. 15
Hot and Cold Thrills	Mar. 31,'33	1 reel	
Jabs and Jolts	May 26,'33	1 reel	
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamboree	Sept. 16	1 reel	
Wonder Girl, The — Babe Didrickson	Mar. 3,'33	1 reel	
TALKARTOONS			
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Birthday Party	Apr. 21,'33	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's May Party	May 12,'33	1 reel	
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Oct. 14	1 reel	
Betty Boop's Penthouse	Mar. 10,'33	6	Feb. 25,'33
Is My Palm Read	Feb. 17,'33	1 reel	
Minding the Baby	Sept. 26	1 reel	
Snow-White	Mar. 31,'33	1 reel	
TWO REEL COMEDIES			
Blue of the Night — Bing Crosby	Jan. 6,'33	20	Sept. 10
Bring 'Em Back Sober — Sennett Star	Nov. 18	2 reels	
Caliente Love — Sennett Star	Mar. 10,'33	2 reels	
Cook's Day Off, The — Sennett Star			
Courting Trouble — Charles Murray	Oct. 28	19	Dec. 17
Dentist, The — Sennett Star	Dec. 9	20	Dec. 3
Don't Play Bridge With Your Wife — Sennett Star	Jan. 13,'33	2 reels	
Druggist, The — Sennett Star	Apr. 21,'33		
Doubling in the Quickies — Sennett Star	Dec. 16	2 reels	
Easy On the Eyes — Sennett Star	Feb. 17,'33	2 reels	
False Impressions — Sennett Star	Nov. 4	2 reels	
Fatal Glass of Beer — W. C. Fields	Mar. 3,'33	2 reels	
His Perfect Day — Sennett Star			
Hollywood Double, A — Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge — Sennett Star			
Hubby's Vacation — Sennett Star			
Human Fish — Sennett Star	Dec. 30	2 reels	
In the Bag — Sennett Star			
Lion and the House, The — Sennett Star	Dec. 23	18	
Ma's Pride and Joy — Donald Novis	Oct. 14	18	Aug. 27
Morning After, The — Sennett Star			
Pharmacist, The — Sennett Star	Apr. 21,'33	2 reels	
Plumber and the Lady, The — Sennett Star	Mar. 31,'33	2 reels	
Prosperity Pays — Tom Howard	Nov. 4		
Shot for Love — Sennett Star			
Sing, Bing, Sing — Bing Crosby	Mar. 24,'33	2 reels	
Singing Boxer, The	Jan. 27,'33		
Singing Plumber — Donald Novis	Sept. 23		
Sweet Cookie — Sennett Star	Apr. 14,'33	2 reels	
Temporary Butler — Sennett Star			
Too Many Highballs — Sennett Star	Feb. 10,'33	2 reels	
Uncle Jake — Sennett Star	May 5,'33	2 reels	
Wrestlers, The — Sennett Star	Jan. 20,'33		

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control (Capt. James A. Mollison and Amy Johnson)	Sept. 1	12	
It All Depends on You	Nov. 1	8	
Land of My Fathers		9	
Light of Love	Oct. 15	9	
Me and the Boy Friend	Oct. 1	8	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 23	20½	
The Pawnshop	Mar. 17,'33		
The Rink	Nov. 11	20	
The Vagabond	Feb. 3,'33	21	
CLARK & McCULLOUGH SERIES			
Druggist's Dilemma, The	May 5,'33	17	
Hocus Focus	Mar. 3,'33	20	
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct. 28	18	Jan. 14,'33
Heave Two	Mar. 10,'33	20½	
Loops, My Dear	Jan. 6,'33	17	
Shakespeare With Tin Ears	June 30,'33	18½	
Thrown Out of Joint	May 12,'33	21	
HEADLINER SERIES			
No. 1—Shampoo, the Magician — Roscoe Ates-Hugh Herbert	Nov. 25	17	
No. 2—Private Wives — Skeets Gallagher W. Catlett	Jan. 27,'33	21	
No. 3—Hip, Zip, Hooray — Nat Carr	Mar. 31,'33	18½	
MASQUERS COMEDIES			
Abroad in Old Kentucky			
Bride's Bereavement, The	Nov. 18	19	
Lost in the Limehouse	Apr. 7,'33	20½	
Through Thin and Thicket	Jan. 20,'33	17½	
Two Lips and Juleps	Sept. 9	20	
MICKEY McGUIRE SERIES			
Mickey's Ape Man	Feb. 10,'33	18	
Mickey's Big Broadcast			
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	
Mickey's Disguise			
Mickey's Race	Apr. 14,'33	18	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Art in the Raw	Feb. 24,'33	19	
Fish Feathers	Dec. 16	18	
Inferior Decorations			
Merchant of Menace, The	Apr. 21,'33	19½	
Parlor, Bedroom and Wrath	Oct. 14	20½	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
SPECIALS			
So This Is Harris	28		Mar. 11,'33
TOM AND JERRY SERIES			
Barnyard Bunk	Sept. 16	6	
Happy Hoboes	Mar. 31,'33		
Magic Mummy	Feb. 7,'33	7	
Panicky Pup	Feb. 24,'33	7	
Pencil Mania	Dec. 9	7	
Piano Tooners	Nov. 11	7½	
Puzzled Pals		7	Apr. 22,'33
Spanish Twist, A	Oct. 14	6	
Tight Rope Tricks	Jan. 6,'33	7	

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky	10		Nov. 5
Sportsmen's Paradise	10		July 30
CAESAR FILMS			
Veneziana		1 reel	
CENTRAL FILM			
A Pilgrimage Through Palestine	10		Dec. 3
Boston Common—and Proper	10		Jan. 7,'33
Hula		3 reels	
In Old New Orleans			May 28
Syria			May 21
F. M. S. CORP.			
Newslaughs		7	Jan. 28,'33
IDEAL			
Evolution	28		Sept. 3
INDUSTRIAL			
The Silent Enemy	30		
MARY WARNER			
Berlin: Its Sports and Recreation		8	
Berlin: Rhythm of a Metropolis		8	Apr. 8,'33
Glimpses of Germany		8	
Green Heart of Germany, The		20	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Vintagers' Festival in the Palatinate	10		Mar. 11,'33
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Ski-ing		1 reel	
MASCOT			
Technocracy	10		Jan. 7,'33
MASTER ART PRODUCTS			
Melody Makers Series:			
Sammy Fain	10		Dec. 24
Benny Davis		9	
Gus Edwards			
Cliff Friend		9	
Night of Romance		7	
PRINCIPAL			
Beer Is Here			
Get That Lion	29		Aug. 27
Isle of Desire		3 reels	
Isle of Peril	32		July 16
Isles of Love		1 reel	
Killing the Killer	11		July 30
Matto Grosso	24		
New Western Front	25		
Primitive		1 reel	
Tiger Hunt, The	20		Dec. 31
Voodoo	36		
WARD PRODUCTIONS			
Your Technocracy and Mine		9½	Feb. 11,'33

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug. 8	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
8. Building a Building	Dec. 20	7	
9. The Mad Doctor	Jan. 20,'33	6	
10. Mickey's Pal Pluto	Feb. 10,'33	7	
11. The Mellerdrammer	Mar. 3,'33		
12. Ye Olden Days	Mar. 24,'33		
SILLY SYMPHONIES			
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bugs in Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	Apr. 1,'33
7. Santa's Workshop	Dec. 30	7	Dec. 24
8. Birds in the Spring	Dec. 30		
9. Father Noah's Ark	Jan. 27,'33		

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau Best	May 22,'33	1 reel	
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Going to Blazes	Apr. 10,'33	1 reel	
Ham and Eggs	June 19,'33	1 reel	
New Deal, A	July 17,'33	1 reel	
Ocean Hop (Reissue)	Apr. 24,'33	1 reel	
Plumber, The	Jan. 30,'33	7	
Shriek, The	Feb. 27,'33	7...Mar. 25,'33	
Teacher's Pest	Dec. 19	7	
Wild and Wooly	Nov. 21	1 reel	
POOCH CARTOONS			
Butcher Boy, The	Sept. 26	7...Sept. 17	
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Hot and Cold	May 8,'33	1 reel	
Lumber Champ, The	Mar. 13,'33	7...Apr. 8,'33	
Merry Dog, The	Jan. 2,'33	1 reel	
Nature's Workshop	June 5,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21...Feb. 11,'33	
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	2 reels	
Morton Downey—No. 4 My Pal the Prince	Apr. 17,'33	2 reels	
SPECIALS			
Voice of the Vatican	Mar. 13,'33	10...Mar. 11,'33	
Your Technocracy and Mine	Apr. 15,'33	1 reel	
STRANGE AS IT SEEMS SERIES			
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Mar. 20,'33	1 reel	
No. 28—Novelty	Apr. 17,'33	1 reel	
No. 29—Novelty	May 15,'33	1 reel	
No. 30—Novelty	June 12,'33	1 reel	
No. 31—Novelty	July 10,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9...Oct. 1	
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Word for Them, The	Oct. 24	1 reel	
Lizzie Stratta	Jan. 23,'33	10	
UNIVERSAL COMEDIES (1932-33 SEASON)			
A Quiet Night Bert Roach	May 31,'33	21	
Alias the Professor James Gleason	Mar. 8,'33	2 reels	
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	21	
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	20...Mar. 11,'33	
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
Mister Mugg James Gleason	May 10,'33	21	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Summerville	Nov. 2	2 reels	
Pick Me Up Marie Prevost	Apr. 5,'33	19	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Room Mates Frank Albertson	Apr. 19,'33	20	
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 reels	
Trial of Vince Barnett Vince Barnett	Mar. 22,'33		
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21...Sept. 3	

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10—Wrongorilla Jack Haley			
No. 11—How've You Bean? "Fatty" Arbuckle			
No. 12—An Idle Roomer Jack Haley			
BROADWAY BREVITIES (NEW SERIES)			
No. 1—C'est Paris Technicolor Musical	Sept. 3	17	
No. 2—Passing the Buck Alexander Gray	Sept. 24	18	
No. 3—Tee for Two Technicolor Musical	Oct. 8	17...Nov. 12	
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22	19	
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18	
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16...Nov. 19	
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3	18	
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33		
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18	
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17...Oct. 15	
No. 11—That Goes Double Russ Columbo	June 17,'33		
No. 12—Bygones Ruth Etting	Jan. 14,'33	18	
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18	
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19	
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18	
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16	
No. 17—Nothing Ever Happens Musical	Mar. 25,'33		
No. 18—World's Champ Jack Dempsey	July 11,'33		
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33		
No. 20—Along Came Ruth Ruth Etting	May 6,'33		
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33		
HOW TO BREAK 90 BOBBY JONES			
No. 1—The Grip	May 15,'33		
No. 2—Position and Back Swing			
No. 3—Hip Action			
No. 4—Down Swing			
No. 5—Impact			
No. 6—Fine Points			
LOONEY TUNES SERIES			
No. 9—Bosko and Bruno	7	Dec. 10	
No. 10—Bosko's Dog Race	8	July 8	
No. 11—Bosko at the Beach	7	Nov. 5	
No. 12—Bosko's Store	7		
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			
No. 7—Bosko the Speed King			
No. 8—Bosko's Knight Mare			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima	9	Dec. 3	
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band	10	Apr. 1,'33	
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses	8	Dec. 17	
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			
No. 8—The Organ Grinder			
No. 9—Wake Up the Gypsy in Me			
NOVELTIES			
Bigger They Are, The Primo Carnera	2 reels		
Gypsy Caravan Martinelli	1 reel		
Handy Guy, The Earl Sande	2 reels		
Rhythms of a Big City	1 reel		
Season's Greetings, The Christmas Special	5		
Trip to Tibet, A	1 reel		
Washington, The Man and the Capitol Clarence Whitehill	18		
ONE-REEL COMEDIES			
Baby Face Victor Moore			
Military Post, The Robert Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal	1 reel		
Say a Little Prayer for Me Organ-Vocal	1 reel		
When Your Lover Has Gone Organ-Vocal	1 reel		
JOE PENNER COMEDIES			
Moving In	2 reels		
Rough Sailing	16		
Stutterless Romance, A	1 reel		
Where Men Are Men	2 reels		
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes	8	Aug. 20	
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			
SPORT THRILLS SERIES TED HUSING			
No. 1—			
No. 2—			
No. 3—			
No. 4—Old Time Sport Thrills			
No. 5—			
No. 6—			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The	22	Sept. 19	
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters	1 reel		
No. 2—Southern India	9		
No. 3—Road to Mandalay	1 reel		
No. 4—Mediterranean By-ways	9		
No. 5—Javanese Journeys	9		
No. 6—Northern India	1 reel		
No. 7—Oberammergau	1 reel		
No. 8—South American Journeys	9	June 25	
No. 9—Soviet Russia	1 reel		
No. 10—Paris Glimpses	9	July 30	
No. 11—Dear Old London	1 reel		
No. 12—When in Rome	9	June 18	
No. 13—Berlin Today	9	Oct. 29	
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World	1 reel		
No. 2—Transportations of the World	1 reel		
No. 3—An Original Cocktail	10	Oct. 8	
No. 4—Curious Customs of the World	1 reel		
No. 5—From Bethlehem to Jerusalem	10	Apr. 1,'33	
No. 6—High Spots of the Far East	10	Sept. 10	
No. 7—Main Streets	1 reel		
No. 8—Beauty Spots of the World	1 reel		
No. 9—Workers of the World	1 reel		
No. 10—Wonder Spots of the World	1 reel		
No. 11—Costumes of the World	1 reel		
No. 12—Strange Ceremonies	1 reel		
No. 13—Top of the World	1 reel		

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)...Feb. 4,'33	
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	
Phantom of the Air Tom Tyler-Gloria Shea	May 22,'33		

TRAVELERS

ADOLPH ZUKOR, Paramount president, arrives in New York Thursday from the Coast.

WILL H. HAYS, JOSEPH and NICHOLAS SCHENCK and PAT CASEY left Hollywood for New York on Tuesday.

ROY DEL RUTH, Columbia director, arrived in New York from Coast.

THELMA TODD sailed for London to star for BIP.

CLARK and MCCULLOGH were scheduled to leave New York for Coast to appear in Brock shorts for RKO.

GEORGE ARLISS, Warner star, was en route to New York, sailing shortly for England.

CLEVE ADAMS arrived in New York from Cleveland, where he sold his interest in First Division exchange.

EDDIE CANTOR left New York for Hollywood to prepare new Goldwyn feature.

ERNST LUBITSCH, Paramount director, arrived in New York from Coast.

DU BOSE HEYWARD, author, arrived in New York from Coast to treat "Emperor Jones" for Krimsky and Cochran.

TOM BAILY, Paramount studio publicity director, and WILLIAM PINE, studio ad chief, arrived in New York Tuesday.

Warner branch manager ROBERT SMELTZER, Washington; R. H. HAINES, Cincinnati, and R. MOCHRIE, Philadelphia, left New York for their respective territories.

GENE RAYMOND, Fox player, leaves Hollywood Thursday for New York, en route to England.

JOHN BALDERSTON, author, arrived in New York from Fox coast studio, returning next week.

IRENE DUNNE, RKO player, arrived in New York from Coast.

L. J. SCHLAIFER, sales manager, and HENRY HENIGSON, studio manager for Universal, arrived on the coast for production conferences with the Laemmles.

ANNA MAY WONG sailed for Europe.

WILL ROGERS, Fox star, flew to New York from California for Lambs' Gambol.

NORMAY MORAY, Vitaphone sales executive, is due in New York from a ten-week tour.

BURNS and ALLEN, radio performers, returned to New York from Paramount's coast studio.

SALLY EILERS, Fox player, sails for Europe Saturday.

BEBE DANIELS and her husband, BEN LYON, sail for Europe Saturday.

HENRY GARAT sailed for London for two months, returning then to Fox studio.

CHARLES S. GOETZ left New York for sales trip for Exhibitors' Screen Service.

SIR HAROLD BOULTON, song and lyric composer, returned to London.

MARTIN BECK, RKO vaudeville executive, sailed for Europe, reputedly to negotiate with Max Reinhardt and also for Folies Bergere, for RKO appearances.

F. J. MORTIMER, editor of the *Amateur Photographer and Cinematographer,* sailed for England.

M. A. LIGHTMAN, MPTOA president, arrived in New York from Memphis, for board meeting.

SAMUEL GOLDWYN arrived in New York from Europe, en route to Hollywood.

GEORGE H. THOMAS, coast publicity chief for Warners, and MAXWELL ARNOW, casting head, arrived in New York from Burbank studios, for conferences on production.

N. A. REICHLEIN sailed for Panama and Central America to roadshow "Does Noches," representing J. H. Hoffberg Co.

CLAIRE TREVOR, stage player, leaves New York for Movietone City on Sunday, to work for FOX.

CLAUDE SAUNDERS, of Ross Federal Checking Service, arrived in the south from New York.

GEORGE B. WEST, Chicago manager, and BEN ROSENBERG, of the Hollywood office of Exhibitors Screen Service, arrived in New York.

GRADWELL SEARS, Warner sales executive, left New York for sales tour to Dallas and Chicago.

W. C. MICHEL, EDDIE ALPERSON and SIDNEY TOWELL, returned to New York from Hollywood.

CHARLES STEWART, of Hollywood, and IKE STEWART, of Washington, attorneys for Harman-Ising Productions, arrived in New York for conferences with Mitchell Leichter.

BARTON MACLANE, stage player and playwright, is en route to Hollywood to work for Paramount.

HARRY MCCOY, Sennett director, arrives Thursday in New York from California aboard the S.S. Santa Ana of the Grace Line.

EDMUND MANTELL, Bronx exhibitor, returned from Hollywood.

ARCHIE MAYO, Warner director, left New York for Hollywood.

MAURICE D. KANN, editor of *Motion Picture Daily,* returned to New York from Hollywood, where he reported on the recent industry conferences for QUIGLEY PUBLICATIONS.

HENRY GINSBERG, Roach executive, was due in New York from the coast.

CHARLES R. ROGERS, Paramount producer, and HARRY JOE BROWN, were due in New York from Hollywood, en route to Europe.

JOHN FLINN, of Paramount, arrived in New York from the coast Tuesday.

JOSEPH SCHNITZER returned to New York from Hollywood.

EDMUND GOULDING, Metro director, arrived in New York from Culver City in search of ideas and talent.

ARTHUR LOEW, Metro executive, and DAVE BLUM, will return to New York from Europe May 1.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 61—Nation observes Easter—Racing season opens in Maryland—Japan's army sweeps on in Jehol—Max Schmeling arrives in New York—New York police get new head—Burma women join circus.

FOX MOVIETONE NEWS—No. 62—Lindy and Anne fly again—Reforestation started in Arkansas—Germany sends new spokesman to United States—Farley promises two-cent postage—Roosevelts give party for kids in Washington—French war eagles fly near Germany.

HEARST METROTONE NEWS—No. 260—Set new marathon record in Boston—France shows air might near German border—Farley to restore two-cent postage—French play football with motorcycles—Roosevelts host to kids in Washington—Lindbergs take to air.

HEARST METROTONE NEWS—No. 261—Macon in first flight at Dayton, Ohio—Pope blesses vast multitude in Rome—Circus performers visit sick New York kiddies—New air record set in England—Parley brings European leaders to United States.

PARAMOUNT NEWS—No. 75—Tots in fashion show at Palm Springs, Cal.—Lindys aloft again—President gives kids Easter party in Washington—New German ambassador arrives in United States—French airmen maneuver near Rhine frontier.

PARAMOUNT NEWS—No. 76—Pope blesses world in Rome—World's eyes on United States—New summer hat styles shown in Paris—Macon in test flight at Akron, Ohio—Circus performers cheer kids in New York hospital.

PATHE NEWS—No. 76—Women fish at Branford, Conn.—Macon's new home at Sunnyvale, Cal.—Woman becomes Minister to Denmark—Cut-proof glass invented in Berlin—Woman lives 36 years in German steeple—Washington crew beats Olympic mark—Dempsey greets Schmeling on arrival in New York.

PATHE NEWS—No. 77—Public gives opinion on Vasko child—Kiddies in fashion parade at Palm Springs, Cal.—Hitler speaks in Berlin—Steam plane test successful at Oakland, Cal.—Heavy rains leave many homeless in New England—Col. and Mrs. Lindbergh start tour.

UNIVERSAL NEWSPAPER NEWSREEL—No. 138—Inflation plan spurs activity in New York—Steam engined plane tested at Oakland, Cal.—Train wreck kills four at Cartersville, Ga.—Police guard beer trucks in Chicago—Convicts combat floods at Glendora, Miss.—Lindys starts air tour.

UNIVERSAL NEWSPAPER NEWSREEL—No. 139—Foreign envoys here for parleys—Forestry unit starts work at Luray, Va.—Seaplane sets world's record in Italy—Akron wreckage found at Barnegat, N. J.—New dirigible on trial flight at Akron, Ohio.

WABASH AVENUE

CHICAGO

A reproduction of a Hollywood stage, showing motion pictures in the making to the nth detail, is to be a feature at the Century of Progress Exposition. Just what good purpose this will serve the industry is something of a question but the public will be let in on all the secrets of picture making as a result of the plans of Oscar Rosenthal of the contracting firm of Rosenthal, Cornell & Dwyer, which are sponsoring the project.

▽

Steve Montgomery of the United Artists office was called to Minneapolis suddenly last week on account of the death of his father.

▽

L. K. Brin, Milwaukee exhibitor, and Jack O'Toole, exchange operator of the same city, have acquired the Tiffany franchise for Chicago, Milwaukee and Mineapolis and are expected to open an exchange here in the near future.

▽

Ted Morse will manage the new World theatre which is Al Steffes' "carriage trade" theatre, formerly known as the Playhouse, on Michigan avenue.

▽

Henri Ellman announces that he will open a branch of Capitol Film Corporation in Indianapolis.

▽

Edward Schlaefer, who hails from Denver, is a new member of the United Artists sales staff.

▽

Phil Goldstone, Majestic producer, spent several days in Chicago enroute back to the production center following conferences in the east.

▽

Vendome theatre has been opened by the firm of Copson & Dallies Company.

▽

Walter Branson, RKO district manager, is spending plenty of time out in the territory contacting middlewest exchanges.

▽

Bill Pearl again is operating the Alcyon theatre at Highland Park. For the past few years the house has been in the hands of Universal and more recently operated by Johnny Jones.

▽

F. J. Flaherty, recently connected with Educational and Fox sales departments, has joined the Columbia sales staff under Phil Dunas.

▽

Henri Ellman of Capitol Film Corporation is shouting long and hard over the extensive circuit booking given his productions, "With Williamson Under the Sea" and "Devil's Play Ground." He has announced he will open a Capitol branch in Indianapolis.

▽

Henry Bambaras is going to put the Circle theatre, Forest Park, very much on the map, current reports having it that Bambaras has put $12,000 into making this an ace house.

▽

Benjamin Schultz, attorney for the "rebel" operators, has announced that the court action pending before Judge William Lindsay in behalf of the group of operators headed by Fred Oser, who was shot by Ralph O'Hara, will be vigoriusly prosecuted in the near future.

HOLQUIST

Producing Shorts in South

National Pictures, producing in San Antonio, Texas, has completed the second of a series of 10 musical "westerns" starring Hal Byrnes. P. B. Willett is directing the series. A. A. Phillips and H. W. Kier are producing the subjects, and Mr. Kier was in New York negotiating for national release of the product.

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BARGAINS RECONDITIONED ARTIC-NU-AIR blowers noiseless drives. Write for prices. SOUTHERN FAN CO., Box 440, Atlanta, Ga.

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HAVE SEVERAL THEATRES FOR SALE OR lease, but not on rental, to reliable showmen. If interested will gladly supply details. BOX 134-A, MOTION PICTURE HERALD.

PROJECTIONISTS UNIONS

THE NEW NATIONAL PROJECTIONISTS' Union—Independent Motion Picture Operators' Union, National Executive Offices, 3546 Vincent North, Minneapolis, Minn.

ENTERTAINERS MATERIAL

MONOLOGUES, DIALOGUES, SPECIALLY written. Dollar each. TIZZARD, 801-A Willoughby Ave., Brooklyn, N. Y.

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RECTIFIERS, 30 AMPERES, FOREST, $75; 15 amperes rectifiers, $25. Special prices for this month only. Act at once. Guaranteed. CROWN MOTION PICTURE SUPPLIES, 311 West 44th St., New York.

DEBRIE SLOW MOTION CAMERA, TURRET front and three other styles. Universal Cameras. Tripods, Lenses, Gelb-Wohl Lamps, Developing Racks. MRS. CLARENCE E. RUNEY, Palace Hotel, Cincinnati.

NEW & USED SCENERY DRAPES, TRACKS, etc. KINGSLEY STUDIO, Alton, Ill.

FILM EXCHANGES

INDEPENDENT EXCHANGES ALL OVER THE country wanted to act as local representative for independent productions handled on state right basis. State number of theatres servicing in territory together with list of producers you are now representing. BOX 134-A, MOTION PICTURE HERALD.

EQUIPMENT EXCHANGE

IF YOU WANT TO REPLACE ANY TYPE OF equipment with brand new material we will be glad to make an allowance on your old equipment and a better price on new equipment. Let us know what you need and what you want to exchange and we will send complete details on our proposition. EQUIPMENT EXCHANGE, c/o MOTION PICTURE HERALD, 1790 Broadway, New York City.

BUSINESS STIMULATORS

IT PACKS THEM IN. IT HANGS THEM ON the paint. A new novelty. Costs practically nothing. Write for samples. ONEIDA NOVELTY COMPANY, Box 103, Oneida, N. Y.

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MARRIED MAN, EXPERIENCED SOUND PROjectionist and capable of servicing equipment. Will go anywhere and accept any reasonable offer. Best references furnished. BOX 132A, MOTION PICTURE HERALD.

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WANTED POSITION AS THEATRE MANAGER. Experienced. References. C. E. USHER, Jamaica, Vt.

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"RICHARDSON'S HAND BOOKS OF PROJECtion" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books complete for $12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

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FILM SALESMEN AND REPRESENTATIVES TO contact exhibitors and secure contracts and bookings for independent productions on a state right basis. State in first letter experience, etc. Those with car and interested in percentage basis preferred. BOX 133-A, MOTION PICTURE HERALD.

BRANCH MANAGERS WANTED IN EVERY State. Knowledge of projection helpful but not necessary. Business consists of theatre supplies. BOX 280, MOTION PICTURE HERALD.

AGENTS IN EVERY CITY IN AMERICA TO represent reliable concern furnishing necessary service to theatres. Those experienced as film or premium salesmen preferred. Must have car and willing to work on commission basis only. State all requirements in first letter. Box 136-A, MOTION PICTURE HERALD.

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IT may have been fate that prompted the perfecting of the first Eastman motion picture film just when Edison's first projector demanded it.

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AS EASY AS TAKING A BOTTLE FROM A BABY!



Bravo, Maurice!

Bravo, Monsieur Le Baby! 10,000 Lusty "Bravo's" For Your Efforts! We Say Again: Taking Box-Office Dollars With This Honey Of A Show ...Will Be As Easy As Taking A Bottle From A Baby!

Maurice
CHEVALIER
IN
A Bedtime Story

with
HELEN TWELVETREES
EDW. EVERETT HORTON
ADRIENNE AMES • BABY LEROY
Directed by
NORMAN TAUROG
A Paramount Picture

MOTION PICTURE HERALD

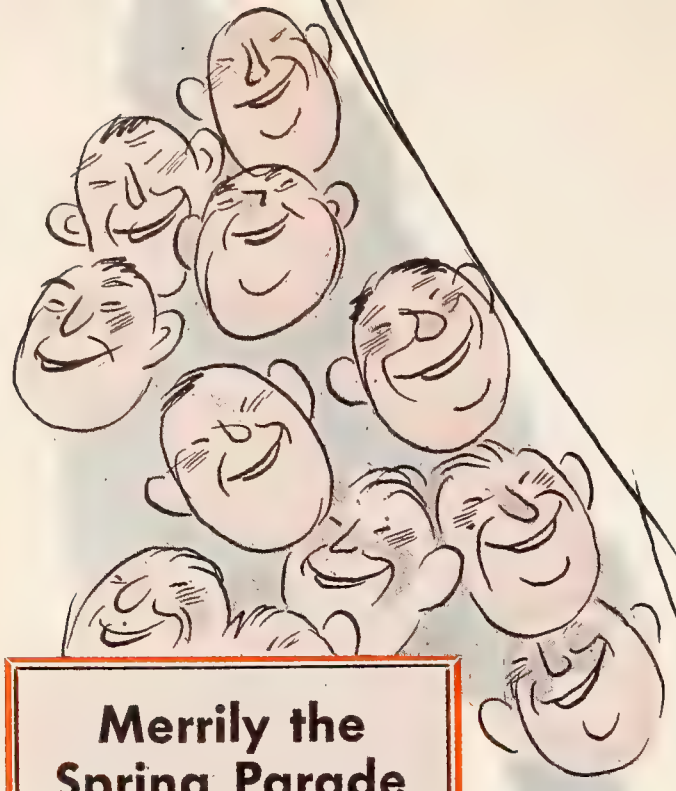
A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



PICTURES for the EXHIBITOR NEXT SEASON

In Two Sections—Section One

Vol. 111, No. 6 Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Pub- May 6, 1933



Merrily the Spring Parade of M-G-M hits continues—

"TODAY WE LIVE" (*Joan Crawford—Gary Cooper*) packing them in everywhere.

"WHITE SISTER" (*Helen Hayes—Clark Gable*) brings out the fans from Coast to Coast.

"RASPUTIN" (*with the three Barrymores*) consistently BIG!

"GABRIEL OVER THE WHITE HOUSE" a tonic to theatres, a public sensation!

"THE BARBARIAN" (*Ramon Novarro*) is another "Pagan."

"LOOKING FORWARD" (*Lionel Barrymore*) is doing swell business.

Watch for:

"NEVER GIVE A SUCKER A BREAK" (*Lee Tracy*).

"PEG O' MY HEART" (*Marion Davies*).

"DEVIL'S BROTHER" (*Laurel-Hardy and Dennis King*).

—and plenty more!

"You'll hear plenty about these!"







Smiles on Every Film Row!

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The Talk of the Industry!

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SHOT IN THE ARM

that woke up the industry!



TWO M-G-M $2 ROAD-SHOWS ON BROADWAY!

It hasn't happened since the days of "Big Parade" and "Ben-Hur." History repeats! M-G-M electrifies the industry with TWO BIG $2 ATTRACTIONS PACKING THEM IN ON THE GAY WHITE WAY! What a thrill for every man and woman connected with pictures! It's the best stimulus for picture attendance this industry has had in years! Sure we're proud as hell!

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Year after year after year!

. . . *Now tell us* HOW *to* BILL

THE WEALTH OF STARS IN "GOLD DIGGERS"

- That's the question facing this third session of exhibitor conferences which are planning the national promotion campaign for Warner Bros.' Show of the Century!
- Look at this amazing cast! There's such an embarrassment of star riches that it's a real problem to decide which should be given most prominence.
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JOAN BLONDELL

GINGER ROGERS

STERLING HOLLOWAY

FERDINAND GOTTSCHALK

TAMMANY YOUNG

CLARENCE NORDSTROM

NED SPARKS

I think the "Gold Diggers" Stars should be billed in the following order. (If you would prefer to have only a selection of these stars featured, omit the names of the others from your list.)

1_____ 7_____

2_____ 8_____

3_____ 9_____

4_____ 10_____

5_____ 11_____

6_____ 12_____

*Name*_____ *Theatre*_____

*City*_____ *State*_____

--M.P H.

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these unprecedented weekly conferences! Already an avalanch of exhibitor votes have guided us selecting girls and scenes to featur Get in now on this unique oppo tunity to tell us how you want th all-important campaign prepare Fill out and

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as Radio City Music Hall throngs throb to its thrills and romance

Get ready film fans, here comes THE movie of the year. Don't you DARE miss it!—*L. A. Herald Express*

Provides plenty of entertainment. Should make Fox proud of Mr. Lasky. —*N. Y. Eve. Post*

Handsome entertainment for all classes. —*N. Y. American*

Captures the sentimental mood of "Seventh Heaven." —*N. Y. Herald-Tribune*

Will undoubtedly please audiences. —*N. Y. Sun*

As hair-raising a wild animal sequence as any audience can bear to sit through. —*N. Y. Daily News*

Will cause talk. Carries appeal for all classes.—*Variety*

Thrilling, has drama, spectacle, action. Heart-touching . . . almost of "Seventh Heaven" type.—*M. P. Herald*

Tenderly charming...develops into smashing climax. Double appeal — for children and grownups. —*M. P. Daily*

A pip from every angle. Wide appeal for all classes. —*Film Daily*

ZOO IN BUDAPEST

LORETTA YOUNG, GENE RAYMOND,
O. P. Heggie. Directed by Rowland V. Lee.
Story by Melville Baker and Jack Kirkland.
A JESSE L. LASKY Production

HIT NO. 1 IN THE FOX *May* FESTIVAL

MAY -5 1933 ©CIB 188805

MOTION PICTURE HERALD

Vol. III, No. 6 May 6, 1933

BACK TO SELLING

DECENTRALIZATIONS and the breaking up of the circuits also break up the gay little Broadway game of trading playing time for the nation's more important houses and make motion picture distribution once again a selling job, a job of selling exhibitors motion pictures for their customers, one may gather from a news story in *Motion Picture Daily*.

It is recorded that whereas in the era now at an end, the Broadway playing time traders juggled with the product for the screens of 2,500 theatres, there are now but 600 left for the so-called "national buy".

This will tend to increase the responsibilities and opportunities of sales managers, salesmen and advertising men. It promises, too, to tend toward a condition that might favorably react on the product. Eventually the necessity for selling the product to the theatres which produce the preponderance of the revenue will exert pressure on production calculated to make it somewhat more responsive to the market. Merchandise and marketing, instead of inter-circuit-corporate politics and coalitions, give greater promise of something to look at on the screen.

A movement which bases selling on what is for sale instead of "Who do you know and what will he do for you?" can help the industry by encouraging the consumer.

Wholesale buying has been quite as destructive a factor as the endeavors at wholesale manufacture and wholesale machine exhibition.

There seems to be an inexorable natural law, applying widely across the field of human activities, which requires that most things to be really well done shall not be made too easy to do. The automatic machine processes of production, selling and exhibition developed a tremendous burst of speed and swept the industry to a high crest—producing ultimately a crop of disasters, receiverships and bankruptcies, admitted and unadmitted, without any parallel in the exciting career of the art and industry. There have been methods of operation in this industry which we have previously pointed out as schemes for the protection of failures rather than for the promotion of successes. Just now the industry finds nothing quite so important as film, motion picture merchandise. That is a return to sanity.

△ △ △

A LOVELY EVENING

THE robins are nesting and the spring is gay with the pink and white of hepaticas. Everything is sweet and Roxy is home again. The managerial operetta of Radio City theatres has just achieved a spring song and love feast number, with a dinner in the managerial suite at the Music Hall with Mr. Samuel L. Rothafel, tanned and brown from his recuperative sojourn in the Southland, in the seat of honor at the head of the table, and flanked by Mr. Merlin H. Aylesworth, president of the Radio-Keith-Orpheum Corporation, and Mr. Harold Franklin, host and president of the Radio-Keith-Orpheum Theatre Circuit. They each sent Roxy baskets of roses. There were roses also from the Roxyettes, and down in the grand theatre to signalize the gala night the ushers wore their aiguillettes. It is not reported that white doves, emblematic of peace, were released, but they ought to have been. There ought to have been a cage of love birds for a center piece, too. Only an incurable cynic would even remember anything that has been said by anybody about anything in the last few months. Anyway, there's consistency and sincerity, too, in a show world that puts them on for itself. Perhaps it's more cut flowers the industry needs.

△ △ △

GOOD BUSINESS, GOOD TASTE

THERE being in various sectors of the industry and in the movie columns of the public press considerable chatter these days about the moral content of motion pictures, all in sequel to the recent pronunciamento of Mr. Will Hays in Hollywood addressed to evaders of "The Code", it appears necessary, or at least warrantable, to observe that there really is some relation between good business and good taste.

Producers, directors, script writers and picture makers in general have been of late much tempted, it seems, to prove their catholicity of understanding, their comprehensive culture, by trying to make the motion picture film follow up the esoteric paths of drama and literature.

Now mayhap even if there is art in the Decameron, in Rabelais, in O'Neil, if there is wit in Lewis and Maugham, even if there are facts in Freud, they are not necessarily mass pabulum or screen merchandise.

If a man were to come raging into your office screaming about the dirt that he had read in a book, you might properly say that he did not have to buy it, and he did not have to read it. But if the same man discovers that doing his best at a bit of motion picture shopping he cannot on a given weekend find fit entertainment for his wife and family of adolescents, it is a very different story.

Just now there appear to be rewards in sight for the producer who can be smart without smut and innuendo and the license called "frankness", smart enough to tell a story within the proprieties without being dumb. A proud industry cannot be proud of a condition which brought Mr. Hays to the state of mind which produced the verbal reproaches of his Hollywood ultimatum. The problem is a merchandising problem, and the customer is a decent America, or at least a nation that wants to be decent in public.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

SALE'S ESSENTIAL

Sharply last week two of the film's eminents scored today's exploitation methods, pleaded for the punch of yesteryear. Sorely needed, essential in selling is exploitation, said MPTOA's president M. A. Lightman, soon to resign. From the film's source, Hollywood, should exploitation emanate, said Paramount producer Charles R. Rogers at an AMPA luncheon. Planned by Paramount, under direction of general sales manager George J. Schaefer, is such a scheme, with John C. Flinn intimately concerned. Ten-fold return in added gross is confident Mr. Rogers' estimate of the value of his idea, telling the exhibitor, selling him as the picture making progresses." . . . .

ANTI-TRUST SPECTRE

Once more rearing its long-fanged head is the spectre of anti-trust law violation on the part of major distributors, as federal judge Francis G. Caffey, via a corrected decision last week, referred back to the recent Quittner vs. Paramount-Publix, MPPDA case, which he dismissed. Hinted is the fact that sufficient evidence was adduced in the trial to warrant presentation to a jury to determine whether anti-trust laws were violated, proof and prosecution of which is automatically a government function. Said the court: "It would be an error for me to withdraw the case." . . . .

PLAYERS' PASSING

Comparative youth, definite age this and last week passed from life's scene, the film's screen as dread heart disease took its toll. But 43, J. Roy Stewart, hero of many a yesterday's boy for his part in the famed early "Western," passed in Los Angeles, was buried at his birthplace, San Diego. In London, aged (74) Frederick Kerr, born Frederick Grinham Keen, succumbed. A long, brilliant stage career of playing, direction preceded screen work at 72. At his bedside was a son, Geoffrey Kerr, who had rushed from his Hollywood dressing room, himself a player. . . .

PRECEDENT SETTER

Little did young Gene Raymond, known two years ago on the Shubert stage as Raymond Guion, think when he accepted an offer to "go West," that today he would be in a fair way to setting a legal precedent, causing reform in the dealings of talent agents between the Coasts. When Agent George Frank sued him for $900 in commissions due, Raymond hired Neil McCarthy as counsel. Quibbling, bickering, lawyer McCarthy won a verdict for his client from Judge Ada Mae Adams in Los Angeles municipal court last week on a technicality in the New York agent law. Appeal is promised, while agents meanwhile may revise their methods, forcing players signed in New York to sign California contracts. . . .

JUVENILE PROTEST

To juvenile ranks has penetrated propaganda for clean motion pictures, cleaner advertising. Called one day recently was a special assembly at St. Catherine's High School, Racine, Wis., at which was discussed films, their state of purity—or lack of it. Result: a declaration, student body-signed, distributed to local theatre managers, proclaiming the signatories "interested in clean shows . . . and advertising. We ask you to note our preference and bring it to the attention of producers." A question arises: Could St. Catherine Schoolchildren's parents have had anything to do with the declaration. . . .

CLEAN HANDS

Fighting back, demanding a clean bill of health, Chester A. Millis, business agent of Milwaukeè projectionists' union 164, and eight operators, some time since filed suit against city police officials for $65,000. claiming false arrest, resulting from a raid on union headquarters by zealous police following theatre bombings. Dickering, counsel for the police, projectionists agreed, the case was dismissed. Plaintiffs, apparently satisfied, had proved their white-handedness. . . .

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HOME PROJECTION

From an English dinner table Tuesday evening rose a group, strolled into an adjoining room, there viewed a motion picture, for which special equipment had been installed. The group looked unconsciously for social direction to two of their number, their Majesties, King George, Queen Mary of England. The scene, Windsor Castle; the occasion, a command performance; the screening, the Waterloo Chamber; the picture, Fox's "Cavalcade." Unknown in the United States is the unique distinction, "a command performance," which puffs with pride the recipient of the King's command. . . .

GERMAN PYRE

High toward the sky will reach tongues of vicious flame on May 10, as 62 German institutions of socalled higher education consign to the flames, under Nazi direction, any books which might in the slightest degree be construed as of Jewish origin. To the pyre also will go "Berlin-Alexanderplatz," by one Alfred Doeblin. On that day, at New York's intimate Vanderbilt theatre, will be screened the picturization of that book. Under the Hitler thumb will now be squeezed those trade unions, with all others, which have to do with motion pictures. Raided were all union offices this week, arrested were all officials, their papers confiscated, as Nazis took charge. Out of a machine will Herr Hitler perhaps eventually grind motion pictures. . . .

PLACATING PLAGIARISTS

Seeking standardization of method, policy in view of the numerous plagiarism cases it is forced to handle, a committee of writer members of Hollywood's Academy of Motion Picture Arts and Sciences recently was formed, exhaustively to study the situation, report to the Writers Branch executive committee for recommendation in turn to the Academy directorate. More facile handling of such cases, the establishment of a writers' adjustment committee were proposed. A fertile field for plagiarism appears the motion picture industry. . . .

REVELATIONS

No secret will be the machination of the motion picture to visitors at Chicago's Century of Progress Exposition this summer. Planned is the erection of a huge stage in an equally huge building, where will be demonstrated the making of the motion picture. To Oscar Rosenthal has gone the concession, to Rosenthal, Cornell & Dwyer a contract for construction. No believers are the promoters in the adage: "What you do not know will not hurt you." . . .

AMPLE AND IMPROVED PRODUCT ASSURED EXHIBITORS NEXT SEASON

Promised Production of High Standard; Majors Plan 366, Independents Announce 306; Little Change from 1932-33

[Joint decision of the large distributors to postpone sales conventions until July 1 or thereafter is a new development discussed on page 15. Further details of company product plans and policies for 1933-34 will be found on pages 10 and 11.]

by FRED AYER

Exhibitors will find available for next season an abundance of product, and product in general of a higher standard than in the current year, a summarization of company plans shows.

Ending the quandary of theatre men because of the business situation, which has caused a delay of two months in the schedules of four out of nine of the largest distributors, and a concomitant retarding of the new selling season, a total of approximately 366 features is in sight from the larger companies, and 306 features from independent companies.

A comparison of the product planned for release by those distributors which have completed releasing plans to date for this survey shows for this season 686 features and 818 short subjects exclusive of newsreels, as against 672 features and 954 shorts announced to date for the 1933-34 season. The following shows the distribution of these figures:

	1932-33		1933-34	
	Features	Shorts	Features	Shorts
Majors	397	719	366	760
Independents.	289	99	306	194

This is the first estimate of the 1933-34 situation and exhibitors are advised to bear in mind that there will be many additions to these figures as plans are completed.

Earlier reports that shortened lines of credit, plus difficulties in arranging new financing, might result in a substantial curtailment of product next season, are answered by the announced figures showing only a slight change in the major companies' totals and an average increase from the independents. For example, MGM announced 50 for the current season, and sets the same figure for 1933-34; Paramount has 63 currently and plans 65 next season; Warners announced 60 for this season and may release as high as 100 in 1933-34; United Artists announced 18 and may make up to 25 next season, with a minimum of 20. On the other hand, Radio will make only 52 in 1933-34 as against 62 currently, Columbia 32 to 36 as against 48 for this season. Universal plans 36 for 1933-34 and set 32 for the current schedule. Fox set 42 pictures for this season and next season's product will approximate the same number.

Greater Competition Seen

Due to the fact that almost 1,900 theatres were added this season to the list of those whose annual film deals are closed in the field, all selling organizations are facing the greatest sales competition in eight years, since the rise of national circuits with their accompanying increase in centralized film buying. This change has been brought about by general theatre decentralization the past year and, even more strongly emphasized by circuit receiverships and bankruptcies, completely alters the selling situation. It will place field sales forces in a position of their greatest importance since 1925. Heretofore film deals for approximately 2,500 circuit houses have been closed in New York. This year, with decentralization of Publix and Fox and with several RKO theatre units either in bankruptcy, or receivership, it is doubtful if New York will buy for more than 600 houses. RKO's national film purchases will be restricted to its theatres east of the Mississippi for the most part. In New York, Loew's and Warners will provide the only appreciable national deals to be closed.

Sales this year, in many instances, will find themselves in the peculiar position of having to sell in a competitive field to theatres formerly affiliated with the parent company with which deals were heretofore automatically closed in New York. As an example, Paramount and Fox men in the field will find themselves calling upon former Publix and Fox theatres' film buyers and will be little more assured of a sale than is the remainder of the competition.

Flat Rental Situation

Exhibitors are said to be in favor of a trial of the proposal for contracting with distributors for a definite amount of their next season's playing time on a flat rental basis, instead of specific picture contracts. They regard the plan as a complete solution of block-booking evils. One of the exhibitor advantages of the plan would be that the theatre man contracting with a distributor for a specific amount of playing time at a fixed sum would not be obligated to play all of the distributor's releases and would be permitted to hold pictures, as desired, for extra playing time. On the other hand, some exhibitors believe that the proposal, if carried out, would require a flat rental figure far beyond the reach of most of them. The chief benefit to the distributor is the definite advance knowledge he would have as regards revenues, and it automatically would eliminate losses of thousands of dollars annually on pictures contracted for but not played.

With the exception of a few, distributors will not make known any titles until after their sales conventions and will be able to keep story material in pace with the ever changing public taste. This will make for a far greater flexibility than heretofore, enabling the studios to turn out product of a more timely character. A clue, however, is in MOTION PICTURE HERALD'S report, in the April 22 issue, of story purchases, complete with titles changed for production, for the current and 1933-34 seasons.

It is generally felt within the industry that a better class of product will be forthcoming for exhibitors because of the wholesale return to unit production and the general decentralization of the industry's structure, which included partial cessation of mass production by most large companies

Exhibitors Are Said to Favor Trial of Plan to Contract Playing Time on Flat Rental—Sales Conventions Delayed

and a return to the unit system. In many cases not all the program will be turned out by studio organizations alone, as in the case of Jesse L. Lasky, producing independently for Fox; B. P. Schulberg and Charles R. Rogers for Paramount; Darryl Zanuck and Joseph M. Schenck for United Artists, with the probability of Sam Katz also contributing to the U. A. program.

Regardless of what is done in Hollywood about reduction of negative costs, distributors are determined to gauge film rentals and percentages for 1933-34 according to the amount of money taken in at the box-office between now and October 1. The distribution end anticipates theatre attendance during the next season far in excess of what it is at present. This indicates that instead of reducing rentals, distributors will ask more money for a probably lower budgeted product. Percentage terms for first run houses probably will remain as they are at present. A sharp reduction in the number of percentage contracts which will be written for smaller metropolitan theatres and others in rural sections, was predicted last week by sales executives, who said that lower grosses nationally, and the cost of checking percentage engagements in the small situations, were the principal reasons for the selling policy change. The new uniform contract, to be offered unreservedly by five major distributors, including RKO, Fox, Paramount, MGM and Universal, with the opening of the new selling season, is definitely seen as resulting in extended playing time for many pictures next season.

The elimination clause of the new contract permits cancellations of 15 per cent of the contract; the first five per cent allowed without payment; the second five per cent permitted with the exhibitor paying 50 per cent of the contract price of the pictures cancelled, and the third remitted in consideration of 100 per cent payment. Payments made for cancellation of the final 10 per cent may be applied as rental on pictures held for extra playing time.

A marked increase in the production of short subjects is seen for the new season. It is the independent and smaller companies chiefly, which will contribute a greater number of shorts, with the major companies maintaining approximately the same level of their production. With the passing of double feature bills in Southern territories and in California, sales of short subjects have increased threefold in the past few weeks.

10 Wisconsin Theatres Return to Independents

Several theatres in Wisconsin formerly operated by circuits have been reopened by independent exhibitors in the last week. At least ten houses formerly operated by RKO, Fox Midwesco or Warner Brothers, have reverted to independents within a month.

In Oshkosh the Rex, formerly Midwesco, was reopened by J. S. Grauman and E. L. Weisner, operators of the Downer, in Milwaukee, and the Shorewood, in Shorewood. The Palace, also formerly Midwesco house, has been reopened in Antigo by Harvey Hanson, owner. In Green Bay, George E. Hannon, formerly Midwesco manager in Marinette, has reopened the Grand theatre.

PRODUCT OFFERED FOR COMING YEAR

Aeolian
Aeolian Pictures Corp. has acquired American rights to "Hell on Earth," recently banned in Germany as being "too international."

Allied Pictures
In all probability 26 features will be produced by Allied in 1933-34. M. H. Hoffman, in New York, said the current program of 26 features would be finished by August.

Allied Exchanges
Fifty-two pictures are on the current schedule for Allied Exchanges, 37 released. No figure was obtainable for next season.

Amity
Amity Pictures Corp., Robert Savini general manager, has acquired Tiffany and Quadruple pictures, which it will reissue, and may contract for four new 1933-34 features.

Amkino
Twenty-five features have been set as a quota. The current schedule called for 21. Twelve short subjects also will be released next season.

Artclass
No figures are available.

Auten
Capt. Harold Auten will release six features and six short subjects in 1933-34, as against only three features and two shorts this season.

Beverly
Beverly Hills Pictures scheduling 13 three-reelers the current season is contemplating the same number for 1933-34. Elmer Clifton is producing, with release through Stanley Hatch Company.

Borden
Ramon Nazzaro has been signed by Borden Pictures Corp. to write and direct 12 shorts.

Bray
Three features and 36 shorts have been tentatively set by Bray for next season.

Brown & Rosenzweig
Hiram S. Brown, former president of RKO, and Charles Rosenzweig, who recently resigned as sales manager from Columbia, plan to make 12 features for 1933-34.

Chesterfield
Chesterfield will make nine features for next season together with Invincible, which also will produce nine.

Columbia
32 to 36 features will comprise Columbia's schedule next season, Jack Cohn, vice-president, said. A few westerns will be included. The number of shorts has not been determined. Forty-eight features were planned this season, plus eight single reel and two double reel shorts.

Cullen
Cullen Pictures is making distribution arrangements for "The Pope Speaks." No statement could be obtained for 1933-34.

Eagle
Eleven pictures are on the schedule of the newly organized Eagle Pictures Corp. for 1933-34, according to M. Leon Levine. Albert Herman is production head.

Educational
There will be 156 on Educational's program for 1933-34, among them 11 musicals. One-reel subjects will total 104, the remaining 52 being two reelers. All subjects will be distributed by Fox. With four shorts in production, the company has six more to go to complete the current lineup of 145. Fifteen subjects will be released between the present and the end of May. Stars never before associated with shorts will highlight the new program. Negotiations are underway for several feature comedians. Six series have been completed on the current schedule. Feature production by Educational to date cleared through World Wide, with physical distribution through Fox, is expected to end at the close of the current season, thus returning Educational to shorts exclusively.

Fanchon Royer
Fanchon Royer will deliver 15 pictures during 1933-34, commencing production June 1. They are forming their own distributing company, having left Mayfair. Branches in New York, Boston and Philadelphia are to be opened immediately.

Ferrone
Eighteen features will be produced and released by Frank D. Ferrone, who has formed a new company. Richard C. Kahn has been signed to produce six melodramas.

Film Exchange
Five features and 14 short subjects have been tentatively set for 1933-34 by Film Exchange. Fourteen shorts are on the current program.

First Choice
No plans have been set for 1933-34.

First Division
Fifty-two features have been set by First Division for the new season, no short subjects. A sales convention was held last week in Atlantic City in conjunction with the Monogram meeting. Seventy-three features were planned for the current schedule.

Fox
While no official announcement has been made, it has been stated that Fox will have 12 pictures on its 1933-34 schedule ready and in the exchanges by September 1, and that probably 42 will be released. A report from London in April, indicated Fox might release six Gaumont-British productions annually. Mark Ostrer, Gaumont head, said if the deal is completed it will be subject to agreement between G-B and Fox on stories, casts and exploitation. Among the Fox productions to be released next season are "Movietone Follies of 1933," "My Lips Betray," "The Power and the Glory," "Berkeley Square," "The Devil's in Love,"" "Paddy-the-Next-Best-Thing," "The Last Adam," "Green Dice," "Tough Guy," "The American" aind "The Lady Cop." Fox plans 52 shorts: two new series of 13 each and 26 "Magic Carpet of Movietone."

Freuler
Freuler will release 24 features in 1933-34, no short subjects. Regional meetings have been held in New York and Chicago.

Garrison
No definite plans have been made because of the German situation. Garrison handles German and Russian pictures exclusively. "Kuhle Wampe," a German picture, is now ready and a Russian, "Shame," opens in New York next week.

General Film
General Film Library has purchased 80,000 feet of original travel negative from E. M. Newman. No plans have been made for the new season.

General Foreign
General Foreign Sales Corp. will release between 10 and 12 features made by Henri Diamant Berger. The company, formed recently, has acquired American rights to "Trenck," "Laubenkolonie," "Luegen auf Ruegen" and "Der Hellseher." Other more recent acquisitions include "Das Abenteuer Der Thea Roland," "Vampyr," "Ein Traum von Schoenbrunn" and the first of the Berger pictures, "The Three Musketeers."

Goldstein
Ten of 15 features to be handled by Mannie Goldstein are now ready for release, and negotiations are underway for the Broadway showing of "Carnival," with Joseph Schildkraut. Others ready are "Say It With Music," "Canaries Sometimes Sing," "A Night Like This," "Wolves," "Plunder," "On Approval," "Almost a Divorce," "Chance of a Night-time," and "Tons of Money." Features not yet received from England, but included in the first group to be handled, are "The Blue Danube," "Just My Luck," "The Little Damozel" and "Getting Gertie's Garter."

Helbar
Phil Meyer, former Columbia sales executive, in New York, announced formation of Helbar Company. Six feature pictures will be produced for current release and 26 will be on the schedule for 1933-34.

Ideal
Headed by M. J. Kandel, Ideal Films is going into production with its first subject entitled "The War Tomorrow." Production of six three-reel films is contemplated.

Imperial
Eight features have been tentatively set by Imperial Distributing Corp., 31 short subjects. Six features and 26 shorts are on the current schedule.

Kinematrade
In addition to "Soviets on Parade" and "Potemkin," Kinematrade has taken over American distribution of "Hauptmann Von Kopenick," "One Night in Paradise," "Friederike" and "Victoria und Ihr Hussar." Between 20 and 25 features have been set for release in 1933-34. A few foreign shorts may be released.

LaSalle
Set up as La Salle Pictures Corp., and with his first distribution venture, "Big Drive," well into circulation, Ben Serkowich will follow the official war picture with two American-made films, independently produced.

Majestic
Majestic will have twelve features for the 1933-34 season. For the present season it was decided to engage in individual selling of the five remaining of the 16 pictures and in the next season. This policy becomes effective with release of "The World Gone Mad," applying also to "Sing Sinner, Sing," "The Woman in the Chair," "Curtain at Eight" and "Buried Treasure," all on the current schedule.

Mascot
Eight features and four serials are on the 1933-34 program. Four features and four serials are on the current. Nat Levine, president, is independently producing one feature starring Victor McLaglen.

Mayfair
Twenty-four features have been decided upon by Mayfair for 1933-34, no shorts. Regional sales meetings were set for May 15 in New York, Chicago and Los Angeles. The same number of features is on the current program.

PLENTIFUL FOR ALL PLAYING TIME

Metro-Goldwyn-Mayer

With approximately 50 features and 89 short subjects on its 1933-34 program, MGM announced control of negative costs will be centered in New York. Laurel and Hardy will make only feature pictures. Hal Roach will contribute 40 shorts next season, but will eliminate the Taxi Boys series. Ben Blue has been released from his contract; Billy Gilbert remains as a feature comedian and comedy writer. Eight Charley Chase and eight Our Gang comedies have already been set by Mr. Roach for the new season. No plans have been made as yet for sales conventions. Metro's entire current short subject schedule of 89 will be delivered this season, Mr. Feist declared. 21 features out of 50 have been completed to date.

Monogram

Twenty-four features will comprise Monogram's production and release schedule for 1933-34, and no short subjects are included, it was decided at the convention in Atlantic City last week. Production budgets have been doubled. Outside producers, players and directors will be signed and practically all story material will be bought outside. Eight outside westerns are to be acquired for franchise holders who require them. A list of titles follows:

"Wine, Women and Song" and "Manhattan Love Song," musicals; "The Woman in White," novel by Wilkie Collins; "Two Little Arms," original; "Jane Eyre," Charlotte Bronte's novel; "Moonstone," mystery story; "Chuck Connors, Mayor of Chinatown," by L. M. Simmons and B. R. Solomon: "The Avenger"; "Other People's Money"; "Mystery Liner," by Edgar Wallace; "Beggars in Ermine"; "Woman's Man," by Adela Rogers St. John; "Great God Fourflush"; "Numbers of Death," by E. Phillips Oppenheim; "Sixteen Fathoms Deep"; "The Loud Speaker," an original by Tristram Tupper; "River Street Kitty"; "Sky Patrol"; "Hotel Register," also an original by Tupper; "He Couldn't Take It," by Albert Payson Terhune, and "City Limits."

Outdoor

Robert C. Bruce, producer of short subjects and scenics, is planning to enter the feature field. He is making a trip into northern North America soon to gather material.

Paramount

Five of 16 productions scheduled by Paramount during the final quarter of the 1932-33 season are ready for May release. Six Paramount releases are scheduled for June and five for July.

Paramount will produce from 60 to 65 features next season and approximately 125 short subjects, exclusive of 104 issues of Paramount News. There will be from 24-30 2-reel comedies, 13 Paramount Pictorials, 13 Screen Souvenirs series, 18 Paramount Screen Songs, 12 Betty Boop cartoons, Bimbo and Koko series, 13 Hollywood on Parade, 13 Grantland Rice Sportlights and 13 Paramount Headliners. Six of the eight pictures Charles R. Rogers will produce independently next season are set. The other two will comprise a musical comedy and a big book or play. Romance, comedy and biography will highlight the new list, according to Mr. Rogers, who states he will keep away from underworld pictures next year.

New production titles are: "Golden Harvest," a story of the farmer today; "Swift Arrow," which centers about the West Point Indian; "I Can't Go Home," based on "Adopted Children"; "Bottom of the Sea," Victor McLaglen and Edmund Lowe in "No More Women"; "Baby in the Ice-Box," temporary title based on a story in *Mercury* magazine, and two others to be announced at a later date. The Paramount studios have about eight features to complete on their current schedule. Eugene Pallette and Walter Catlett will appear in a series of six short features to be produced by Phil L. Ryan for Paramount release in 1933-34. Bing Crosby and Harry Langdon will each make six two-reel pictures. The Paramount studios will be held to a full-time basis throughout the spring if necessary to complete the full schedule of 61 pictures. This quota will be met, it is understood. Paramount decided near the beginning of March not to renew its contract in 1933-34 with Mack Sennett for the production of two-reel comedies. The company has bought American release rights to "M," which just ended three weeks on Broadway. The meeting of district managers was postponed until late this week.

A total of 34 new faces will be shown to the public with the first of the 1933-34 product. Among them are Dorothea Wieck, Mari Colman, Barton McLane and Grace Bradley.

Principal

Frank R. Wilson, of Principal Distributing Co., has purchased "White Trails," a skiing feature, as the first in Principal's 1933-34 line-up.

RKO Radio

Radio is figuring on 52 features, according to B. B. Kahane, Radio president, recently. Twelve will be made by Admiral Productions, Inc., of which Burt Kelly, Samuel Bischoff and William Saal are sole owners. The three owners are reported to be negotiating with Daniel Frohman, theatrical manager, to become associated with Admiral. The first picture made by Admiral will be released on RKO's current schedule.

Radio has signed anew three comedy units with contracts for the coming year. A deal has been closed with Clark & McCullough for another series of eight two-reelers which Sam White will direct. Harry Sweet and Harry Gribbon will co-star in another series of six, and Edgar Kennedy will make a series of six shorts. Wheeler and Woolsey are to make three more features over a 24-month period and Irene Dunne will make two more. Richard Dix has been signed to do two more. In addition to its regular schedule, RKO will distribute six Jack White features. Seventeen Radio pictures will be made in England. Producers in England for Radio have not yet been set. In addition to the shorts mentioned there will be a new series of six comedies to be titled "Dumb Dicks." With six features now in production and two in the cutting rooms, the studio expects to bring the current schedule almost to completion. The six now before the cameras are: "The Morning Glory," with Katharine Hepburn and Douglas Fairbanks, Jr.; Constance Bennett in "Bed of Roses"; "The Public Be Sold," with Richard Dix; "Careless," with Ginger Rogers; "The Flying Circus," with Ralph Bellamy and Eric Linden, and "Jamboree," an adventure film.

Regent

Twelve features will be on Regent's schedule for 1933-34. There will also be 12 short subjects. The current season's release calls for seven features and 12 shorts.

Showman's Pictures

Plans for 1933-34 of Showman's Pictures, headed by D. J. Mountan, call for not less than eight features. The first gets underway this week, "Private Secretary," with Evalyn Knapp, John Wayne and Alec B. Francis. The company is presenting two features for present season release—"Public Stenographer" and "Hard Boiled."

Stage and Screen

Stage and Screen Productions, Inc., will film various Shubert plays. The company is headed by Robert Mintz, and Louis Weiss will supervise production.

Standard

Standard Motion Pictures, Inc., has completed its two first short subjects, "Nearly Naked," a nudism subject, and "Beer Is Here," with Weber and Fields.

Sterling

Sidney Algier, former general production manager for Tiffany and general production executive for Allied Pictures, has formed Sterling Pictures Corp. to produce independent features.

Synchro-Art Pictures

Two features and six shorts will be released for 1933-34. Two features and no shorts are on the current release schedule.

United Artists

With Darryl Zanuck, who recently resigned as production head of Warners, and Sam Katz, former Publix theatre operator, producing independently for release through United Artists, the U. A. quota for 1933-34 probably will be 20 to 25 pictures, with a possible maximum of 22, according to Joseph M. Schenck, president.

Specifically listing Twentieth Century Productions, Inc., which Mr. Zannuck and Mr. Schenck own, for 12 features, and one each from Douglas Fairbanks and Charlie Chaplin, Mr. Schenck makes no mention of Reliance Pictures, of which Edward Small is the head, or Samuel Goldwyn, Mary Pickford and Gloria Swanson. He did say, however, that United Artists was considering the release of whatever pictures are made by Sam Katz, via Producing Artists Pictures, Inc. Mr. Schenck further stated that Chaplin had promised United Artists a picture for September release and that the film will be silent and similar to "City Lights" in treatment. "The Masquerader," with Ronald Colman, has been withdrawn from the current release schedule and will be placed on the company's new season list for August release.

Reliance Pictures will produce four features. The Sam Katz organization has set a quota of four or five pictures for release through U A in 1933-34. Lewis Milestone is understood to be set for the production of four features for United Artists.

Universal

Universal will add ten pictures to its 1933-34 schedule over its present quota. It expects to release 36 features as against 26 for the current season. Its short subject releases, while not definitely set, probably will present the same number as for the current season: 99, including five serials, 26 two-reel comedies, 22 Radio reels, 13 Oswald Cartoons, 13 Pooch Cartoons, 13 Strange As It Seems and 7 Brevities.

There will quite likely be three or four musical features. More than half the material for the 1933-34 season has been purchased. Benny Zeidman is planning 12 features for release through Universal during the next season, although nothing definite has been announced by either Zeidman or the company. Universal has completed 63 subjects, in addition to four serials, on its 1932-33 schedule. The short subjects announced above do not include newsreels, of which Universal releases two per week. Universal will not withhold releases because of business conditions, Carl Laemmle says in the current issue of *Universal Weekly*, the company's house organ. The Universal studios will reopen about June 19. Rowland-Brice has made no definite plans for release through Universal next season, although it is expected they will contribute the usual number of the Louis Sobol and Down Memory Lane series.

Wafilms

Twenty-six short subjects will be on Wafilms' list for 1933-34. No features have been set. There are five features and 26 shorts on the current program.

Warner

Warner and First National are prepared to make up to 100 features for 1933-34 if the public so demands, the company announced. There will be a minimum of 60, as on the current schedule; no definite number of Vitaphone shorts has yet been set, but it is expected to approximate 120.

Following the nationwide success of "42nd Street," the company is busily engaged in selling "Gold Diggers of 1933," with intensive advertising campaigns. Jack Warner has been keeping at least 15 films ahead of release dates; 14 writers are now busy at the Burbank studio preparing ten stories for immediate production.

The ten are: "The Kingfish," with Edward G. Robinson; "Convention City," with Warren William; "Bureau of Missing Persons," with either James Cagney or Spencer Tracy; "Red Meat," "America Kneels," "Wild Boys of the Road," "Finger Man," "Female," for Barbara Stanwyck; "Easy to Love," for Bette Davis and "The Footlight Parade."

The Warner studio is expected to reopen early in June, with 15 stories ready for casting and shooting by that time. The sales conventions probably will not be held before August, at which time a complete program for the new season will be announced. Leon Schlesinger recently signed contracts with Warner for release of the new series of "Looney Tunes," and "Merrie Melodies," animated cartoons, in 1933-34.

World International

L. A. Carson, president of World International Distributing Corp., announced three specials and 12 short subjects, the specials to be made with well known players.

something to remember



maurice chevalier

in

"a bedtime story"

with

Helen Twelvetrees

Edward Everett Horton

Adrienne Ames

directed by Norman Taurog



"i love that man"

with

Edmund Lowe Nancy Carroll

Robert Armstrong Lew Cody

directed by Harry Joe Brown

a Charles Rogers production



"jennie gerhardt"

with

Sylvia Sidney Donald Cook

Mary Astor H. B. Warner

directed by Marion Gering

B. P. Schulberg production

★"the search for beauty"

theatres are writing, wiring and phoning the Paramount Studio to register in the international contest to find 30 perfect men and women to appear in the forthcoming Paramount picture

"the search for beauty"

...theatres wishing to participate must register by may 19 . . . wire for details.

if it's a Paramount picture

us buy

while other companies tell you how good next season's pictures look, Paramount gives you nine power-house pictures now.



"song of the eagle"

with

Charles Bickford — Richard Arlen
Mary Brian — Jean Hersholt
Louise Dresser — Andy Devine
George E. Stone

directed by Ralph Murphy

a Charles Rogers production



"the story of temple drake"

with

Miriam Hopkins — Jack La Rue
Wm. Gargan — Wm. Collier, jr.

directed by Stephen Roberts

from William Faulkner's famous novel



"the eagle and the hawk"

with

Fredric March — Cary Grant
Carole Lombard — Jack Oakie

directed by Stuart Walker



"international house"

with

Peggy Hopkins Joyce — W. C. Fields
Rudy Vallee — Stuart Erwin
George Burns & Gracie Allen
Sari Maritza — Col. Stoopnagle & Budd
Cab Calloway and his Orchestra
Baby Rose Marie — Girls in Cellophane

directed by Edward Sutherland



"the girl in 419"

with

James Dunn — Gloria Stuart
Jack La Rue — David Manners

directed by George Somnes and Alexander Hall

B. P. Schulberg production



"college humor"

with

Bing Crosby — Richard Arlen
Mary Carlisle — Jack Oakie
George Burns and Gracie Allen
and the "ox-road" co-eds

directed by Wesley Ruggles

it's the best show in town!

A MUSIC LESSON FOR HOLLYWOOD

O'Sullivan Calls "Be Mine Tonight"; It's a Gaumont-Ufa Production Released by Universal

by JOSEPH O'SULLIVAN

WHILE HOLLYWOOD IS STILL EXperimenting with melody-tinkerers and with trick formulas in socalled "musicals," and in general progressing rapidly like a crab back to where it was in 1929, there is increasing evidence that our foreign confreres in the art of making pictures talk, sing and gesticulate, are developing a musical-film technique that is effective in its merging of sound media.

They have sent us various productions in which the lyric element has been conspicuous and salutary, welded with a deft hand into a homogeneous structure, but thus far these pictures seem to have had no marked influence on our domestic product. The tradition is that American audiences demand their movie menu raw and meaty—stark with action, plot and counterplot and unhampered by any idealizing medium; and music, being essentially romantic, has been left out of the red-blooded menu. The increasingly favorable reception accorded these foreign lyric productions indicates that this tradition has been over-emphasized, or else our audiences show signs of "softening up" in their atavistic tastes.

THE LATEST MUSICAL-PHOTOPRODuction from foreign studios to make a bid for our approval is "Be Mine Tonight," Universal picture which had its New York premiere at the Paramount theatre. An unqualified success in Europe, assuredly nothing finer in the way of cinema musical entertainment has come to us from foreign studios than this romantic story strung on melodic lines. It reveals a subtle and unselfconscious coalition of music and picture material that makes for real enjoyment, unadulterated and undefiled. At no time does it give the impression of being synthetic or forced in its application of musical motivation, and it is in this naturalness that its distinctive charm lies.

The adventures of a famous and handsome young tenor (Ferraro) who escapes from his she-demon of a manager and the grind of too frequent public appearances, to play around in Switzerland, with the connivance of a clever impostor (Koretsky) who has attached himself to the singer and eventually poses as the artist, while Ferraro himself assumes the role of his own secretary, presents opportunities for romantic and lyrical episodes that fit inevitably into the scheme of the story and the picturesque background.

When the truant tenor bursts into song *al fresco* on the Alpine landscape, the incident seems indigenous to the soil and the occasion. One feels that such things are done in that dear Switzerland under such circumstances. A beautiful young fraulein, who has more than a platonic interest in the famous singer, overhears the supposed secretary vocalizing with much gusto for the amusement of a crowd of children, and suspects the truth. Her suspicions are confirmed when the bogus tenor, who has promised to serenade her that night, appears under her window accompanied by Ferraro.

AT THIS POINT THE PRODUCERS utilize a device that is not unknown to the dramatic and lyric stage. It is a musical variant of the scene in Rostand's "Cyrano de Bergerac," where the brilliant but homely *Cyrano* successfully woos the maiden with his eloquence on behalf of the real lover who is handsome but dumb. In the picture, Ferraro (with whom the fraulein is in love) does the vocal work while his impersonator (Koretsky) makes the motions in the moonlight.

With this romantic setting—genuine Swiss scenery, a lovely Fraulein leaning out of an authentic Swiss chalet, and the luscious voice of Mons. Kiepura (Ferraro) caroling a lilting serenade, "Tell Me Tonight"—there are presented visual and vocal elements that serve a very definite purpose in furthering the scheme of things.

Incidentally, Mons. Kiepura is endowed with many attractive attributes, including a very excellent voice which he uses with artistry and which records beautifully.

Subsequent events find the runaway tenor haled before a magistrate who has been advised that Koretsky is a notorious crook, and as Ferraro is assumed to be Koretsky, he is put on the spot. The only way to establish his real identity is to expose his voice; and here the musical exigencies of the story provide a unique setting for musical travesty. A brilliant rendition of an aria from "Rigoletto" converts the skeptical judge and jury into an enthusiastic audience. An aria and scene from "Traviata" turn the court into an impromptu operatic performance, with his accompanist (the local vocal teacher), the judge and the jury completing the ensemble. Ferraro is vindicated, and the police get on the trail of the impostor, Koretsky, who has disappeared.

The climax of this musical counterpoint and dramatic counterplot occurs the evening following the opera bouffe scene in the courtroom, when Ferraro sings in a performance of "La Boheme" at the local opera house. Koretsky, who had a semblance of a voice, had rashly promised to sing the role when he was bluffing through his impersonation of the famous singer. The fraulein in the case (Mathilde) had organized a clique to give Koretsky the Swiss "razzberry" as soon as he started to sing. When she learns that the real Ferraro is going on, her clique are already distributed through the audience, and the young lady feels that she has messed up things. That contretemps is solved by Ferraro himself when he sings gloriously—and the clique who came to razz remain to cheer.

THE OPERATIC SCENE INCLUDES portions of the first act of "La Boheme," up to and including Rodolfo's great aria, "Che gelida manina," and Kiepura does full justice to it.

Eight months ago "Be Mine Tonight" was made as a strictly German picture in the studios of Berlin. Its success prompted Gaumont to make an arrangement with the UFA to send an English cast to Berlin to make the picture with the same director, Anatole Litwak, and the same stars, Kiepura and Magda Schneider. Its first success in England was scored at the Tivoli theatre, where it enjoyed a phenomenal run. Since that time the producers have made a version in French, and one is also contemplated in Spanish.

In addition to "Tell Me Tonight," which is utilized in a thematic manner throughout the picture, there are some typical musical comedy numbers introduced logically by Sonnia Hale, who plays *Koretsky*, and Betty Chester, who enacts the role of *Ferraro's* manager. Hale sings "The Things I Do, I Do For You," and Miss Chester a "Non-Stop" number.

"TELL ME TONIGHT" *© Harms, Inc.*



This is the song with which the famous tenor, Ferraro (Kiepura), who has escaped from his manager into the picturesque environs of Switzerland, enacts a musical variant of the celebrated scene from "Cyrano de Bergerac." The song is used thematically throughout the picture. The music is by Mischa Spoliansky; the English words are by Frank Eyton, from the German of Marcellus Schiffer.

Oregon Exhibitors Form Club, Study Sales Tax

Oregon's state sales tax and local scrip were the subjects discussed at the first meeting of the Motion Picture Club of Oregon, at Portland. Ted Gamble, manager of Parker's Portland Theatres, was named president; Vete Stewart, Warner-First National manager, vice-president; Miss Ruth Doyle, secretary of the Film Board of Trade, was chosen club secretary. William Cutts was made chairman of the sales tax committee and Floyd Maxwell chairman of the scrip committee.

Among those instrumental in initiating the organization were Colonel Woodlaw of the Woodlaw Theatres; George Jackson, manager of the Woodlaw circuit, and Mr. Cutts, owner of the Kenton theatre.

FILM SELLING DECENTRALIZED; SALES CONVENTIONS POSTPONED

Divorcing of 2,000 Theatres from Large Circuits Points Way to Increase of Individual Selling in the Field

Decentralized sales effort will be the order of the day in the new season, in line with nationwide decentralization of the motion picture industry's theatre structure, which has made rapid progress in recent months.

Once again the industry will return to the old style of film salesmanship, embracing individual sales effort out in the field on a highly competitive basis. Every large distributor is now giving thought to the problem, which has been created by wholesale turning back of theatre properties to independent former owners and by the receivership and bankruptcy situation whereby localized operation was placed in the hands of representatives of the federal courts.

Some 2,000 houses have been divorced from large circuit operation. This means that distributors who heretofore disposed of product en bloc to large circuit buyers in New York, will now have to rely to an appreciable extent upon the sales efforts of their men in the field. Increased responsibility will fall, too, upon the posts of district and branch managers, and the necessity for reestablishing personal sales contact with the new group of independent operators will be multiplied numerous times.

The banking moratorium which brought about a cessation of sales activities of practically every large company, coupled with the unsettled business situation which followed within the industry, has also complicated the distribution problem, setting back the current season several weeks. This undoubtedly will require additional sales effort in the first months of the new season.

Sales Conventions Postponed

Probably the most important decision affecting the activities of the distribution department of the large distributors was made last Wednesday when all companies except Columbia, agreed to postpone sales conventions until July 1 or any time thereafter. The reasons given were:

1. Because of the lateness of the current season due to interruption by the general business situation;
2. The rapid changes in the theatre situation whereunder the operators of theatres today may not be the operators tomorrow, with consequent confusion as to responsibility for contracts;
3. Decision of distributors to supply exhibitors with more specific data on new season production schedules in order to lessen the number of cancellations, readjustments and changes in contracts which have been made heretofore because of the indefinite nature of early product announcements.

Generally, vigorous sales campaigns which usually take place at the beginning of each season will be held back by many companies at least until midsummer. Previously, the majority of companies started their own men on the road with new contracts in late April, May or in early June. This year the situation is quite different. Delayed sales conventions, which usually signal the beginning of selling activities, are indicative of the situation.

Sales heads of the large distributing companies said Wednesday that decentralization of sales effort would be the highlight of their activities in 1933-34, but few would predict to what extent they would enlarge their sales staffs to meet the new situation. Currently, distribution staffs of practically every company employ fewer salesmen than at any previous period. In any event, most of the corporations evidently have not decided on their lines of procedure to capture their share of the extremely widened market.

Decentralizing Is Highlight

Felix Feist, general sales manager of MGM, said the new situation does not necessarily mean a large increase in sales forces, but added that more work impends for those already in the field, and particularly for district heads and for sales executives at the home office.

John D. Clark, sales executive of Fox, said approximately 1,900 new independent accounts have emerged from the decentralization movement, all representing operators of properties which formerly were in control of the large circuits. He said: "With the new season there will be far greater responsibility on the heads of district managers and the sales heads than ever before." There will be few additions to salesmen already in the field, Mr. Clark predicted. "Competition will be only a matter of who has the best product to sell," he added. "Theatres will be operated better in the future because there will be closer cooperation between salesmen and theatre owners than ever before."

Universal's sales executives indicated that, generally, there will be little increase in sales forces in the field, but they, too, agreed that there will be a necessity for considerable increased effort.

Major Albert Warner, of Warner-First National, said he is familiar with the situation, but he would not discuss the eventualities.

More Selling in the Field

RKO distribution officials agreed that while there will be considerably more selling in the field than heretofore, but said that while some companies may engage a few more salesmen to handle the problem, there probably will not be any appreciable increase in personnel.

Regardless, it is apparent that the distributors are facing their keenest competitive sales engagement since eight years ago when centralized circuit operation first started centralized selling. Vigorous effort evidently will be necessary in the field next season in order to gather, individually, product contracts from the hundreds of accounts which now are operating independently, but formerly were sold en masse by a stroke of the pen over the desk of a circuit film buyer in New York, usually involving socalled "trading deals" between distributor-circuit companies.

Large Distributors, Except Columbia, Agree to Delay Conventions Until or After July 1; Current Season Set Back

However, salesmen in the field next season will be aided by the fact that they will not be compelled to give as much attention as previously to satisfying the protection demands of the large circuit divisions. Heretofore, in hundreds of instances, the job of the film salesman in dealing with independents has been quite difficult because of this protection situation.

Although theatre decentralization progressed throughout the whole of 1932-33, it has had little or no bearing on centralized selling during the current season because contracts had been in force.

Sales heads in New York have heretofore sold 2,500 circuit houses in block deals, but because of decentralization, voluntary and involuntary, it is unlikely that New York will do the new season film selling for more than 600.

Monogram May Join MPPDA; Independent Group in Session

Monogram Pictures Corporation may become a member of the Motion Picture Producers and Distributors of America. A definite decision will be reached at the next executive committee meeting of Monogram in a month. W. Ray Johnston, president, said the company is not interested in associating itself with the proposed Independent Producers and Distributors Association.

A communication to that effect was received and read at the first meeting of the Independent group called to discuss the proposed association, at the law offices of Keppler and Keppler on Wednesday. Present were representatives of Mayfair, Mascot, Fanchon-Royer, Helber, Artcraft, Rowland-Brice, Tobis Film, Luporini. It was decided to hold meetings every Monday after May 15 to decide policies.

See Katz Return To Theatre Field

That Sam Katz is re-entering the theatre business through Producing Artists Pictures, Inc., is the belief in film circles at Madison, Wis., where Asher Levy of Chicago and Mark Heiman of New York are expected to take over operation of the Orpheum and the Parkway, both Shubert houses, on May 7. It is reported that Mr. Heiman is to be in charge of Mr. Katz's theatre operations.

Agfa Raw Film Moves Office

Agfa Raw Film Corporation has announced the removal of its New York offices on Saturday from 1328 Broadway to 245 West 55th street. A new negative will shortly be announced to the industry by the company. R. G. Cunningham is in charge of the corporation.


HIS PROFITS FOR MA
5¢ A GLASS
BUDDY ROGERS · MARIAN
ADORABLE
Janet GAYNOR · Henry GARAT
STATE FAIR
REPEAT DATES
CAVALCADE
PICTURE of the GENERATION
HOLD ME TIGHT
JAMES DUNN · SALLY EILERS
THE WARRIOR'S HUSBAND
A JESSE L. LASKY PRODUCTION
with ELISSA LANDI
A JESSE L. LASKY PRODUCTION
ZOO IN BUDAPEST
GENE RAYMOND
LORETTA YOUNG

ARE COMING FROM FOX!

No worries cloud that joyful spring feeling for exhibitors with FOX contracts. They're sitting pretty. Just look what they get on the FOX MAY FESTIVAL alone:

Jesse L. Lasky's **Zoo in Budapest** doing a whizzing business at Radio City Music Hall...while reviewers rave.

Janet Gaynor and Henry Garat in **Adorable**...tender, tuneful romance. Radio broadcasts have made the songs hits before the picture opens.

James Dunn and Sally Eilers in **Hold me Tight** —the perfect title for the perfect story for this winning team.

Another Jesse Lasky production with the dash and originality his name guarantees . . . **The Warrior's Husband** with Elissa Landi. Uproarious she-man vs. he-woman comedy.

FOX scooped the field to get Buddy Rogers for **5c a Glass.** Happy, snappy romance with music. *Here's to exploitation!*

State Fair . . . doing a land-office business on repeat bookings.

And the greatest production this industry has ever boasted . . . **Cavalcade!**

No other studio has *ever* given you so many hits in a single month. But they're just pace-makers for what's coming.

FOX May FESTIVAL





POINTS WAY TO HALVE THEATRE INSURANCE BILL

Thirty Million Dollars a Year Now Paid, 90 Per Cent by Theatres, Survey Published in Better Theatres Shows

That the motion picture industry is paying $30,000,000 a year for fire insurance when it might be paying only half that amount under a "fact" system of rating, is asserted by C. H. Gray, New York insurance broker, in making known his findings in a survey recently conducted with the co-operation of industry interests. At least 90 per cent of the industry's insurance cost, he states, is charged to theatre properties.

The entire survey is presented in BETTER THEATRES, published as Section 2 of this issue of MOTION PICTURE HERALD.

Asserting the present methods of setting rates for fire insurance covering theatres to be poorly adapted to actual conditions today, Mr. Gray declares that this class of property is being discriminated against. For this he blames the industry itself, stating that apparently "no one having anything to do with the industry's insurance matters has been interested in knowing what its indemnity should cost."

The step recommended to bring about a reduction is the establishment by the industry itself of a system for compiling the actual figures on fire losses.

"There can be no intelligent rate-making," he asserts, "without complete classified loss experience as a basis upon which to work. This is the crux of the whole rating subject. The lack of such classified experience is the reason the fire underwriting fraternity is woefully open to criticism. It is the reason the motion picture industry is paying millions of dollars a year excessively."

This statement is based on his belief that the present rates have been established according to conditions which have disappeared. In place of the old highly inflammable theatre is the fireproof, well protected structure of today, built according to strict fire codes. The film itself was the source of early underwriting prejudice which has carried through into today. The actual loss-experience of the industry, he believes, if properly tabulated, would show the theatre not to be the risk reflected in the present rates.

"The remedy is most obviously the adoption of uniform schedules for rating properties of the industry. Such schedules, carefully made and based on the class experience record for the past five or ten years would doubtless bring a reduction of at least 50 per cent, because the schedules would be based on fact and not guess-work."

Wisconsin Writ Holds Pending Suit Hearing

The temporary injunction restraining the Wisconsin state department of markets from enforcing its order that independent exhibitors of the state should not suffer discrimination from film distributors has been continued in district court at Madison, pending final hearing on a suit of distributors against the state department. The injunction was issued a year ago.

The state department more than a year ago started proceedings to prevent distributors from refusing pictures to independent theatre operators not licensed with the distributors. The distributors brought action against the state department on the grounds that interference by the state conflicted with the national copyright and interstate commerce laws.

Schine Resuming Operation of 24; Paramount Status

With the operation of 24 upstate New York houses resumed by Schine Brothers this week, Fox Metropolitan Playhouses continues its program of decentralization. The Schine houses, originally leased to Fox Metropolitan, were subleased to Skouras Theatres Corp. Most leases had 17 to 18 years to run. Charles Caballero, operator for Skouras, held a 25 per cent interest.

Theatres reverting to Schine are: Echo, Syracuse; Strand, Carthage; Globe and Hippodrome, Gloversville; Liberty, Herkimer; Colonial, Norwich; Rialto, Little Falls; Oneonta and Palace, Oneonta; Pontiac, Saranac Lake; Capitol, Newark, N. Y.; Playhouse, Canandaigua; Fox and State, Corning; Capitol and Strand, Oswego; Strand, Jefferson and Palace, Auburn; Olympic and Avon, Watertown; Babcock, Bath, and two of the three Utica houses operated by Skouras.

Plans for reorganization of Metropolitan will not be held up as a result of the turning back of these 24 theatres. Reversion to the original operators now leaves Fox Metropolitan with about 100 theatres, all of which are expected to be retained, under reorganization plans.

Sam Rinzler and Louis Frisch of Randforce and George Skouras of Skouras Bros. are to figure prominently in the new set-up, with Si Fabian co-receiver with Irving Trust for Fox Metropolitan. Frisch and Rinzler are negotiating with Fox to turn back a number of their Brooklyn houses. The Fortway is set to return.

For some time there have been differences between the Schines and the Skouras circuit. The climax was reached recently when Meyer Schine refused to grant a rental reduction and asked for the return of his circuit. On Thursday last, Judge Francis G. Caffey signed an order directing the return of the theatres.

The proposed recapitalization for the parent Fox Film Company, expected in a month, it is believed will provide a "new deal" for the company by virtually eliminating present financial encumbrances, thus permitting it to start the 1933-34 sales season with practically a clean slate.

In Kansas City Herbert M. Woolf and M. B. Shanberg, who sold the Fox and Midland circuit in 1929, filed a motion in federal court asking that the voluntary petition in bankruptcy be set aside and the receiver discharged on the grounds that indebtedness on which the bankruptcy was based is false and fictitious. This indebtedness includes $1,900,000, due Fox West Coast Service Corp. and $1,000,000 due Chase National. Attorneys for Shanberg and Woolf said last week they would carry the case to the U. S. supreme court, if necessary.

Numerous Fox Midland houses are involved and the attorneys for Shanberg and Woolf are making the fight in order to secure the unpaid balance of $487,000 on the purchase price contract entered into four years ago. They insist this is a prior lien on the theatres and want Shanberg made chief operating officer until the money is paid. The original purchase price was $3,500,000. On Tuesday a show cause order issued by U. S. circuit court of appeals in St. Paul was believed by the attorneys to act as a stay on the bankruptcy of Fox Midland. They applied for the writ of prohibition staying the bankruptcy and the Appeals Court issued the order for the receiver, Fox Midland, to show cause why the writ should not be issued. The stay was granted.

In Milwaukee last week a $15,000 cash offer for the trustee's interest in the bankrupt Midwesco Theatres and his interest in the stock of the Statewide and Wisconsin Amusement Enterprises, as well as a release of any interest in the property, leaseholds and equipment held by these companies, was approved by the trustee and the referee in bankruptcy. The offer was submitted by F. W. Pride of the law firm of Hughes, Schurman and Dwight, New York. In return for its acceptance, claims of FWC Service Corp., Fox Film and Statewide are withdrawn. These total $1,100,000. The withdrawal will provide a minimum of 10 per cent for unsecured creditors.

An eviction suit brought by the Six Point Realty Co., owner of the building occupied by the Paradise, West Allies, Milwaukee, against Julius J. Goetz, receiver for the bankrupt Midwesco Theatres, Inc., was dismissed last week by Civil Court Judge Gausewitz.

Turning back of the Pantages Hollywood to Alexander Pantages leaves Fox West Coast without a first-run in Hollywood for the first time in several years.

In the Paramount Publix bankruptcy situation, a creditors' meeting, long pending, was again put off, this time until May 8. Referee Henry K. Davis will preside. The postponement was made in order to give Root, Clark and Buckner, attorneys for the Paramount Publix trustees, sufficient time to complete their investigation of bank transfers.

Samuel Zirn is continuing his efforts to disrupt the general proceedings. His next move will be to ask the Circuit Court of Appeals for a writ of mandamus compelling Mr. Davis to subpoena the corporation's three trustees to attend a creditors' meeting and be examined as to their qualifications to serve in their capacities. Zirn is counsel for several Publix bondholders.

In Hartford, Conn., Tuesday, U. S. District Judge Edwin S. Thomas ordered the lease on the Paramount in New Haven surrendered to the receiver for Olympic Theatres, Inc., and at the same time ordered payment of 18 per cent of the theatre's income for the past three months to the lessor.

E. V. Richards, receiver for Saenger Theatres, has been authorized by Federal Judge Borah, New Orleans, to enter into an agreement for operation of the Saenger at Pine Bluff, Ark., and the Saenger and Hope Paramount at Helena, Ark.

Publix houses in Lexington, Ky., have been turned back to their owners. Paramount pictures henceforth will be shown in John Elliot theatres.

Fox New England Houses Drop Exclusive Run Plan

Fox New England Theatres receivers have discontinued the practice of exclusive runs, with new arrangements completed with Fox and MGM for product originally bought on the exclusive basis. Harry Arthur adopted the plan when he operated the 16 theatres involved under the Arthur Theatres Corporation. He is now acting for the receivers.

Towns where theatres have been playing exclusives include Springfield, Worcester, New Haven, Bridgeport and Waterbury.

RCA Reelects Directors; Shareholder Increase Noted

The annual meeting of stockholders of the Radio Corporation of America was held Tuesday in New York. Directors, whose terms had expired, were re-elected. They are: Cornelius N. Bliss, Bertram Cutler, James G. Harbord and Owen D. Young. Other directors are Edward J. Nally, James R. Sheffield, DeWitt Millhauser, Frederick Strauss, Arthur E. Braun, John Hays Hammond, Jr., Edward W. Harden and David Sarnoff. Mr. Sarnoff, president, reported an increase of 188,000 in shareholders.

Rowland Resigns Fox Post; Plans Ready Next Week

Richard A. Rowland, pioneer in motion picture production, resigned this week from the executive staff of Fox Film Corporation and immediately opened headquarters at 1790 Broadway, New York. Mr. Rowland, who had been a Fox vice-president, was engaged principally in the company's production policies, with headquarters at the home office. Within ten days he will announce his future plans.

"There is nobody in business life I have a higher regard for than S. R. Kent, president of Fox," said Mr. Rowland, "and it is with great regret that I sever my connection with his organization. For some time, however, I have had certain plans, the consummation of which would take me away from my duties at Fox."

Mr. Kent expressed regret at the resignation of Mr. Rowland, saying: "I have known Mr. Rowland for many years, and I have always looked upon him as one of the foremost executives of this industry. He has fully outlined his new plans to me and under the circumstances I do not see how I could do other than to cooperate with him at this time by regretfully accepting his resignation I join with my associates in wishing him every success in his future work."

The beginning of Richard A. Rowland's career in motion pictures dates back to 1905, when he became an independent distributor, also engaging in the business of selling lighting fixtures, which he built up to the point where, when he sold out to General Film in 1910, he had eight offices throughout the nation. His earnings in his first ventures and the sales price paid by General made Mr. Rowland a motion picture millionaire at 30.

In 1914, he organized and was president of Metro Pictures, and started to buy and build theatres, developing into one of the first circuit operators in the industry. Later, Metro became an integral part of the Loew structure.

One year later, Mr. Rowland disposed of his interests in Universal, Paramount and Mutual, leaving him only his theatre properties and Metro, which he sold to Marcus Loew in 1919. In 1917 he joined First National Pictures as general manager, remaining in that position for several years. Mr. Rowland is accredited with production of "The Four Horsemen" and other noted features. He joined Fox in 1931 in the post of executive production authority at the home office.

Brandt Heads New Group Of Independent Exhibitors

Harry Brandt was elected this week to the presidency of the Independent Theatre Owners' Protective Association at the second meeting of the newly formed organization in New York.

Charles Moses is vice-president; William Small, treasurer; Louis Nelson, secretary, and Al Friedlander, sergeant-at-arms.

Auctioning Powers Assets

The assets of Powers Pictures, Inc., are to be sold at public auction on Thursday, at 537 Broome street, New York, by order of the Irving Trust Company, receivers.

ROSES, FLORAL AND ORAL WELCOME BACK ROXY

Daily Press Tells the Story of Rothafel's Greetings From Aylesworth and Franklin On His Return to Radio City

The week was made most momentous at Mr. John Davison Rockefeller's $250,000,000 Radio City in midtown New York, thus:

1. Merlin Aylesworth, dual president of RCA subsidiaries, unlocked the massive hand-chiseled doors to the new seventy-story central office tower—75 elevators, 6 escalators, 50,000 inhabitants (when it's rented).

2. The white-stone front British Empire Building unfurled the Star Spangled Banner beside the Union Jack of John Bull, as the first paying tenants arrived at the entrance atop bulging moving vans.

3. Former Premier Edouard Herriot, of France, conservatively attired in tails, formally dedicated La Maison Francaise, and then hurried away to board the sumptuous Ile de France, to report back home on important conversations with President Roosevelt. The fate of nations hung in the balance.

4. Roxy—S. L. Rothafel—came back from a vacation for his health, to function at Radio City again, welcomed with a banquet and roses from Harold B. Franklin and Mr. Aylesworth.

Roxy and his bags arrived home in New York quietly one morning last week, fresh from the baths at Hot Springs. He had been sojourning in Mexico and Texas and splashing in the waters of Arkansas' famous springs.

There had been some ominous reports around town, but Mr. Rothafel could not discuss them—the telephone in his westside apartment had been discontinued. An alert *Motion Picture Daily* reporter immediately queried the RKO management to establish Mr. Rothafel's position. He was told:

> "If Roxy insists on being an omnipotent 'genius' he will do so outside of Radio City."

The spokesman for the RKO corporation refused permission, absolutely, to use his name. In any event, bright and early on the morning of April 26, a few days after Roxy's return to New York, the *Herald-Tribune* presented a new story, saying:

> "S. L. Rothafel, titular head of Radio City's theatres, will be allowed to 'slide back into the organization in a place where he will fit without too great a disturbance,' Harold B. Franklin, president of the RKO Theatres Operating Corp., said yesterday. Mr. Franklin has been taking the place of Mr. Rothafel during the latter's sojourn in the South recoving from an operation.
>
> "Although Roxy returned to New York on Monday, he has not yet been down to the Radio City offices. The reason for that, Mr. Franklin intimated, is that Roxy's future status is yet to be decided.
>
> "'While the matter has not been decided definitely,' said Mr. Franklin, 'I feel sure that there is a place for Roxy in the organization. He ought to be able to slide back into it in a place where he will fit without too great a disturbance.'
>
> "Mr. Franklin added that 'no one man is bigger than the organization; no one can treat the Radio City theatres as his own personal property. . . .'
>
> "'What if Roxy . . . takes his name away from the RKO Roxy Theatre?' Mr. Franklin was asked.
>
> "Mr. Franklin smiled broadly. 'If he wants his name back he can have it.'"

On Tuesday morning of this week appeared this headline in *The Film Daily:*

FRANKLIN GIVES DINNER TO ROXY

Said the New York *Times:*

> "The return of S. L. Rothafel as managing director of the two Radio City theatres was announced last night by M. H. Aylesworth. . . . Mr. Aylesworth spoke at a dinner at Radio City Music Hall given in honor of Mr. Rothafel by Harold B. Franklin."

That absolutely verified two points, viz.: That Roxy was back at the Radio City theatres, and (2) The name of the banquet host.

Mr. H. A. McCausland, of the Irving Trust Company—the receivers—was on hand, too, with other receivers to receive Roxy, and when Mr. Franklin was asked later about the reception, he told a reporter from the New York *Journal:*

> "'We are glad to again have Roxy associated with us once more and to work with him in establishing new standards of motion picture presentation. . . . In these efforts he will have the full cooperation of the entire RKO Theatre organization.'"

The *Herald-Tribune* recorded:

> "Places were laid for twenty-eight executives, with Roxy at the head of the table with Mr. Franklin and Mr. Aylesworth. . . . The executives were also represented by baskets of roses with their cards attached, all wishing good luck to the managing director upon his return. . . . Not to be outdone, the stage crew, the Roxyettes and the members of the orchestra also sent enormous baskets of flowers. The whole theatre took on a festive air, with the celebrated Roxy ushers donning their aiguillettes, reserved for special occasions." (*Editors' Note for Plain Exhibitors:* 'Aiguillettes' are nothing more than tags, cords and loops which adorn the uniforms of the 'celebrated Roxy ushers.')

The banquet was a special occasion, all right, but *Motion Picture Daily's* account said:

> ". . . The understanding is Roxy will be directly responsible on costs and operation to M. H. Aylesworth and H. B. Franklin. . . .
>
> "Indicating how Franklin stands with Aylesworth, although he has signed no new contract as yet, was that portion of Aylesworth's statement which read:
>
> "'I can never fully express my gratitude to Harold Franklin, who, in addition to his many executive responsibilities, carried on the direction of the Radio City theatres.'"

THE CAMERA REPORTS



BEAUTY SEEKERS. An illustrator, a novelist and a sculptor, McClelland Barclay, Faith Baldwin and Bryant Baker, discuss masculine and feminine pulchritude ere they seek 30 boys and girls for Paramount's "Search for Beauty."



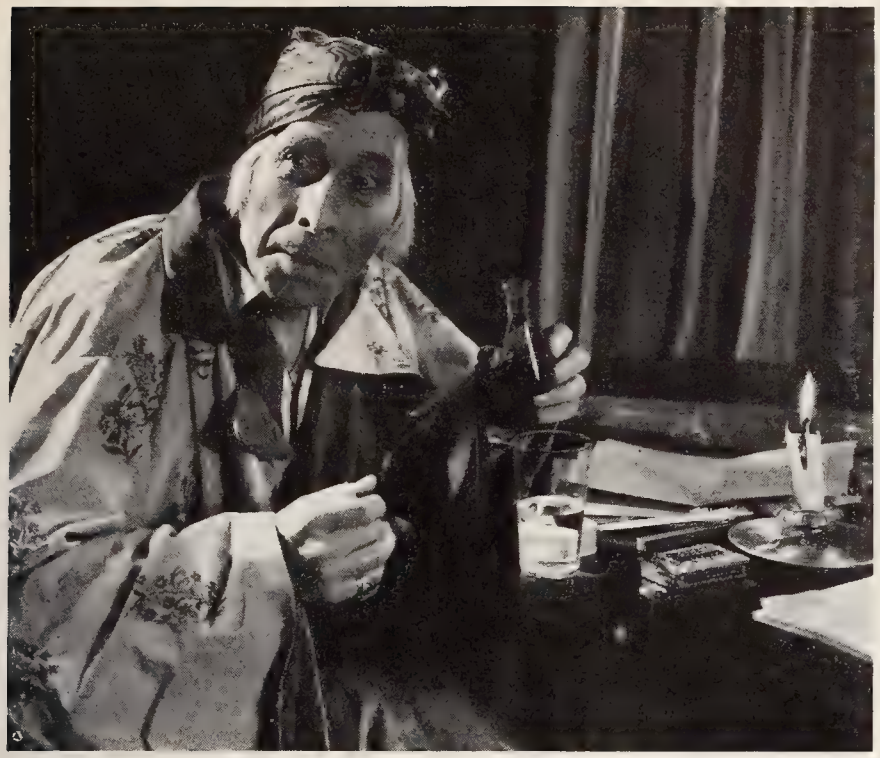
CONCENTRATION. Personified as Spencer Tracy, Fox player, swings his mallet and the pony renders assistance.



THE STARRING B'S. Being Ben (Lyon), Bebe (Daniels) and Barbara (Lyon), their daughter, off to Europe and picture making in England. Ben was in "I Cover the Waterfront," United Artists; Bebe in "Cocktail Hour," Columbia.

CONVENING MOTION PICTURE ENGINEERS. Pause for a moment to watch the "birdie" during the annual Spring meeting of the Society of Motion Picture Engineers, much more familiarly known as the SMPE, held this year April 24-28 at the Hotel Pennsylvania, New York. President Alfred N. Goldsmith presided over the sessions which were occupied by the reading of technical and not-so-technical papers, the result of indefatigable research on the part of inquisitive scientific minds, in the onward march of industry.





MASTER AND MASTER. As the master of histrionics, Mr. George Arliss appears in the characterization of the famed master of biting satire, Voltaire, in the motion picture of that name in which Mr. Arliss, as a Warner star, is now engaged. Highly effective is this still camera study by Bert Longworth.



A HEARTY WELCOME. Greeted Monogram representatives arriving in Atlantic City for the annual sales convention at the Ambassador Hotel. Monogram's executive triumvirate, from left to right, are president W. Ray Johnston, distribution vice president Harry Thomas and production vice president Trem Carr.

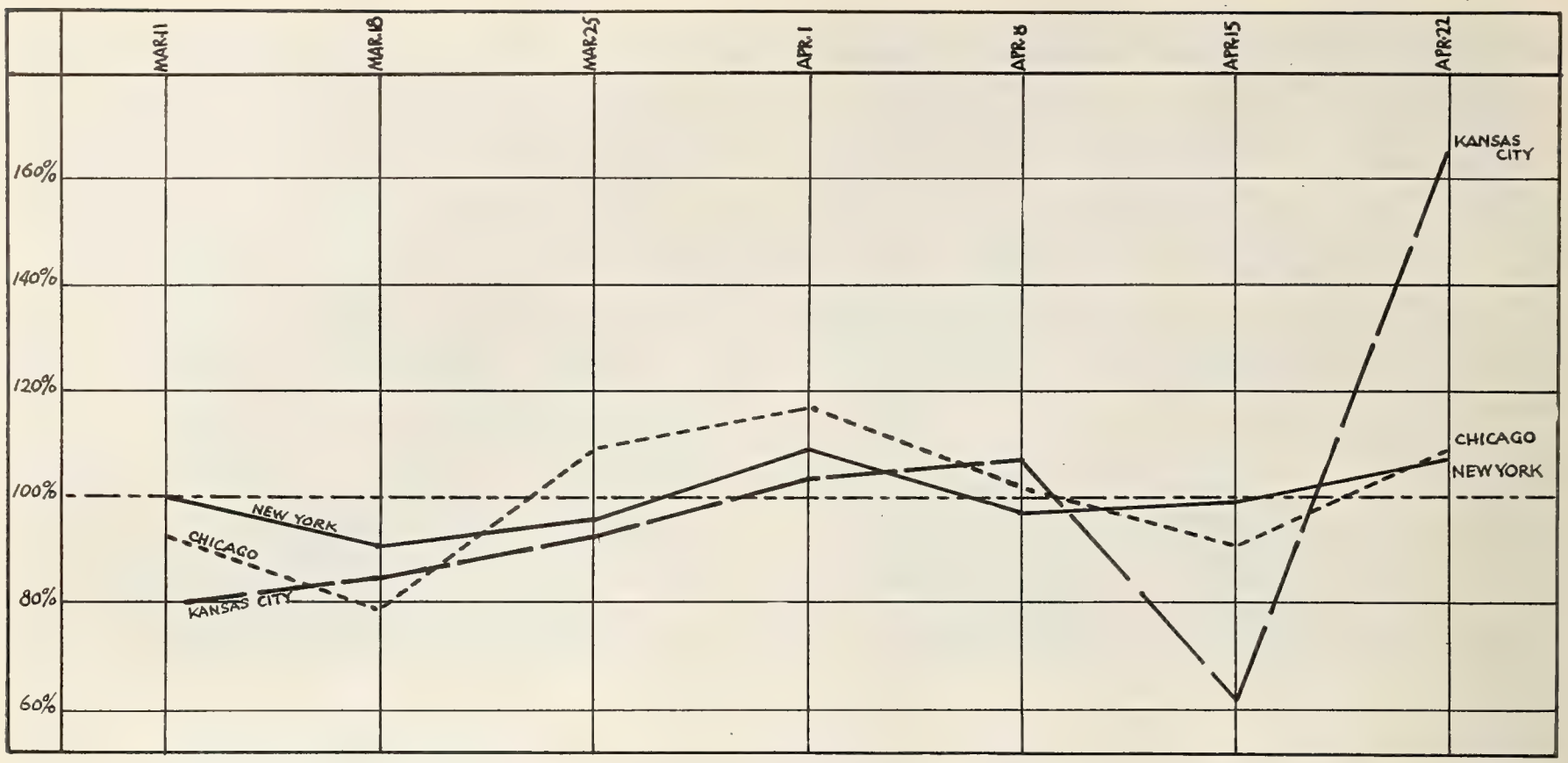


TRANQUIL CHARM. (Left) Typified by Ann Dvorak, Warner player, recently returned from a lengthy European vacation with husband Leslie Fenton, and now awaiting assignment.



INDEPENDENT. (Right) Now is Phil Meyer, recently resigned as Columbia's New York branch manager, who has formed Helber Company to distribute independently. [Page 22]





Relative changes in box office grosses, since the national bank holiday, in three cities—Chicago, New York and Kansas City—are depicted in the graph, based upon the weekly theatre business reports in Motion Picture Herald. The 100 per cent line indicates the average weekly gross in each city during the seven weeks period covered.

WAR SPIRIT DARKENS BUSINESS IN JAPAN

But Larger American Branches Manage To Remit Some Cash to Home Offices; Titles Changed to Military Appeal

[*By Special Tokyo Correspondent*]

Business conditions in Japan—including the motion picture situation—have been so uncertain in recent weeks that until the tense Manchurian problem is adjusted no relief will be forthcoming for any enterprise. People in Japan are at the moment supersensitive. They do not feel too kindly toward the rest of the world since the League of Nations voiced condemnation of Japan for the Sino-Japanese conflict. This attitude is directed particularly against the United States.

Even under normal conditions, the film business is a battle in Japan, but currently it is next to impossible. However, the important American motion picture branches are managing somehow to hold up and are remitting some cash to the New York offices.

Pictures with the greatest appeal at the moment are those with naval or military background or atmosphere. MGM's "Hell Divers" and RKO's "Suicide Fleet" both did much more business throughout Japan than they would have done ordinarily.

The Japanese frequently change the titles of such naval or military productions into something entirely different in meaning. For instance, the literal translation of the title given "Hell Divers," when released locally, is "Bombed by Airplanes from the Pacific." The title given "Suicide Fleet" had a double meaning—one being "The American Destroying Fleet," and the other, "The Fleet to Destroy America." Naturally, such titles create much excitement among the populace.

"Six Hours to Live" was given a new title, "Winds and Storms Within the League of Nations," in order to bring home the League situation. This automatically made the film a very timely subject, Japan having withdrawn from the League a few weeks earlier.

The biggest handicap of American motion picture representatives in Japan is the low value of the yen. Currently, the yen is 60 per cent below par value, and all business of the branches is done in yen. This means that the exchanges must do about 150 per cent more business than formerly in order to remit former sums to New York. However, instead of doing more business, practically all the companies are doing less, which reduces the net intake to a very low point. The situation has long since necessitated excessive curtailment of operating expenses.

Except in cases of military subjects, the American representatives are generally much disturbed to have to release their best productions for extremely poor rentals, as at present. They say that if the studios in Hollywood will continue to produce some naval or military features, perhaps American exchanges in Japan will be able to pull through this "zero" year.

Meyer Launches New Independent

Phil E. Meyer this week announced formation of Helber Pictures Corp., an independent distributing company which will market features as the Marquee brand.

The company will undertake the dubbing of American voice on talkers made in England. Mr. Meyer thus aims to overcome obstacles of English accent which have heretofore limited distribution of British films. The company also will handle other foreign as well as domestic product.

The first two releases are "Faithful Heart," starring Herbert Marshall and Edna Best, and "The Stronger Sex," featuring Colin Clive. Both are now being produced at the Gainsborough studios in England. Sales copy will emphasize the policy: "A complete new sound track made in the United States."

The first release is set for June 15. Others will follow twice monthly until the end of the season in late August. Twenty-six features will be released in 1933-34. The Edgar Wallace mystery, "White Face," and a melodramatic novelty, "The Man They Couldn't Arrest," are on the schedule.

Mr. Meyer has also formed General Pictures Exchange in New York to handle distribution in this territory. Manny Meyer probably will manage the local branch.

Mr. Meyer is president of Helber and president and general manager of General Pictures Exchange. Al Selig, formerly with Paramount's home office advertising department, will handle publicity and advertising. Sam Citron resigned last week from Educational-Fox to take charge of Helber's editing, cutting and recording.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

BEN LYON and his wife, Bebe Daniels, arrived in town the other morning, en route to London. They wired ahead to the United Artists' home office that they would be delighted to see their "countless" friends on the newspapers and they "would like to throw a little tea" for this purpose, at the Hotel Warwick. Accordingly, at the appointed hour early Friday afternoon, the best tea hurlers of the press, both trade and lay, assembled in Sixth Avenue and marched south in columns of eight in the direction of the Lyons suite, where all and sundry quaffed until far into the night.

Ben and Bebe introduced at the gathering their youngest daughter, Barbara, who is one of the few persons from Hollywood who is not affected—she's just twenty months. Mrs. Daniels sings the youngster to sleep every night with two songs—no more. After that, Barbara wails, "That's 'nuff, mummy."

▽

Publication last week in New York's Herald-Tribune, of a story about Samuel Lionel Rothafel's status at Radio City, caused quite a stir along Broadway. Harold B. Franklin, who has been running Radio City since Mr. Rothafel left for a lengthy vacation, was quoted as saying that he thought Roxy would be back, if he could be slipped in without creating too much of a disturbance in the routine. Inquiries were made at M. H. Aylesworth's office to determine whether he saw the yarn. His assistant replied that Mr. Aylesworth starts reading all of the New York dailies at 7:30 every morning. That's keeping step with the march of time.

▽

Mr. Hays and the producers hope hereafter to establish the suitability of stories before purchasing screen rights, in order to effect economies and eliminate questionable material. Basically, the idea is to put an end to the old practice of investing enormous sums in well known story properties, or plays, only to drop the original title, then rewrite the story to fit the new title, and finally drop both title and story.

▽

The last of the Hollywood conferences has not been told. The epitaph should read: "They Came. They Saw. They Feinted."

▽

It is not our duty to report on the extra-marital activities of young Fairbanks and Joan Crawford. But we do wonder what prompted Warner Brothers to send to the trade a publicity story captioned: Doug (Warner star) and Joan to go abroad together this summer." Two days later, newspaper headlines told about divorce proceedings.

▽

From funnywriter John P. Medbury we learn about the owner of a film row drug store on Broadway who has been dispensing whiskey and gin illegally for six years, and was finally arrested the other day—for using oleomargarine on sandwiches.

▽

Hollywood Herald reports on economy in circuit operation: An executive of a large chain issued orders last week that, hereafter, all scrub-women in theatres must supply their own scrub clothes. Savings effected will probably help pay the cost of redecorating the studio bungalow of the star's best performer in Hollywood.

A WORD TO THE THIRSTY

Robert F. Sisk, ad chief for RKO, urges managers of the circuit not to run their cooling systems as if they were trying to cool a case of beer in 20 minutes. Colonel "Jake" (3.2) Ruppert won't like that.



W. P. ("Pat") GARYN is vacationing under Florida's warm sun, at St. Petersburg. Writes Pat: "It's a tough job to keep from goin' native down here. I now understand how a guy can become a beach-comber and like it.

"I was out fishin' in the Gulf of Mexico yesterday, and, boy, I near broke an arm draggin' 'em in. You just whistle, toss over your pole and line and they come leapin' at it. What part of the catch I was able to lift is exhibited in the snapshot. The long baby is a kingfish I got trolling. The others are black and red 'groupers'. Whereinell they get that name, I don't know, but they are okay eatin'. The well-burned fish in the middle is muh."

Some highly perplexing problems arising from enactment of New York State's new sales tax of one per cent, which became effective at midnight May 1, are now before the state tax commission. The big problem is one in which both a product and installation service constitute a sale. For instance, should an exhibitor, paying $50 for draperies, pay a tax on that amount, when, actually, the deal represents a sale of materials worth only $30, the balance of the expense being incurred through work in hanging them? Exhibitors will not pay a tax on Erpi equipment, because the reproducer is only leased. The tax applies only to actual sales. RCA's sound device is taxable, because it is sold and not leased.

▽

There's a swell-headed executive about town who is so ritzy he won't even talk to himself without being announced.

▽

A well known New York attorney, prominent in motion picture affairs, is quietly working with Representative Sirovich on his proposed bill to investigate the business.

▽

Trem Carr makes pictures for Ray Johnston and money for himself. He's one of the largest producers of oil in the East Texas fields. Last week, Trem gave the august state railroad commission a licking when he got an injunction restraining the commissioners from interfering with the removal of oil from his three 50,000-barrel wells near Gladewater.

CLYDE BEATTY, whose animal training activities have placed him in hospitals 20 times, is the only member of the Ringling Brothers, Barnum and Bailey Circus who can secure no life insurance. The one exception, he told newspaperman Louis Sobol, was when he went to Hollywood to make "The Big Cage" for Universal. After a great deal of argument, the Laemmles finally persuaded Lloyd's to take a chance and insure him for $100,000. With such a sum hanging over his head, he said he suffered apprehension for the first time in his career. Nothing happened.

▽

Mrs. Dagmar O'Connor, United Artists publicist in India, reports from headquarters in Calcutta that exhibitors there cannot be coaxed into putting on special stunts, and exploitation parades are taboo, because police will not permit them. Cows and goats, however, are allowed to roam at large. "We would love to use the banner on the cow as suggested in the pressbook for 'The Kid from Spain,'" she said. "But the cow is a sacred animal here and the Hindus would be sure to resent taking such liberties.

"There are plenty of cows and bulls roaming the main streets of Calcutta," continued Mrs. O'Connor. "They even sit on the steps of the leading banks"—(We have wolves over here). One day, Mrs. O'Connor saw a cow in a theatre lobby sheltering from the rain. A herd of 86 cows passes the United Artists' office during the lunch hour every day, followed by a flock of 100 goats. A cow may be just a pot roast in other countries, but in India it's quite different.

▽

Mayor John Patrick O'Brien, Tammany Hall, take notice. In the exclusive statement made currently in the Fox-Metrotone newsreel, ex-Mayor John Francis Hylan announces that his hat is again in the ring for the mayoralty campaign. Judge Hylan, who has been in and out of Tammany variously over a long period, recalls the happiness and prosperity that flourished during his eight years of administering New York City's affairs. Evidently Mr. Hylan believes that a couple of city politicians who have held office since he was defeated, are responsible for the depression.

▽

At 22, Miss Evelyn Koch is the youngest director of advertising and publicity in the business. She took over the reins at Majestic last week.

▽

The inflationists in Congress were wildly enthusiastic over President Roosevelt's inflationary activities, until they heard of J. Pierpont Morgan having indorsed the move. Then they are reported to have shaken their heads and to suspect there might be a bug under the chip. Later they learned that ex-Senator Smith Wildman Brookhart, our old friend from the corn fields of Iowa, had called Washington on the telephone to indorse inflation. So everybody was happy again.

▽

Kaufmann and Fabry have installed a large photograph, 35 by 30 feet in dimensions, in the administration building of the Chicago world's fair. Which prompted *Advertising Age* to remark, "This is unfortunately going to be too suggestive to politicians, movie actors and others who are in love with their own faces."

SIGN ON A HARLEM THEATRE MARQUEE:

"THEY JUST HAD TO GET MARRIED"
"WHAT PRICE DECENCY?"

MUSIC

IRENE DUNNE
THE SILVER CORD
with JOEL McCREA
FRANCES DEE
ERIC LINDEN



BASED UPON THE PLAY BY SIDNEY HOWARD
as presented by THE THEATRE GUILD
directed by JOHN CROMWELL
MERIAN C. COOPER
Executive Producer

RKO Radio Pictures

RADIO CITY

OPENS TODAY

RED MEAT FOR WIVES

Over the back fence and the bridge table they're going to talk about this picture!

It hits home! Hits with a wallop!... in a good many million homes where the mother-in-law story is no joke!

"It's your mother . . . always your mother," shouts the heroine of this play. "WHAT ABOUT YOUR WIFE . . . Doesn't she count?"

. . . IT'S A SWELL PICTURE! IRENE DUNNE IS SWELL! THE WHOLE CAST IS SWELL!


NEW
ROXY
OPENS
TOMORROW
RADIO CITY
SILENT A THOUSAND YEARS...
"INDIA SPEAKS"
with RICHARD HALLIBURTON
Author of "THE ROYAL ROAD TO ROMANCE" "THE GLORIOUS ADVENTURE" "THE FLYING CARPET"
PRODUCED BY
WALTER FUTTER
MAKER OF "AFRICA SPEAKS"
DISTRIBUTED BY RKO Radio Pictures
. . . Every exhibitor knows what "AFRICA SPEAKS" did at the box-office! "India Speaks" is another . . . bound to startle, and hang up new records. A tale of adventure in a fabulous land where a thousand golden temples hide a million sins.
In it, RICHARD HALLIBURTON, romancer, adventurer . . . most popular of authors . . . reveals almost incredible adventures, thrills, sights, in a land where girls of twelve marry men of fifty and some women have a dozen husbands.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Reunion in Vienna

(MGM)

Comedy-Drama

John Barrymore adds another leaf to his laurel wreath by reason of his performance in MGM's talking screen version of the highly successful, highly lauded stage play by Robert E. Sherwood which some time ago held the Broadway boards for many weeks. Mr. Barrymore and Diana Wynward step into the shoes so deftly, capably occupied in the original by the brilliant Alfred Lunt and Lynne Fontanne, and fill them with splendid capability. Miss Wynyard, late of England and the feminine lead in "Cavalcade," does surprisingly well in a difficult role which requires a measure of drama, combined with and dominated by a fine touch of proper comedy.

Amusing, entertaining, wholly delightful and deft as the picture turns out, a "finished" product, it is nevertheless inescapable that the play, for such it is on the screen as much as on the stage, is rather definitely of that character which makes for class, rather than mass appeal. It is highly sophisticated fare.

That it is a picture version of the highly successful play by Robert Sherwood, that Barrymore and Miss Wynyard fill the roles taken by Lunt and Fontanne, that it ran for many weeks on Broadway as a play, it is likely, will mean little to the common denominator of picture patronage over the country, in the smaller towns and lesser situations. In the larger key cities it should mean much, and much should be made of it there. In the smaller situations it may be mentioned, but the greater stress should be set on the story, the players and the selling value of their names.

Besides Barrymore and Miss Wynyard, the marquee may be graced with the subordinated names of the capable Frank Morgan, May Robson, Una Merkel (in a minor role). The others will be quite thoroughly unknown.

The context of the play has been rather rigidly, and wisely adhered to. Briefly, Miss Wynyard, urged by her psychoanalyst husband, Morgan, agrees to attend a reunion of the ragged remnant of what was once brilliant Viennese society, there to meet, forever banish the mental picture of the wildly reckless, romantic Rudolph, played by Barrymore, with whom she was once on more than good terms. The gathering is at the hotel of Frau Lucher, delightfully played by May Robson, as the sharp-tongued proprietess. Barrymore appears suddenly on the scene, and the pace quickens. He makes love to Miss Wynyard in his old style, finally melting her resistance. She flees to her home, Barrymore follows, there indulges in a verbal tilt with Morgan, stays overnight as Morgan goes out to permit his wife to fight her own battle, and in the morning Barrymore leaves, still the gallant, still the glamorous Rudolph, yet stripped of his self-assurance, knowing he is just a Riviera cab driver, a shadow of the pre-revolution grandeur, as are all the rest, leaves Vienna, and the victorious Morgan and Miss Wynyard. Henry Travers, as Morgan's senile father, a role he played in the original, adds a different note of comedy, is completely delightful.

There is something touching in the story, a bit of pathos which is masked behind a cloak of pseudo gaiety, lively banter and gold braid—which is frayed. There is much dialogue, which is not action, and which may fail of complete appreciation by the rank and file of picture-goers. Sell the story, its implications, and the fact that Barrymore and Miss Wynyard play brilliantly in the lead. It is comedy, with hidden pathos, drama, made stronger since it is registered entirely by implication, suggestion. Indicate that this is a motion picture of a high grade of entertainment. It could not possibly be appreciated by any but adults.—AARONSON, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Sidney Franklin. From the play by Robert E. Sherwood. Screen play by Ernest Vajda and Claudine West. Musical score by Dr. William Axt. Photographed by George Folsey. Film Editor, Blanche Sewell. Running time, 97 minutes.

CAST

Rudolf	John Barrymore
Elena	Diana Wynyard
Anton	Frank Morgan
Father Krug	Henry Travers
Frau Lucher	May Robson
Poffy	Eduardo Ciannelli
Ilse	Una Merkel
Kathie	Bodil Rosing
Musician	Bela Loblov
Musician	Morris Nussbaum
Countess Von Stainz	Nella Walker
Count Von Stainz	Herbert Evans

The Girl In 419

(Paramount)

Melodrama

This is a melodramatic romance. All the action takes place within the walls of a metropolitan receiving hospital. Actually there are two stories. The first establishes the hero as an expert surgeon—the Lothario of all the nurses—the envy of all the resident doctors. The second is a novel melodrama, tinged with an atmosphere of gangster menace, which develops into an interesting romance. Although the picture tends to slowness in spots, the tempo picks up as the story develops and mainly through dramatic suspense builds into a satisfactory attraction. Giving a colorful insight into what goes on behind the scenes in a public hospital, it has a topical appeal.

After the preliminary sequences, one of which pictures the investigation of a notorious character's murder during which Dr. French notes some peculiar markings on a table, the picture reaches its main theme. A beautiful, unidentified girl is brought into the hospital unconscious. Still in a coma, on the border of life and death, Dr. French drops everything to give personal attention to the girl he has named Mary Dolan.

Lawton, whom Dr. French knows as a racketeer, visits the hospital. He asks him to try and identify the girl. She is a stranger to Lawton. But back in his apartment it develops that Mary Dolan was his girl and that his gangsters are responsible for the beating up that put her in the hospital. Sammy, his gunman, fails in an attempt to kill Mary, but does kill Otto, the doctor's handy man. Sammy, in turn, is killed while trying to flee. Dr. Martin, French's assistant, is also wounded. Knowing the relation between Lawton and Sammy, French endeavors to get him to the hospital again, while Lawton exerts political pressure to have the girl discharged. Amid his other troubles, French relates his suspicions to Martin. Trying one life or death method he succeeds in bringing Mary out of her coma. Readily she tells him about the gangster murder and her part in it. When French sees Lawton marking up his desk with the same characters that he noted in the murdered man's room, he knows he has a complete case. In the meantime, Dr. Martin takes Lawton into a room and in the guise of giving him a drink poisons him. Of course, the finale is love and happiness for Dr. French and Mary.

Even though the hospital atmosphere is well done, it seems that the title is the best thing to use in building an audience interesting campaign for "The Girl in 419." Accentuating this by strong references to the dramatic-romantic motif of the story, with cleverly constructed hints as to the mystery that is behind everything, may be just the thing to stimulate curiosity. The cast offers a variety of names that can be used in drawing various classes of patrons.

Smart newspaper advertising that creates the impression that in the picture patrons will witness a different dramatic romance should be the most effective means of bolstering audience interest. Because of the theme, its appeal should be confined principally to adults. The cast may make it attractive to the younger generation, but as a whole it is much too deep for the youngsters.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. A B. P. Schulberg production. Screen play by P. J. Wolfson, Allen Rivkin, Manuel Seff. From a story by Jules Furthman. Photographed by Karl Struss. Release date, May 26, 1933. Running time, 76 minutes.

CAST

Dr. Daniel French	James Dunn
Mary Dolan	Gloria Stuart
Dr. Martin Nichols	David Manners
Peter Lawton	William Harrigan
Irene Blaine	Shirley Grey
Sammy	Jack LaRue
Slug	Johnny Hines
Otto Hoffer	Vince Barnett
Telephone operator	Kitty Kelly
Lieutenant Riley	Edward Gargan
Detective Jackson	James Burke
Horton	Clarence Wilson
Lucy	Gertrude Short
Mrs. Young	Effie Ellsler
Rankin	Hal Price

The Warrior's Husband

(Fox)

Comedy

Ridiculously burlesquing mythology, "The Warrior's Husband" is novelly new and different entertainment. It certainly is amusing. Its time is 800 B. C. Naturally it is a costume picture. Principally it's a laugh-laden comedy which takes on a romantic twist. It tells the story of a race of fighting, ruling women, where men are the weakling stay-at-homes. As the story unfolded on the screen, the preview audience laughed almost continuously. Dialogue putting modern slang phrases into classical mouths helped keep attention keyed up.

Farcical even in its most serious moments, it never hints at dignity. Undoubtedly, novelty of idea and presentation are its most appealing factors.

In the story it develops that Pompus, land of Amazons, is being invaded by an army of Greeks. Hippolyta, Mussolini of the land, and her sister Antiope are all for rounding up their feminine army, sallying forth and lambasting the Greeks. Even the appearance of a couple of envoys, Theseus and the doggerel reciting Homer, bearing gifts, does not assuage their anger. Not even Theseus' desire to make love with Antiope, rather than war, is of any use.

But the domain's war chest is busted flat. As a condition for advancing funds, Pomposia insists that Hippo marry Sapiens. The old

warrior never heard of such a thing, but in her anxiety to get at the Greeks she consents. Through the person of Pokus, the anxiety of the Greek hosts to mingle with the feminine army is hilariously established.

Then it develops that the source of all the Amazon's power is vested in a goddess-given girdle which Hippo wears and guards with her life. One of Hercules' jobs is to grab that girdle—and Hercules is a lily-of-the-valley character. Antioppe and Theseus agree to a hand-to-hand battle, and though he tries to kid her out of it he has to defend himself until he disarms her. He carries her to the Greek camp. Hippo thinks Antiope has carried the girdle back, but Sapiens has seen her hide it. Making a deal with Hercules, he gives him the girdle. When Hippo finds that out the battle is on. But the gals in the army have lost all their martial powers. Reverting to true womanhood, they stage a grand carnival of love-making with the Grecian stalwarts.

Here's a picture with which smart showmen can stage a gay carnival of interest-creation. It demands a funny campaign. Kid the idea, cartoon it; burlesque the standard methods of intriguing patronage. Make your advertising breezy and slangy. Satirize our own times ridiculously. Do a little reading of classical mythology, then let your imagination run riot. Pick on the old catch phrase, "The Greeks Had a Word For It," and dare your patrons to find a word that will describe this show, or any of the stunts you concoct.

There are a few racy lines, but as the whole thing is all in fun, it hardly seems possible that there will be any strenuous objections. Fun is the thing to sell. That, and of course, romance.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by Walter Lang. Based on a play by Julian Thompson. Adaptation and dialogue by Ralph Spence. Continuity by Sonya Levien. Photgraphed by Hal Mohr. Release date, May 5, 1933. Running time, 68 minutes.

CAST

Antiope	Elissa Landi
Hippolyta	Marjorie Rambeau
Sapiens	Ernest Truex
Theseus	David Manners
Pomposia	Helen Ware
Buria	Maude Eburne
Heroica	Claudia Coleman
Sapiens Major	Ferdinand Gottshalk
Pokus	John Sheehan
Homer	Lionel Belmore
Sergeant of the guards	Helene Madison
Hercules	Tiny Sanford

Never Give a Sucker a Break

(MGM)

Comedy

This is a fast-paced, laugh-laden comedy leavened with a catchy romance. It is a modern portrayal of an old racket, a shyster lawyer playing hob with a street car company. But it doesn't follow the well-trodden track of the usual racketeer type of picture. Hilariously comic, appealingly romantic, dramatic at times, but devoid of stark melodrama, it has a fresh new slant of novelty necessary for a show of "smash" possibilities. Checking the laughs became a useless task as the preview audience giggled, guffawed and roared continuously. The women enjoyed it as much as the men. The few youngsters in the crowd ate it up, a sure indication that it was understandable, enjoyable entertainment and right down the popular alley.

In brief, it is the story of a glib-tongued, resourceful, shyster lawyer who takes the traction company over the hurdles. Maintaining his own staff of "victims," witnesses, as well as doctor for expert testimony, he costs the company about $500,000 a year. Dramatically and comically playing on jury sympathies he is a bitter pill for the company's sedate legal staff.

Eventually, however, they capitalize on his notorious "on-the-make" propensities, hire Dorothy, detective operator, to get the goods on the rascally Stevens. She does, but when the death of Dr. Prescott reveals that Dorothy is working for Attorney Calhoun, he pulls a stunt that he knows will checkmate the company's counsellor. It is not revealed to the audience until during an accident trial, Calhoun forces Dorothy to testify that she framed with Stevens. Then Phineas pulls the old prerogative that a wife can not testify against her husband and Calhoun is stuck. But he jails Dorothy for perjury, and though Stevens is ready to call it quits, he can't let Calhoun trick him. Rebuffed when he tries to make a deal with the company, he digs up old ordinances, and stops all street car traffic. When the company resorts to buses, he digs up more moss-covered laws that paralyze traffic again. Still Calhoun is adamant until Stevens frames him on a drunk-driving charge. Then Stevens relents, Dorothy is freed and every one but the traction company is happy.

Selling "Never Give a Sucker a Break" should be easy. It is alive with modern, novel comedy. Then it is full of natural showmanship potentialities. No suggestions should be necessary as far as star and cast names are concerned. Alluring advertising copy can be developed. Dialogue and theme suggest some great exploitation lines. For exciting gags, pick on forgotten local ordinances. Tracy used many in the picture. There must be funny regulations in every town. Dig 'em up as part of your interest-creating campaign.—McCarthy, Hollywood.

Produced and distributed by MGM. Directed by Jack Conway. Original story by Chandler Sprague and Howard Emmett Rogers. Adaptation and dialogue by Bella and Samuel Spewack. Photographed by Gregg Toland. Release date, June 2, 1933. Running time, 80 minutes.

CAST

J. Phineas Stevens	Lee Tracy
Dorothy	Madge Evans
Dr. Prescott	Frank Morgan
Floppy	Charles Butterworth
Calhoun	John Miljan
Miss Rutherford	Virginia Cherrill
Kelley	David Landeau
Mrs. Mannheimer	Greta Mayer
Willy	Herman Bing
Beaumont	Samuel Hinds
Fred	Syd Saylor

Noc Listopadowa

November Night

(Capital)

Drama

There are unquestionably a goodly number of people of Polish extraction in this country, and probably others who understand that difficult language. Where those people live, this picture, made in Warsaw, should have a ready market, since it is perhaps the first picture from that source to be brought to the United States.

It is an able effort, distinguished definitely by reason of the excellence of its technical quality. The sound is splendid, the film flawless. the photography always of good quality, occasionally unusual. Technically, the picture compares most favorably with any of the product of the best of the Hollywood studios.

The story is strong, dramatic, well developed and interesting. In the nature of an historical romance, it is yet not the generally expected type, interspersed with many musical interludes and fancy costumes. Rather it is straigfhtforward drama, depicting a scene significant of the freedom of Poland from the Russian yoke of Czarism. There is romance, but it is hardly cheerful, the picture concluding on a note in keeping, natural and satisfactory, if a trifle tragic. The romance, by and large, has been subordinated to the historical element. The cast is extremely capable, the players all Polish.

A forword on the screen carries a brief synopsis of the story in English, making it possible to follow the sequence of the story though lacking a knowledge of the language. In selling the picture—where it can be sold—stress the drama, the historical significance involved, and the romance.

Grand Duke Constantin, brother of Czar Alexander I and governor of Poland, rules with an iron hand. The opression keeps the patriotic fervor of the populace at white heat continuously. A young major, actually leader of the patriots, introduces his attractive fiancee to Constantin, who forces her to marry him, with the approval of her parents, who foresee easing of the oppression. She is named a princess by the Czar. The girl cannot help but pity her aging husband, fearful for his life. The major is betrayed, and after torture fails to bring forth the names of his confederates, he is disgraced before his troops in an impressive sequence and confined to a dungeon in the palace. When the Czar dies, Constantin is about to flee when the people storm the palace, Constantin escaping with his life through a ruse. The girl, forced to flee with him, hears, as a closing sequence, the confident words of the freed major, worn and in chains, predicting freedom for his country.

It is a strong drama, well played, and should be found interesting, entertaining by many who do not understand the language, and any who do.—Aaronson, New York.

Produced by Blok-Muzafilm, Warsaw, Poland. Distributed by Capital Film Exchange. Directed by J. Warnecki. Adapted from the novel "The Princess of Lovicz," by Waclaw Gasiorowski. Photographed by Z. Gnaizdowski. Music by Felix Rybickiego. Historical supervision by Captain A. Boncza-Bartoszewski, director of the Polish National Army Museum. New York release date, April 27, 1933. Running time, 97 minutes.

CAST

Grand Duke Constantin	Stefan Jaracź
Major Walerjan Lukashinski	Josef Wegrzyn
Princess Joanna	Jadwiga Smosarska
Her Mother	Amelja Jarninski
Her Father	Alexander Zelwerowicz
A Street-singer	Stanislaw Grusczynski

The Eagle and the Hawk

(Paramount)

Drama

This is an unusual picture. It is a powerful, realistic portrayal of a flying-soldier's reactions to war's ruthless killing. In its telling many accepted entertainment formulae are violated. Others are ignored. Comedy is the sole contrast to stark drama. Romance is omitted. The principal feminine character is on the screen for hardly five minutes, and then the angle is suggestive of sex rather than love interest. Yet "The Eagle and the Hawk" is impressive entertainment. Human interest that continually centers sympathy on the hero is its motivating force, and the element seemed to grip the attention of the preview audience. It was evident that many of the scenes touched them deeply. The crowd seemed to have been impressed by the spirit of the picture. From the foregoing it might seem that the picture lacks feminine appeal. Such is hardly the case. Proper handling of its elements can make this a strong woman's picture. Not glorifying war; rather showing it in all its horror, the picture tells a story that is close to every woman's heart. In this connection, the show is quite apt to create controversy. Flying in the face of all patriotic tradition, it mocks heroism. Instead of considering himself as a shining example, the hero considers himself a force that is luring young boys to slaughter.

In the beginning Young and Crocker are bitter enemies. Young and Richards are pals. All are serving in the British Flying Service. Believing Young responsible for him being at home while the others are ordered to the front, Crocker hits him. In France Young is eager for the great adventure. Richards (in hilarious ad-lib, Oakie fashion) supplies the comedy. After five of Young's flying mates have been killed and boys brought in for more slaughter, Young begins to crack. Crocker is sent to the front, assigned to Young's plane, and Young takes his foe out for a spectacular adventure. Reporting to the major that he believes Young needs a rest, the hero is given a 10-day leave. Here the Beautiful Lady sequence intervenes, as strangers that meet in the night. She is gone when Young wakes.

Young returns to France as Richard's body is lifted from Crocker's plane. His death was the result of a needless escapade—to satisfy Crocker's wish for a medal. In a binge, held up as a shining example, Young delivers a scathing denunciation of war. Going to his quarters he commits suicide. To cover up Young's act, Crocker loads the body into a plane and to completely eliminate any suspicion that Young killed himself, shoots several rounds of bullets into the body. Finale is a cop ordering the war-wrecked Crocker away from Young's memorial.

"The Eagle and the Hawk" should not be

Bigger today

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Universal's **TIMELY** revival of the most glorious musical ever produced! . . . Re-edited to match the pace of 1933 . . . Transformed to meet today's demand for screen entertainment with music . . . **NEW TECHNICOLOR PRINTS . . . NEW ACCESSORIES . . . NEW BOX-OFFICE APPEAL!**



than ever!!

OF JAZZ

with

PAUL WHITEMAN AND HIS BAND

JOHN BOLES, BING CROSBY

JEANIE LANG, The Rhythm Boys, Grace Hayes, Jeanette Loff, Stanley Smith and scores of other stage and screen stars. Produced by Carl Laemmle, Jr. Directed by John Murray Anderson. Presented by Carl Laemmle.



sold as an ordinary war picture. It tells too vivid a story to be handled in the usual style. In dignified, straight-from-the-shoulder methods sell the tragic drama of heroism. Impress your patrons with the knowledge that here they are going to see the grisly side of the story about which so many paeans have been written. Handle it without gloves. Don't try to cover up. By being fair and honest with yourself and your patrons, you should bring more business than other methods would produce.—McCarthy, Hollywood.

Produced and distributed by Paramount. Screen play by Bogart Rogers and Seton I. Miller. Based on a story by John Monk Saunders. Photographed by Harry Fischbeck. Release date, May 19, 1933. Running time, 72 minutes.

CAST:

Jeremiah Young	Fredric March
Henry Crocker	Cary Grant
Mike Richards	Jack Oakie
The Beautiful Lady	Carole Lombard
Major Dunham	Sir Guy Standing
Hogan	Forrester Harvey
John Stevens	Kenneth Howell
Kingsford	Leyland Hodgson
Lady Erskine	Virginia Hammond
General	Craufurd Kent
Tommy	Douglas Scott
Major Kruppman	Robert Manning
Fanny	Adrienne D'Ambricourt
French General's Aide	Jacques Jou-Jerville
Flight Sergeant	Russell Scott
French General	Paul Cremonesi
Taxi Driver	Yorke Sherwood

The Past of Mary Holmes

(RKO Radio)

Drama

There is still much of drama, much of suspense, a good deal of appeal in Rex Beach's story, "The Goose Woman," which made an extremely popular film in the silent era, with Louise Dresser in the role of the Goose Woman. In this talking version, Helen MacKellar plays the role, and does exceedingly well by it. She makes the most of it, offers a convincingly sincere portrayal, and thereby imparts to the picture a sparkle of effectiveness which it might not have had, had that vital role not been so ably performed.

Since the story of "The Goose Woman" tells a tale of a once famous opera singer, now a decrepit, drink-sodden shanty occupant, tending her flock of geese with a vindictive temper and a deep hatred for the son whose birth caused her to lose her voice, the picture has an unquestioned feminine appeal. In that direction the exhibitor should make his strongest play for patronage, not neglecting, of course, the fact of the origin of the picture and story and the note that this is a talking film version of the picture most of the older patrons will remember well.

The complications of murder, a trial, and the activities of a live-wire city newspaper reporter who brings things to a head, should add an appealing factor for the masculine portion of the patronage. It is a well told tale of lost hopes, hatred and a still living thirst for publicity, yet having the mass-appeal elements of final reconciliation. Basically it is a story of mother-hate which only turns to mother-love as the result of a crisis in three lives.

Miss MacKeller hates her son, Eric Linden, and when he announces his intention of marrying Jean Arthur she all but throws him out of the house. He leaves for Chicago and a job, after Miss Arthur, local actress, informs him of an earlier affair she had had with Clay Clement, her employer, which, however, makes no difference to Linden. That night Clement is murdered, Linden accused. Athirst for publicity, Miss MacKellar tells a tale of a one-eyed car, shots in the night, building a chain of circumstantial evidence which conclusively accuses Linden, though she does not know it. Skeets Gallagher brings J. Carrol Naish, district attorney, into the case and Neish puts the Goose Woman into the hands of experts and turns her out in all the splendor of demeanor and appearance which she once knew. Only on the witness stand, when she suddenly and dramatically realizes she is sending her son to the gallows, does she admit she really knew nothing. Too late, the boy is convicted, and is later saved when Miss MacKellar unearths the fact that the theatre doorman had killed Clement. The Goose Woman, changed by the near tragedy, burns her shanty, looks forward to a home with her son.

The names are fairly good, Miss MacKellar, Linden, Gallagher leading the way. The story is saved from a certain triteness by the appeal in its plot, the performance of Miss MacKellar. Sell the story, its origin, Miss MacKellar's work, the theme of the mother and her son. It is rather definitely adult material.—Aaronson, New York.

Produced and distributed by RKO Radio. Directed by Harlan Thompson and Slavko Vorkapich. From the story "The Goose Woman," by Rex Beach. Adapted to the screen by Marion Dix and Edward J. Doherty. Cameraman, Charles Rosher. Art directors, Van Nest Polglase and Al Herman. Release date, January 20, 1933. Running time, 62 minutes.

CAST

Mary Holmes	Helen MacKellar
Geoffrey Holmes	Eric Linden
Joan Hoyt	Jean Arthur
Pratt	"Skeets" Gallagher
Jacob Riggs	Ivan Simpson
Etheridge	Clay Clement
Brooks	Franklin Parker
Flannigan	Eddie Nugent
Klondike	Rosco Ates
Kent	J. Carrol Naish
Kinkaid	John Sheehan

Terror Aboard

(Paramount)

Melodrama

As a saga of death in wholesale and retail lots and a graphic exposition of unique methods of bringing death, "Terror Aboard" may have some things that will appeal to certain classes of audiences. It can hardly be called a drama; there is a bit of romance but it only plays a distant second to the terror premise; only occasionally is the comedy relief of sufficient strength to offset the gruesomeness of the underlying theme.

Although the title suggests it, there is really no mystery. After the tramp liner discovers the unmanned palatial yacht, the story is told in retrospect. Kreig is a big business promotor who receives a radiogram that his companies have crashed and a warning that he cannot escape justice. First killing the radio operator so that no one will know the news besides himself, he fixes it so that Cordoff kills Hazlitt. Then he freezes Mrs. Hazlitt to death, pushes Lena, the maid, off the boat, kills Alison and by suggestion causes Cordoff to commit suicide. Jumping from retail to wholesale killing, he dumps a boatload of sailors into the ocean and tries to kill Lili and Cowles by setting fire to engine room oil.

By that time the tramp steamer has come up on the apparent derelict, and killing Larson by slugging him, Kreig jumps overboard only to have a shark appear and write finis to his murderous career.

This will be a difficult picture to sell inasmuch as there is so little of what people consider entertaining entertainment in it. Its short running time indicates that it will fit on a double bill, but where it is offered as a single feature, probably the best way to kick up any kind of audience interest would be to publicize it as a straight terror picture, one wherein gasps override everything else. The picture is absolutely n. g. for children, and at its best, even given the benefit of most expert showmanship, hardly can be expected to have wide appeal.—McCarthy, Hollywood.

Produced and distributed by Paramount. Supervisor, William LeBaron. Director, Paul Sloane. Assistant director, Russ Mathews. Screenplay, Harvey Thew and Manuel Seff. Story, Robert Presnell. Cameraman, Harry Fischbeck. Sound engineer, M. M. Paggi. Art director, W. M. Ihnen. Film editor, Eda Warren. Release date, April 14, 1933. Running time, 63 minutes.

CAST

Blackie	Charlie Ruggles
Kreig	John Halliday
Cowles	Neil Hamilton
Lili	Shirley Grey
Cordoff	Jack La Rue
Millicent Hazlitt	Verree Teasdale
Lena	Leila Bennett
Morton Hazlitt	Morgan Wallace
Captain Alison	Thomas Jackson
Wilson	William Janney
Boatswain	Paul Hurst
Captain Swanson	Stanley Fields
Larson	Frank Hagney
Ship's Doctor	Clarence Wilson

I Love That Man

(Paramount)

Comedy-Drama

Nicely balancing comedy and drama, flavoring both with a novelly interesting brand of hokum, "I Love That Man" has the entertainment elements that constitute strong program fare. Adding a unique love story further peps up the show. Smart and interesting all the way through, the story assumes an effective dramatic trend in the closing reels in which the suspense build-up gives the climax a hefty punch. The human interest factor is made particularly effective by a sinister menace twist.

"Brains" is introduced as a suave confidence man. A couple of safe-crackers, Driller and Mousey, and a booze baron, Labels, are his first victims, and next to easy marks, dames are his favorite dish.

Grace, a settlement worker, he envisions as both a delightful interlude as well as the medium to more easy dough, and the audience gets a surprise when the demure lass decides to team up with "Brains" without benefit of clergy. Together they flit about the country, trimming the yokels and losing the swag to the gamblers. It's a big thrill to Grace and she finds herself learning to love that man despite all his harem-scarem foolishness.

A glass confidence gag turns into a legitimate business under Grace's skillful guidance and "Brains" becomes respectable—leading citizen, Rotarian, philanthropist, talker before women's clubs and all that. But "Brains" privately is always squawking. There's no excitement in this humdrum success. Then his partner, Harker, skips out with the firm's funds, and Driller and Mousey show up to buy a "show case" coffin for a defunct gangster pal.

Meeting "Brains," they remember how he gave them a load of counterfeit money and they tell him he'll pay pronto or else. It's tragedy for Grace. "Brains" is desperate. He turns crook again. Cracking a bank looks to be the quickest way to appease Driller as well as recoup his own fortunes. Rounding up the occupants of a tenement house, they start tunneling toward the safe. Driller will brook no interference. A baby is born, a mother dies. Burglar alarms tinkle in a nearby police station. Cops surround the layout. Driller thinks Grace has tipped off the bulls. She tries to save the man she loves. Driller shoots him. Angelo stabs Driller to avenge the loss of his wife. The cops round up Mousey.

In a hospital Grace takes the desperately wounded "Brains" to love and cherish until death does them part. The audience is left to imagine whether "Brains" lives or dies.

Besides its other commendable features the picture has the quality of being decidedly different. Sell the show as something more interesting than usual. Promise laughs and thrills and hint that maybe it will draw a tear or two. The cast offers a host of names for marquee and other advertising purposes. Use Lowe, Armstrong, Hymer and Cody to stimulate masculine curiosity. Concentrate on Nancy Carroll to attract the women.

Put a little extra effort behind this one, using the title in strong teaser ways.—McCarthy, Hollywood.

Produced and distributed by Paramount. A Charles R. Rogers production, directed by Harry Joe Brown. Story by Gene Towne and Graham Baker. Screen play by Gene Towne, Graham Baker and Casey Robinson. Photographed by Milton Krasner. Film editor, Joseph Kane. Release date, May 5, 1933. Running time, 75 minutes.

CAST

"Brains" Stanley	Edmond Lowe
Grace Clark	Nancy Carroll
"Driller" Ganuzzi	Robert Armstrong
Mousey	Warren Hymer
Giggles	Dorothy Burgess
"Labels" Castell	Lew Cody
Dentist	Grant Mitchell
Angelo	Luis Alberni
Harper	Harvey Clarke
Babe	Esther Muir
Maria	Belle Mitchell
Cohen	Lee Kohlmar
Abe	Leon Holmes
Publisher	Walter Walker
Secretary	Susan Fleming
Chaplain	Harry Bradley
Interne	Pat O'Malley
Ace	Lloyd Ingraham

ON BROADWAY

Week of April 29

CAPITOL

Bone Crushers	MGM
Cuba	MGM
Pirate Ship	Educational

MAYFAIR

Coocoo Capers	Beverly Hills Productions
Gus Edwards	Master Art Products
Sponge Divers of Tarpon	Capital

PARAMOUNT

Betty Boop's May Day	Paramount
Dream Stuff	Paramount

RIALTO

Jabs and Jolts	Paramount
The Peanut Vendor	Paramount
The Pharmacist	Paramount

RKO MUSIC HALL

A Pair of Socks	Educational
Broadway Malady	Columbia

RKO ROXY

Bali, Isle of Paradise	RKO Van Beuren
Runaway Blackie	RKO Van Beuren

ROXY

The Vagrant	RKO Van Beuren
The Whoopee Party	United Artists

STRAND

Sea Devils	Vitaphone
Young and Healthy	Vitaphone

15 States Using Daylight Saving

Observance of daylight saving time is under way in 15 states, as well as in 62 cities and towns of eastern Canada, in five European countries and two South American.

New York state has 205 cities under the summer time schedule, New Jersey 118. Among 33 Connecticut towns are Bridgeport, New Haven and Hartford. Portland and 35 other cities in Maine have it; Concord, Nashua, Manchester and 20 others in New Hampshire. The observance is statewide in Massachusetts and Rhode Island.

Bennington is the lone daylight saving city in Vermont; New Castle, Newark and Wilmington in Delaware; 21 in Illinois include Chicago. All cities in Michigan have the new time, and so does all of Ohio except Steubenville, which sets its clocks back on May 27. The 67 daylight saving cities of Pennsylvania include Philadelphia and Pittsburgh.

Educational Increases First-Run Bookings

An increase of first-run bookings by Educational is due in part to the falling off of the double feature program and the shortening or elimination of stage shows, President E. W. Hammons said this week. He cited a material rise of bookings into first-runs in New York, and one or more Educational short features have played the Music Hall, RKO Roxy, Rivoli, Capitol and Mayfair in the last four weeks. Educational is lining up product to fill first-run needs, he said.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 63—Foreign statesmen here for parleys—Senator Thomas explains inflation plan—Forestry workers happy with jobs in Virginia—Pope Pius bestows blessing in Rome—

FOX MOVIETONE NEWS—No. 64—Hoover receives Boy Scouts of San Francisco—Hunt classic won by woman's horse at Baltimore, Md.—MacDonald leaves America—Japs return Emperor of China to power—

HEARST METROTONE NEWS—No. 262—Cliff blasted for Los Angeles dam—Secretary Perkins backs 30-hour law—Real beer a hit in zoo at San Antonio—Carnival crowds at Cannes engage in Battle of Flowers—MacDonald bids United States farewell.

HEARST METROTONE NEWS—No. 263—Mooney trial starts in San Francisco—President's secretary gives story on Roosevelt's aims—United States Marines cheerful in China—Bombs rock Chicago—

PARAMOUNT NEWS—No. 77—Vacationists at Cannes join in Battle of Flowers—Senator Thomas explains inflation—Jobless get work at Camp Roosevelt, Virginia—Labor secretary backs 30-hour week—

PARAMOUNT NEWS—No. 78—Speed drivers perform in Monte Carlo—Chicago teachers ask for back pay—George Burns tells Gracie Allen about daylight saving—Quell mortgage riots at LeMars, Iowa—

PATHE NEWS—No. 78—Roosevelt's actions inspire world; President confers with MacDonald and Herriot; Public opinion on inflation; Inflation plan explained by Senator Thomas—

PATHE NEWS—No. 79—Labor secretary favors shorter working hours—Reforestation work started at Fort Devins, Mass.—Wallace Beery becomes Naval Reserve officer in California

UNIVERSAL NEWSPAPER NEWSREEL—No. 140—British Premier leaves United States—Lumberjacks show skill at Skytop, Pa.—Autoists trapped by blizzard in Denver—Police battle labor rioters in New York—

UNIVERSAL NEWSPAPER NEWSREEL—No. 141—"Reds" mass in New York rally—May Day bombs terrorize Chicago—Freed Britons home from trial—Inverted flying record set in Rome, Italy—Martial law in farm-riot at LeMars, Ia.—

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SIROVICH BILL LIKELY TO DIE THIS SESSION

House Committeeman Says He Will Not Call Up Inquiry Proposal Until All Important Legislation Is Finished

Investigation into the conduct of equity receiverships of all types in all federal district courts was recommended late Wednesday by the rules committee of the House of Representatives at Washington. The resolution of Representative Celler (D.), New York, who originally limited the proposed investigation to Irving Trust Company, was adopted.

Chances for passage this session of the resolution of Representative William I. Sirovich, Democrat, New York, calling for a Congressional investigation into practically every important phase of motion picture operation, became measurably dimmer on Wednesday when Congressman Sabath of Illinois, of the House rules committee, said he would not call up the measure until all other important legislation was out of the way. Adjournment in five weeks is the aim of the President and Senator Robinson, majority leader.

Moving to prevent the raising of points of order against consideration of his resolution, Representative Sirovich over the weekend obtained approval of the House rules committee to a resolution to bring his measure up for consideration with all points of order against it waived. If the measure does come under discussion, under the rule, general debate shall be limited to one hour, on the conclusion of which a single vote will be taken to decide the fate of the investigation proposal.

Although the rules committee members expressed some doubt whether the investigation was necessary, in view of the pending "blue-sky" legislation, the rule was adopted without the hearing of arguments, Representative Sirovich having discussed the matter with committee members individually.

Heavy Costs Cited

Sharp debate is predicted if the resolution comes before the House. Congressman Blanton, of Texas, in describing the proposal as a "junket," voiced the opinion of other Congressmen who said, at the time the measure was first introduced, that expenditures which would be necessitated for salaries of employees engaged by the investigating committee and for travel and other expenses would make the cost of the probe ridiculously high as compared with probable results. It was against this and other threatening opposition that Mr. Sirovich late last week fought successfully in the rules committee.

A. Julian Brylawski, of the MPTOA at Washington, continued to circularize exhibitors and association members throughout the country enlisting their support against the measure and urging all theatre operators so to instruct their Congressmen. For three weeks legislative authorities within the industry have been outlining to Congressmen the industry's side of the story.

Arriving in New York for a session with directors, M. A. Lightman, president of the MPTOA, warned that passage of the resolution would mean that exhibitors eventually would be burdened with costs of the defense. The entire industry would suffer, he said.

Exhibitors of the Philadelphia territory who are members of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, assembled at Philadelphia in special session and passed a resolution favoring the Sirovich resolution. Various state units of Allied also are supposed to be on record in favor.

The Situation in the Field

While the industry generally was concerning itself with the Sirovich situation, exhibitors in the field were continuing their battles against state legislation which might work hardships on theatre operation. Although most legislative bodies had adjourned, there were still some which threatened to pass adverse legislation. In others, exhibitors were making progress against pending measures.

In California, following one of the most serious fights against anti-industry legislation, the lawmakers either tabled or rendered impotent a series of measures, including a 10 per cent tax, chain operation bills relating to unfair practices, an eight-hour regulation governing women employed in production, a two-men-in-a-booth proposal, and others.

Theatre owners in Florida are fighting a 10 per cent tax proposal.

Maryland counties were given the right to raise the bar against Sunday shows, Governor Ritchie having signed a measure passed at the last session of the general assembly.

Theatres are not involved in New York's new 1 per cent sales tax, which became effective last Monday at midnight. However, all sound equipment sold and not leased is taxable.

The governor of Oklahoma signed a sales tax, effective July 21, which will exact 2 per cent of theatre grosses, along with returns from other businesses. Theatres already pay 10 per cent.

Senator Scott of Pennsylvania would tax projectionists $5 for annual license fees and $2 for examination. For non-theatrical operators, the license fees would be $2, besides $1 for examination.

Canadian interests defeated a measure which would have placed a 12½ per cent tax on film rentals on imported product.

The Connecticut legislature has under consideration a measure to reduce theatre taxes, on a sliding scale; the house already has passed the measure.

Missouri legislature may meet again, in special session, next fall, to raise revenues by taxation. A sales tax is being discussed.

Newark, principal city in New Jersey, is expected to vote favorably May 16 on a Sunday opening bill.

A 2 per cent tax on incomes is included in a new tax program presented this week to the Ohio legislators. This supersedes a 10 per cent admission tax proposal.

Handling Majestic Publicity

Evelyn Lee Koch has been named director of advertising and publicity of Majestic Pictures Corporation. Miss Koch, who is 21 years old, succeeds Charles Reed Jones, resigned.

Research Group Foresees Picture Lecture Systems

School and college students of the future may very likely listen to lectures by "long-running phonographs or talking pictures. Moving pictures may be transmitted by wireless into houses," according to a report of the Research Committee on Recent Social Trends, released recently in Chicago. The committee had had Dr. William F. Ogburn, professor of sociology at the University of Chicago, as its director of research. More than 500 scientists and field workers aided in the compilation of data. The research was financed by the Rockefeller Foundation, and cost in excess of $500,000.

Possibilities of change in the business and social structure as the result of new inventions are discussed in the report, which points out in addition to the probable development of talking picture lectures, the indication that "it may be that the world will find much use for talking books. Seeing with that new electric eye, the photo-electric cell, and recording what is seen, appear to have almost unlimited application. New musical instruments different from any now in use may be given to us by electricity."

The studies of population trends emphasize a probable steady decline in the future rate of growth and also the probability that the larger cities may not become much larger than they are at present. The committee sees the possibility of still further declines in growth and a probably stationary population.

The studies indicate a probable population in this country of between 145 and 150 million during the present century with the probability of the lower figure being the more accurate estimate. The report says in this connection: "Ideas regarding the domestic market will have to be revised in the light of these estimates, not only by manufacturers and farmers, but by real estate owners, lawyers, doctors, teachers and many others. The problem will be to compensate for less rapidly growing numbers by endeavoring to raise standards of purchasing power and consumption."

The calculations of the committee indicate that the population in 1940 probably will not exceed 132,000,000 or 133,000,000, which compares with the estimates of manufacturers that the population in 1940 will reach 140,000,000. The necessity for the expansion of foreign markets or the raising of domestic consumption standards is seen in the event that the population increase is smaller than manufacturers estimate, as the committee believes it will be.

Film Salesmen Return To New Mexico Field

Motion picture salesmen have been returned to the field in New Mexico following the obtaining of a temporary injunction restraining the state from enforcing the new film marketing law which requires that all pictures be offered simultaneously to independents as well as circuit theatres. June 12 is the date for arguments on whether the injunction shall be made permanent.

"they'll be saying things about you"

The man or the corporation with nothing to say these days, these days of critical thought and frequent "fearing for the worst," is inviting the twin foes of oblivion and gossip.

The chief, and often only, asset of many individuals and concerns, is the good name, the good will and repute built up over long periods of performance and service in this industry, which can be kept alive only by alive, alert public expression.

They will be saying things about you and your company—in fact they are saying things, everyday. Whether those sayings are good or bad, whether they are to help you or your company now and tomorrow, helping to make you a part of the new motion picture industry, depends on what you give them to say, the cues that you reveal to the talkers, the word-of-mouth makers and destroyers of good will.

This is an excellent time for men and corporations to speak well of themselves and their intent. Reputations are in the crucible now.



The advertising pages of *Motion Picture Herald* are well thought of and recommended for the purpose to those who have it in mind to say something to the one great, complete, coverage of the motion picture industry of the world.

MOTION PICTURE HERALD

1790 *BROADWAY* *NEW YORK CITY*

SIGNED . . .

Columbia

Peter Adrian and Dorothy Tree given contracts. . . . Ward Bond, Bradley Page, Frank Rice and Paddy O'Flynn added to "The Fighting Ranger." . . . Preston Foster and Frank Albertson engaged for "Full Speed Ahead." . . . Marjorie Gateson signs for "Cocktail Hour." . . . Diane Bori and Edward Keane join "Ann Carver's Profession." . . .

▽

Fox

Warner Baxter and Janet Gaynor in "Paddy," Edwin Burke to direct. . . . Preston Foster succeeds Spencer Tracy in "The American." . . .

▽

Mack Sennett

Walter Catlett, Billy Gilbert and Elise Cavanna in "Prodigal Husband," George Marshall signed to direct. . . . W. C. Fields, Harry Watson and Julia Griffith in "The Barker," Arthur Ripley directing. . . .

▽

Mascot

Victor McLaglen and Conchita Montenegro engaged for "I'll Be Hanged If I Do." . . .

▽

MGM

Fanchot Tone and May Robson given contracts. . . . Robert Montgomery and William Gargan added to "Night Flight." . . . Helen Hayes and Robert Montgomery assigned to "Another Language," E. H. Griffith to direct. . . . Douglas Wakefield and Billy Nelson given contracts by Hal Roach. . . .

▽

Monogram

Wally Wales and Yakima Canutt added to "Fighting Texans." . . .

▽

Paramount

Gary Cooper in "One Sunday Afternoon," Stephen Roberts to direct. . . . Charlie Ruggles and Mary Boland assigned to "Mama Loves Papa," Norman McLeod to direct. . . .

▽

RKO Radio

Richard Carle signed for "Morning Glory." . . . William Seiter and Minor Worthington, directors, given contracts. . . . Eric Linden cast for "News Reel," Otto Brower to direct. . . . Arthur Housman joins "Ad Man." . . . Ginger Rogers in "The Death Watch," Irving Pichel to direct. . . . Betty Furness in "Fire-Eater," Ralph Ince director. . . . Alexander McKaig becomes associate producer. . . .

▽

Universal

Start preparations on "All American Girl." . . .

Pathe Exchange Loss $17,849 in Quarter

A loss of $17,849.50 for the thirteen weeks ended April 1, is announced by Pathe Exchange. Profit before interest was $31,724.53, but interest on funded debt and amortization of discount and expense totaled $49,574.03. Operations loss was $33,158.38. Gross sale and rentals amounted to $57,896.64.

70-Story RCA Building Is Opened to Tenants

The seventy-story RCA Building opened to tenants Monday as the central tower of the Rockefeller Center development in mid-town New York. RCA has moved into the tower and is to be followed by National Broadcasting Company.

Allied Declares Exhibitors Must Curtail Expenses

Allied States Association, national exhibitor organization, has issued a communication to all exhibitor members, citing the need for "important readjustments in the overhead and other expenses of every exhibitor who would remain in business during the next twelve months."

The statement concludes with the declaration that "Allied hopes to see a great co-operative movement within the industry," its slogan "Keep the Theatres Open."

Rent, film, sound equipment and labor are named as principal items requiring attention. Discussing each in turn, the communication reads:

"As regards rent, real estate values have greatly depreciated in the past three years and a commensurate part of the shrinkage must be passed along to the tenants in the form of reduced rent. . . . Exhibitors are urged to take this up with their lessors at once, pointing out that unless relief is immediately forthcoming their houses will not long survive, thus inflicting on the landlord a much greater loss than that represented by the reduction in rents.

"As regards film, it is common knowledge that the studios have greatly reduced production costs and are planning further reductions. Some distributors are trying to maintain film rentals despite these reductions in cost in order to maintain earnings in the face of decreased business. This is a short-sighted policy. If persisted in it will drive many exhibitors out of business and in the end further curtail the market for film. Therefore, exhibitors signing new contracts must buy for less. If they have already signed for more than they can afford to pay they should at once lay their situation fully before the distributors and seek necessary readjustments. To obtain consideration exhibitors will have to be deserving, candid and honest. . . .

"New and valuable precedents have been set by one of the great electrical companies (for which Allied makes due acknowledgment), but many exhibitors are still paying more on account of installments, interest and service charges than are fair. The electrical companies certainly will not profit if these exhibitors fail. If sales managers can not see beyond their quotas, then the matter should be taken up with those in ultimate authority, to the end that the interests of the electrical companies, the exhibitors and the industry in general may be protected.

"Labor costs in some industries and some territories have kept step with declining revenues, but in some territories theatre employees still are paid on scales long outdated. . . . The welfare of the employee is bound up with that of the employer and the former can not prosper if the latter is impoverished. For that reason employees, organized and unorganized, must yield to the extent that their wages are brought in line with the present earning power of the theatres. They must be made to realize that a reasonable wage is greatly to be preferred to no wage at all. They have the same interest as the landlords, the film exchanges and the electrical companies in keeping the theatres open."

Trade Screening Facilities

Moe Usoskin and Matty Jackson announced this week the establishment of the M. & M. Projection Room in the Film Center Building, 630 Ninth avenue, New York, available for trade showings as well as representation for western producers.

TRAVELERS . . .

TREM CARR and LOU OSTROW, Monogram production officials, returned to Hollywood from New York and Atlantic City, where they attended the annual convention.

NORMAN TAUROG, GENE FOWLER and BENJAMIN GLAZER arrive Saturday in New York.

GEORGE RAFT arrives in Hollywood this week from a personal appearance tour.

MICHAEL L. SIMONS, Monogram's advertising director, returned to New York from Atlantic City.

M. H. HOFFMAN, president of Allied Pictures, returned to Hollywood this week, from New York.

BRIAN AHERNE sailed for London.

HENRI DIAMANT-BERGER, French director, returned to Paris.

WILLIAM A. JOHNSTON returned to Hollywood.

MEYER FINE and MAX LEFKOWICH, Cleveland exhibitors, were in New York for product.

GEORGE ARLISS, Warner star, arrived in New York from Hollywood, en route to England.

ROY DEL RUTH, Warner director, arrived in Hollywood from New York.

M. STANLEY BERGERMAN arrived in New York from Universal City to supervise the Rowland and Brice feature, "Shoot the Works."

HARRY JOE BROWN, Paramount director, sailed for European vacation.

SALLY EILERS, Fox star, sailed for Europe.

GRADWELL SEARS, Warner sales executive, returned to New York from five-week trip.

IRVING DASHKIN, of the Savoy theatre, Jamaica, N. Y., sailed for Bermuda and West Indies.

BOB WOLF, Radio exchange manager in New York, is due back from Bermuda.

THELMA TODD sailed for London.

SPYROS SKOURAS returned to New York from Kansas City.

IRENE DUNNE arrived in New York from Hollywood.

GROUCHO and CHICO MARX arrived in New York from coast.

DOUGLAS FAIRBANKS is returning to Hollywood from Europe; due in New York Friday.

LILY DAMITA left New York for Europe.

DR. HERBERT KALMUS, head of Technicolor, arrived in New York from Hollywood.

SIDNEY FRANKLIN, director, arrived in New York from coast.

M. A. LIGHTMAN returned to Memphis from New York, having resigned as MPTOA president.

ANN HARDING left Los Angeles on an air trip to Cuba.

JACK S. CONNOLLY, Pathe News general manager, arrived at Radio studio on coast, from New York, to supervise "News Reel" feature.

JOSEPH H. SEIDELMAN, Paramount foreign executive, sailed for London.

GRETA GARBO returned to Metro's studio, from Sweden.

E. H. ALLEN, Educational production official, arrived in New York from the coast, by plane.

WILL H. HAYS, NICHOLAS M. and JOSEPH M. SCHENCK and PAT CASEY returned to New York last Saturday from industry conferences in Hollywood.

ARTHUR LOEW and DAVE BLUM returned to New York from Europe.

PAT GARYN will return to New York from Florida May 15.

WARD WING, director, and LAURI BARA, his wife, arrived in New York from coast.

J. MAURICE RIDGE, Erpi's western sales representative, is in New York from Los Angeles.

WILL ROGERS, Fox star, is in New York for NBC radio conferences.

AD SCHULBERG is due in New York from Hollywood, en route to Europe.

TECHNOLOGICAL

The BLUEBOOK School.

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 171.—(A) Tell us, in detail, just how you would proceed to inspect film received from an exchange. (B) Suppose you have some old film from which you desire to remove the emulsion. How would you go about it? (C) Suppose you wish to know the exact footage of film on a reel, or in some short subject. You have no film-measuring device. How may the precise footage be ascertained? Suppose you have a film you wish to store for an extended period of time, say for some years, without using it. What would you do?

Answer to Question No. 164

Bluebook School Question No. 164 *was: (A) Why is it impossible to be sure of making a perfect splice without the use of locating pins, or in fact without a good film splicer? (B) What effect or effects will be produced if film cement is left exposed to the air? (C) Tell us just how you keep your cement from contact with the air. (D) How often do you think it necessary to inspect film to guard against loosening splices?*

The following made at least reasonably good:

First, here is our old friend Lester Borst back on the job, and there are S. Evans and C. Rau, G. E. Doe, Dale Danielson, T. Van Vaulkenburg, K. Dowling, J. Wentworth, F. Parkinson, W. Ostrum, H. Edwards, H. D. Schofield, W. Broadbent, L. D. Rubin, Bill Doe, T. McGruder, G. Patterson, L. Jones and B. L. Banning, O. Allbright and J. Williams, J. Hendershot and L. G. Gergeson, E. L. Richardson, L. N. Trazler, O. L. Davis and F. Sims, C. L. Cyrus and B. Olmsby, L. B. Bryant and D. L. Monehan, T. T. Golley, L. Thomas and D. D. Davis, H. Rogers, R. Wheeler, H. Grant, L. M. Richards, P. R. Fox, H. B. and D. Coates, D. L. Sinklow, H. D. Tyler, F. L. Benton, D. Little and J. H. Rathburn, K. Griener, D. Howard and D. Kurts, F. H. Dalbey and P. Dalbey, M. Henderson and K. L. Knight, Nic Granby, D. T. Arlen and M. Spencer, D. Emmerson, A. L. Dodson, L. B. and H. D. Palmer, T. H. Morton and F. B. Klar, R. D. Oberleigh and J. Lansing, U. S. Daniels, W. T. Granger and A. Wythe, R. L. Mitchel, M. U. Sampson, D. Goldberg and L. Hutch, D. U. Granger, M. F. Fallon, D. Lally and F. Ferguson, M. H. Lonberger, K. L. Hess, M. D. Oleson and J. B. Nalley, L. Thomas and D. D. Davis, D. Danielson and H. Pilson, F. Harlor and G. Harrison, M. Gregg, B. Jones and . K. Ormie, R. and A. Wells, R. Schuler and M. R. Davidson, P. L. Harley, B. L. Blinkendorfer, W. R. Lemke, L. Grant and R. Geddings, G. Tinlin, J. L. and F. Hanson, F. L. Granby, U. L. Tipton, M. R. Rathburn, G. Thompson, H. R. Baldwin, T. M. Vinson, F. F. Franks, D. Haber and D. Breaston, M. Henderson and D. Singleton and J. B. Buckley.

(A) I think we must celebrate friend Borst's return to health and the school by printing his answer to section A. He says: "In making a splice with only eyesight as our guide, there will never, save by accident, be a perfect matching of the overlapping perforations. This is the more especially true when splicing old, shrunken film. Then, too, in making a splice with the fingers it is a practical impossibility to apply even pressure all over the splice, and without that it of course follows that the completed splice will not have even strength at all portions of its area. Another point is that all modern film splices have means provided for cutting and scraping the film perfectly straight and true, which is seldom if ever done perfectly in a hand made splice.

"To sum up: the locating or pilot pins provide for matching the sprocket holes as nearly as may be perfect. The film splicer provides not only that, but also for even pressure, straight cutting at precisely the right point and perfectly straight scraping right up to exactly the right point. Without means provided for the accomplishment of all these things, perfect splices will seldom if ever be made and really good ones will be very rare."

(B) We will listen to Dale Danielson on this one. He says: "Good film cement is made from tested chemicals and in accordance with a certain, exact formula. Some of the ingredients are quite volatile. If cement be exposed to air for any considerable period of time, or in fact for any period at all, a portion of these said volatile ingredients will evaporate, thus disturbing the formula and weakening the effect of the cement. Film cement will absorb water from moist air with avidity if opportunity is provided. Moisture (water) added to cement weakens its welding effect."

Note: At the end of his answer brother Danielson says: "When water is intermixed with cement there is an effervescence and a thickening of the cement. Neither the water nor gas has any effect upon the celluloid." Now that is a new one on me. If it is true I did not know it. Have any of you fans found this to be the case?

(C) Four hundred and sixty-seven men answered almost exactly as did Messrs. Evans and Rau: "A small bottle with snugly fitting cork and brush handle thrust tightly through a small hole bored in said cork and sealed therein with cement."

However, G. E. Doe said: "I regard the condition of cement as of large importance. I am one who believes the projectionist should guard his film cement from contact with the air just so far as it is humanly possible to do so. I therefore went to considerable trouble to construct a cement bottle similar to the one illustrated and described on page 271 of volume 1 of my Bluebooks. I, however, used a round bottle instead of the Gooch funnel. Had some trouble finding exactly the right kind of bottle, but I found it, cut off the bottom and the ring at upper end of neck, and it works perfectly. My cement is 'just like new' down to the last drop. It is the best scheme I have yet seen (experience 17 years) for keeping film cement in perfect condition. If more men went to the trouble of making one, there would be less gum splices to pull in two and cause trouble."

(D) J. Wentworth says: "There is some difference of opinion on this point of projection procedure. In theory, film should be inspected before each projection. In practice this is not done in a very large percentage of theatres. My own practice is (A) I go over the films very carefully upon receipt from the exchange. This should not be necessary, but experienced projectionists know they may rely upon the exchange supposed-to-inspector exactly to the extent he can rely upon his chance of wearing white wings in the life to come. I therefore go over the films very carefully before projection. (B) I have my projector tensions set according to the Bluebook rule, than which I have been unable to find any better one, or even one nearly as good. I therefore know no undue strain is being put upon splices during projection. (C) Thereafter, at each rewinding I use a gadget I have devised for myself which has been working just fine for a long while. I cause the film to pass between two flanged rollers such as are used to guide the film at the top of the gate. These are set only one inch apart center to center. Between them is a round-point V-shaped slide upon either side, held toward each other with spring pressure. I adjust this pressure, by means of a screw, just so that it will not buckle the film at the maximum tension I care to give my film between reels by means of a brake applied to the tail reel shaft. The connection is such that when a splice with loose edge or edges passes the first flanged roller, the film 'gives' more or less by reason of the loose splice, thus permitting the spring to draw the 'fingers,' as I call them, together. The action is restrained, however, for the V indentation or 'fingers' are formed at the center of a thin piece of spring steel, and unless the break be a very bad one it acts to permit only a bit of pull. However, in any event, the total movement on each side can only amount to 1/16 inch because of a steel stop.

"When this 'pull together' occurs, it automatically stops the motor. At the same time it lights a lamp. So you see, I actually inspect my film, in part, at any rate, each time it is rewound."

Excellent! I can see no reason why that scheme would not work very well, provided, of course, the rewinding speed be not too fast. It might work at race-horse speed of rewinding, but I doubt it, save where a splice might be very loose.

'RESTORE THE MAGIC OF MYSTERY'

GLAMOUR WRECKERS

To the Editor of the Herald:

A reference in an editorial recently to the loss by a film chieftain of a huge sum of money in a poker game, and the unfortunate publicity given the incident, inspires the thought that (of all the things that are the matter with the show business) the most damaging has been the zeal with which some "press agents" and some film supervisors or advisers have exposed to the public its trade secrets.

Like the all-revealing summer costumes and bathing suits effected by our young women, these things have left nothing to conjecture, with the result that all the glamour of this greatest of all amusement businesses stands as a revealed secret to the public.

Not content with taking the public into their confidence regarding the intimate habits of the screen notables, telling to whom they are now married, to whom they have been married, how soon the baby is expected, what they wear and how near the skin it is worn, these bright spots in a suffocating business not only go into wide detail about how motion pictures are made, the use of processing cameras and what they do to commonplace things, but these things are made the basis of stories in which cameras are shown grinding away pointed directly at the directors, sound boxes and other cameras which are grinding away also.

A good many years ago the speaking stage was subjected to this same treatment, with dressing room scenes revealed as a part of the "action" of a plot, socalled stars were shown donning make-up, quick-change artists with zipper coats and pants were shown making their lightning changes, protean artists exhibited their craftsmanship to a no longer wondering public, and what resulted? Nothing more than a complete lessening of the public's interest in the theatre.

This damage has already blighted a business which up to a decade ago was a deep secret to the theatre going public. Until these bright young men came into the business with their space-grabbing ideas the public did not ask for nor was it given the secrets of the business, but when they saw great ships tossing away on the crests of huge waves, struggling against great icebergs, saw savage animals in close proximity to human beings, and thousands of other wonderful and wondrous sequences in pictures, they were thrilled and left the theatres asking questions and prepared to return to see more of the same absorbing and breath-taking entertainment.

But what have we now? A sophisticated, wise and wise-cracking audience of adults and children who turn up their noses at such things and go into detail to explain to others how it is done, others who know as well as they do, and who probably are prepared to learnedly dispute some moot point.

If I should have my way about matters of moment in a great business I would immediately ban all such wise boys from the business, and trust that the new generation of motion picture theatregoers would never see or read of such things, and thus, in a decade or so, the magic of mystery would be rehabilitated for camera and screen.

Until this is done, one of the blights of the box office will remain, as a complete knowledge of the veriest tyro among patrons of all that is done, how it is done, why it is done, with what it is done, and by whom it is done.

The public learns all these trade secrets fast enough as it is, without having them "blue-printed" for a more ready understanding. Is there any way to get show business into the hands and at the tender mercy of honest-to-God show people?—Earle E. Griggs, Universal Film Exchanges, Atlanta, Ga.

LIQUOR AND BOX OFFICE

To the Editor of the Herald:

As an exhibitor, I was cheered by Mr. Laemmle's warning against the return of the saloon. What he says is true. I know lots of people who think they cannot afford to go to the theatre, but who some how afford to patronize the legal liquor store.

I was a little disappointed in your editorial comment.

Now that the warning has been sounded, perhaps the producers will realize how much their efforts in the past to glorify drinking in almost every movie is responsible for the impending return of legal liquor.

No, I am not a person who hates liquor. I have been using it for 24 years. I am simply an exhibitor who needs every dollar he can get to keep afloat.—Exhibitor, North Sidney, Australia.

ENTERTAINMENT ALSO NECESSITY

To the Editor of the Herald:

Down here in Florida we have a state law which prohibits all work on the Sabbath except a "work of necessity." Though this law had been in effect for years, there are many businesses in operation on Sunday which many people contend are not a "work of necessity."

The showing of motion pictures on Sunday has been permitted in Tampa for upwards of 25 years.

While Sunday shows and many other forms of amusement and business are permitted in Tampa on Sunday, public dances are not. There is a direct ordinance prohibiting them. So, the Sunday dances are held in locations just outside the city limits.

Just beyond the north limits of Tampa there is a resort town called Sulphur Springs, with a swimming pool, dance hall and other attractions. Sunday dances have been very popular.

Now, we go back about seven years to the "boom days," Tampa, like all other Florida towns, decided to take in a few miles of extra territory. An ordinance was put through; a bill introduced in the Legislature, and Tampa extended its limits away out in "the sticks." As this annexation took in the town of Sulphur Springs, the Sunday dances were ordered out.

The owner of the amusement features of this little town was all "hot and bothered" about having to give up the Sunday dances. Picture shows were in operation in Tampa, and he couldn't have his dances. Well, he would see about it.

So, the lawyers dug up the blue laws and uncovered the one about nothing but a work of "necessity" being permitted on Sunday. They figured they could make a pretty good case that picture shows were not a work of necessity, and so they had people buy tickets and visit different theatres on the Sabbath, and then warrants were sworn out against the managers and operators for violation of the said law.

The principal theatres at that time were operated by Publix, with John Carroll as city manager. Several of his managers were arrested, but the case against J. H. McLaughlin, manager of the Franklin, was the one brought up for trial before the municipal judge.

Now every time Sunday arrived, we (the missus and I) just naturally had to have our recreation, and as our best loved recreation was to sit in a comfy theatre and see a brilliant photoplay unfolded before our eyes, we always went to the theatre. We felt it was a necessity to us; in fact, we would go without eating to get our necessary recreation.

With this thought in mind, your correspondent went to Mr. Carroll and told him we considered the motion picture a work of necessity as we could not visit the theatre on weekdays and must have our recreation on Sunday.

So, we were called to testify at the trial. We told the judge our ideas on the subject. There was some bantering by the prosecuting attorneys, but they failed to shake us the least bit; in fact, we made it all the stronger.

Others testified to the orderly character of the entertainment, and in a very short time the judge found the defendant "not guilty" of doing a work that was not one of necessity. With this finding he also ordered all others released.

After the trial the owner of the dance hall approached us and said, "So you think picture shows are a work of necessity, hey?"

I told him I did.

"Well, our forefathers got along without them. They were not necessary to them."

"Yes," I answered, "our forefathers got along without window glass, automobiles and a thousand other things, but you cannot claim they are not a necessity now-a-days."—Scott Leslie, Tampa, Fla.

A RUDDER FOR THE THEATRE

To the Editor of the Herald:

Trying to run a theatre without the Herald is like trying to run a ship in a rough sea without a rudder; it simply can't be done.—M. C. Moore, Arcade Theatre, Kissimmee, Fla.

THEATRE RECEIPTS

Theatre receipts from 116 houses in 20 major cities of the country from the calendar week ended April 29, 1933, aggregated $1,154,541, a decrease of $103,688 from the total of the previous calendar week, ended April 22, when 115 theatres in 20 cities reported a total gross of $1,258,229. No new high individual theatre records, and three new low house records were recorded during the more recent period, which compares with no new "highs" and one new "low" for the previous week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Fenway	1,800	30c-50c	"Central Airport" (F. N.) and "Hello, Sister" (Fox)	10,500	"Pleasure Cruise" (Fox) and "Girl Missing" (W. B.)	11,000		
Keith's	3,500	30c-50c	"So This Is Africa" (Col.)	18,500	"Sweepings" (Radio)	17,000	High 12-5 "Frankenstein"	27,000
							Low 3-9-33 "When Strangers Marry"	12,000
Keith-Boston	2,900	25c-50c	"Out All Night" (U.)	17,500	"The Big Cage" (U.)	17,000	High 4-9-32 "Steady Company"	26,000
							Low 3-9-33 "Topaze"	11,000
Loew's State	3,700	25c-50c	"Secrets" (U. A.)	18,500	"Today We Live" (MGM)	18,000	High 6-18-32—"Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight"	11,000
Metropolitan	4,350	30c-65c	"Cavalcade" (Fox)	34,000	"A Bedtime Story" (Para.)	33,000	High 1-31 "No Limit"	44,500
							Low 3-9-33 "King of the Jungle"	26,500
Paramount	1,800	30c-50c	"Central Airport" (F. N.) and "Hello, Sister" (Fox)	13,000	"Pleasure Cruise" (Fox) and "Girl Missing" (W. B.)	13,500		
Buffalo								
Buffalo	3,500	30c-55c	"The White Sister" (MGM)	18,300	"A Bedtime Story" (Para.)	14,900	High 3-28 "My Past"	39,500
							Low 3-24-33 "Our Betters"	9,800
Century	3,000	25c	"Mystery of the Wax Museum" (W.B.) and "A Lady's Profession" (Para.)	7,400	"Out All Night" (U.) and "Broadway Bad" (Fox)	7,200	High 2-14 "Cimarron"	25,600
							Low 3-24-33 "Hello, Everybody" and "Parachute Jumper"	4,700
Great Lakes	3,000	25c-40c	"Central Airport" (F. N.)	7,500	"Cavalcade" (Fox)	13,700	High 8-8 "Politics"	35,100
							Low 4-14-33 "Rome Express"	5,400
Hippodrome	2,100	25c	"Hallelujah, I'm a Bum" (U. A.) and "Forgotten" (Chesterfield)	6,600	"The Woman Accused" (Para.) and "Sailor Be Good" (Radio)	7,300	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"Daring Daughters" (Tower) and "Soldiers of the Storm" (Col.)	5,900	"Oliver Twist" (Monogram) and "Officer 13" (Allied)	8,100	High 4-11 "Ten Cents a Dance"	24,100
							Low 2-10-33 "Hypnotized" and "Trailing the Killer"	5,100
Chicago								
Chicago	4,000	35c-68c	"Central Airport" (F. N.)	22,000	"Today We Live" (MGM)	33,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 12-22-32 "The Match King"	20,000
McVickers	2,284	25c-50c	"Mussolini Speaks" (Col.) (3 days)	2,000			High 2-7 "Doorway to Hell"	38,170
							Low 2-10-33 "Hello, Everybody"	5,500
Oriental	3,940	35c-68c	"A Bedtime Story" (Para.) (2nd week)	9,000	"A Bedtime Story" (Para.) (1st week)	17,000	High 3-7 "My Past"	46,750
							Low 3-24-33 "The Big Cage"	12,000
Palace	2,509	35c-75c	"King Kong" (Radio)	25,400	"Sweepings" (Radio)	19,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 12-15-32 "False Faces"	14,000
Roosevelt	1,591	25c-50c	"Today We Live" (MGM)	7,000	"Grand Slam" (F. N.)	6,800	High 4-11 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner"	6,200
United Artists	1,700	35c-68c	"Secrets" (U. A.) (2nd week)	8,000	"Secrets" (U. A.) (1st week)	11,500	High 3-21 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"	6,800
Cleveland								
Allen	3,300	15c-35c	"Rome Express" (U.) and "Hypnotized" (World Wide)	3,000	"Bondage" (Fox) and "Speed Demon" (Col.)	3,800	High 1-30-32 "Hell Divers"	26,000
							Low 3-3-33 "Infernal Machine" and "Exposure"	1,800
Mall	753	15c-25c	"Smoke Lightning" (Fox)	1,400	"Strictly Personal" (Para.)	1,750		
RKO Palace	3,100	25c-40c	"Sweepings" (Radio)	10,000	"King Kong" (Radio)	15,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 2-11-33 "Child of Manhattan"	8,000
State	3,400	25c-40c	"Cavalcade" (Fox)	12,500	"The White Sister" (MGM)	14,500	High 12-5 "Possessed"	30,000
							Low 4-14-33 "Rasputin and the Empress"	10,500
Stillman	1,900	25c-35c	"Sailor's Luck" (Fox)	4,000	"The Woman Accused" (Para.)	5,000		
Warner's Lake	800	25c-40c	"Elmer the Great" (F. N.)	4,500	"Central Airport" (F. N.)	5,800	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Aladdin	1,500	25c-40c	"Destination Unknown" (U.) (6 days)	3,000	"The Keyhole" (W. B.)	4,000		
Denham	1,700	15c-25c	"The Death Kiss" (World Wide)	2,700	"Week-End Marriage" (F. N.)	2,850		
Denver	2,500	25c-50c	"A Bedtime Story" (Para.)	11,000	"Central Airport" (F. N.)	10,000	High 8-8 "Politics"	25,000
							Low 3-23-33 "Clear All Wires"	6,000
Orpheum	2,600	25c-40c	"The Great Jasper" (Radio) (6 days)	6,000	"Cavalcade" (Fox) (8 days)	9,000		
Paramount	2,000	25c-40c	"Blondie Johnson" (F. N.)	4,500	"She Done Him Wrong" (Para.)	5,500	High 1-10 "Hell's Angels"	22,000
							Low 3-23-33 "Grand Slam" and "Whistling in the Dark"	3,000
Detroit								
Downtown	2,750	25c-40c	"Out All Night" (U.)	7,300	"Sweepings" (Radio)	5,500		
Fisher	2,700	15c-40c	"Blondie Johnson" (F. N.)	5,200	"Men Must Fight" (MGM)	6,100		
Fox	5,100	15c-40c	"Cavalcade" (Fox) (2nd week)	9,100	"Cavalcade" (Fox) (1st week)	17,400		
Michigan	4,000	25c-50c	"Today We Live" (MGM)	14,200	"Ex-Lady" (W. B.) and "Luxury Liner" (Para.)	10,200		
State	3,000	25c-50c	"A Bedtime Story" (Para.) (2nd week)	11,600	"A Bedtime Story" (Para.) (1st week)	10,700		
United Artists	2,009	25c-50c	"The White Sister" (MGM)	12,100	"Secrets" (U. A.)	6,200		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
W. B. Hollywood	3,000	25c-50c	"Central Airport" (F. N.)	10,500	"The Keyhole" (W. B.)	9,627	High 2-7 "Little Caesar" 30,000 Low 11-7 "Honor of the Family" 7,000
Indianapolis							
Apollo	1,100	25c-40c	"King Kong" (Radio)	3,500	"Cavalcade" (Fox)	3,500	High 6-13 "Daddy Long Legs" 10,000 Low 3-10-33 "Topaze" 2,500
Circle	2,800	25c-40c	"Parole Girl" (Col.)	4,000	"Central Airport" (F. N.)	5,000	High 2-14 "Cimarron" 13,000 Low 3-3-33 "Sign of the Cross" (Second run) 2,500
Indiana	3,300	25c-40c	"Girl Missing" (W. B.)	13,000	"Child of Manhattan" (Col.)	7,000	High 1-17 "Her Man" 25,000 Low 4-16-33 "The Big Drive" 5,000
Palace	2,800	25c-40c	"Today We Live" (MGM)	6,000	"The White Sister" (MGM)	6,000	High 5-2 "Trader Horn" 22,000 Low 3-3-33 "Clear All Wires" 3,500
Kansas City							
Mainstreet	3,049	25c-40c	"King Kong" (Radio) (2nd week-4 days)	2,000	"King Kong" (Radio) (1st week)	9,000	High 1-9-32 "Peach o' Reno" 25,500 Low 3-7-33 "The Great Jasper" (Second week of straight film policy.) 4,000
Midland	4,000	25c	"Rasputin and the Empress" (MGM) (7 days and Sat. midnite show)	17,000	"The White Sister" (MGM) (7 days and Sat. midnite show)	16,000	High 1-5-33 "Strange Interlude" 30,000 Low 12-8-32 "Man Against Woman" 6,000
Newman	2,000	25c-50c	"Ex-Lady" (W. B.) (6 days and Sat. midnite show)	3,500	"A Bedtime Story" (Para.) (7 days and Sat. midnite show)	6,500	High 2-27-32 "Shanghai Express" 25,000 Low 4-28-33 "Ex-Lady" 3,500
Uptown	2,000	25c-40c	"Cavalcade" (Fox) (2nd week-4 days)	2,000	"Cavalcade" (Fox) (1st week)	5,000	High 1-10 "Girl of the Golden West" 8,000 Low 5-21-32 "Lena Rivers" 2,000
Los Angeles							
Loew's State	2,416	25c-40c	"Cavalcade" (Fox)	16,083	"Pleasure Cruise" (Fox)	10,500	High 10-25 "Susan Lenox" 39,000 Low 3-5-32 "The Silent Witness" 6,963
Paramount	3,596	25c-40c	"A Bedtime Story" (Para.) (2nd week)	14,500	"A Bedtime Story" (Para.) (1st week)	18,500	High 10-31 "Beloved Bachelor" 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-55c	"Our Betters" (Radio)	6,100	"Sweepings" (Radio)	4,400	.....
W. B. Downtown	2,400	25c-50c	"Central Airport" (F. N.)	12,750	"42nd Street" (W. B.) (5th week)	11,278	High 2-7 "Little Caesar" 27,000 Low 4-23-32 "Destry Rides Again" 6,200
W. B. Western.	2,400	25c-50c	"The Keyhole" (W. B.)	7,200	"42nd Street" (W. B.) (2nd week)	5,243	.....
Minneapolis							
Century	1,640	25c-40c	"The Keyhole" (W. B.)	4,000	"Secrets" (U. A.)	5,500	.....
Lyceum	1,800	25c-40c	"Kiss Before the Mirror" (U.)	3,000	.....		.....
Lyric	1,238	25c-40c	"Hello, Sister" (Fox)	2,000	"Clear All Wires" (MGM)	2,000	High 5-30 "Kiki" 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-50c	"The Vampire Bat" (Majestic)	10,000	"The Great Jasper" (Radio)	6,000	.....
State	2,300	25c-55c	"Cavalcade" (Fox)	8,000	"A Bedtime Story" (Para.)	7,500	High 1-2-32 "Sooky" 10,000 Low 3-10-33 "King of the Jungle" 3,500
World	400	25c-75c	"Be Mine Tonight" (U.) (2nd week)	1,750	"Be Mine Tonight" (U.) (1st week)	2,400	.....
Montreal							
Capitol	2,547	25c-60c	"Be Mine Tonight" (U.) and "The Mind Reader" (F. N.)	11,000	"Pick Up" (Para.) and "From Hell to Heaven" (Para.)	11,500	High 1-10 "Just Imagine" 18,000 Low 12-23 "The Guardsman" and "The Tip Off" 8,000
Imperial	1,914	25c-60c	"Les Deux Orphelines" (French) (2nd week)	1,500	"Les Deux Orphelines" (French) (1st week)	3,000	High 1-17 "Office Wife" 10,000 Low 4-14-33 "Allo, Mademoiselle" 1,500
Loew's	3,115	25c-75c	"Clear All Wires" (MGM)	13,000	"Cohens and Kellys in Trouble" (U.)	13,500	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	25c-75c	"Cavalcade" (Fox)	13,500	"King Kong" (Radio)	13,500	High 4-2-32 "One Hour With You" 19,500 Low 12-23-32 "Life Begins" 8,500
Princess	2,272	25c-60c	"Rome Express" (British) and "There Goes the Bride" (British)	10,000	"So This Is Africa" (Col.) and "State Trooper" (Col.) (2nd week)	6,500	High 4-1 "City Lights" 22,500 Low 12-23-32 "The Crusader" and "Hearts of Humanity" 6,000
New York							
Astor	1,120	55c-$2.20	"Hell Below" (MGM) (d days and premiere)	13,911	"The White Sister" (MGM) (5th week)	7,000	High 1-2-32 "Hell Divers" 24,216 Low 3-26-33 "The White Sister" 14,559
Cameo	549	25c-75c	"Kuhle Wampe" (Kinematrade)	2,750	"The Truth About Africa" (Alexander)	3,550	.....
Capitol	4,700	35c-$1.65	"Today We Live" (MGM) (2nd week)	27,974	"Today We Live" (MGM) (1st week)	54,551	High 1-9-32 "Mata Hari" 110,466 Low 2-2-33 "Whistling in the Dark" 23,600
Mayfair	2,300	35c-85c	"Bondage" (Fox)	12,700	"M" (Foremco) (3rd week)	10,500	High 12-12 "Frankenstein" 53,800 Low 3-10-33 "Racetrack" 7,100
Paramount	3,700	35c-99c	"Supernatural" (Para.)	23,300	"Be Mine Tonight" (U.) (8 days)	25,600	High 2-7 "Finn and Hattie" 85,900 Low 2-2-33 "Hello, Everybody" 15,600
Rialto	2,200	40c-65c	"So This Is Africa" (Col.)	17,500	"Cohens and Kellys in Trouble" (U.)	9,200	High 2-27-32 "Shanghai Express" 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-85c	"A Bedtime Story" (Para.)	32,220	"Oliver Twist" (Monogram)	11,500	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Music Hall	5,945	35c-$1.65	"The Working Man" (W. B.)	79,332	"Cavalcade" (Fox) (2nd week)	105,986	.....
RKO Roxy	3,700	35c-$1.65	"Cavalcade" (Fox)	34,090	"The World Gone Mad" (Majestic)	30,873	.....
Roxy	6,200	25c-55c	"Humanity" (Fox)	20,200	"High Gear" (Goldsmith)	20,000	High 1-1-32 "Delicious" 133,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	25c-85c	"42nd Street" (W. B.) (7th week)	19,431	"42nd Street" (W. B.) (6th week)	23,721	High 1-17 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012
Oklahoma City							
Capitol	1,200	10c-40c	"Ex-Lady" (W. B.)	3,500	"Christopher Strong" (Radio)	3,200	High 2-7 "Illicit" 11,000 Low 3-11-33 "From Hell to Heaven" 1,350
Criterion	1,700	10c-55c	"A Bedtime Story" (Para.)	5,300	"The White Sister" (MGM)	5,800	High 2-21 "Cimarron" 15,500 Low 3-11-33 "Clear All Wires" 1,800
Liberty	1,500	10c-35c	"Circus Queen Murder" (Col.) (4 days) "Destination Unknown" (U.) (3 days)	1,100 900	"Out All Night" (U.)	3,400	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
Mid-West	1,500	10c-55c	"Cavalcade" (Fox)	5,000	"Central Airport" (F. N.)	3,300	High 9-19 "Young As You Feel" 11,000 Low 3-11-33 "Employees' Entrance" 1,400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Omaha							
Orpheum	3,000	20c-40c	"Sweepings" (Radio)	5,000	"King Kong" (Radio)	8,500	High 2-14 "Cimarron" 25,550 Low 4-29-33 "Sweepings" 5,000
Paramount	2,900	25c-50c	"Cavalcade" (Fox)	7,500	"The White Sister" (MGM)	7,000	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
State	1,200	15c-25c	"King Kong" (Radio) (4 days) (20c-50c)	1,300	"The King's Vacation" (F. N.) (4 days)	1,000	High 3-14 "Trader Horn" 10,000 Low 2-10-33 "The Devil Is Driving" and "The Intruder" 1,000
			"Trick for Trick" (Fox) (3 days)	500	"Strictly Personal" (Para.) (3 days)	800	
World	2,500	25c-40c	"Mystery of the Wax Musuem" (W. B.) and "Pleasure Cruise" (Fox)	4,750	"The Keyhole" (W. B.) and "Clear All Wires" (MGM)	5,000	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	25c-50c	"What! No Beer?" (MGM) (6 days)	2,400	"She Done Him Wrong" (Para.) (10 days) (2nd run)	7,500	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	40c-55c	"The White Sister" (MGM) (2nd week-4 days)	7,000	"The White Sister" (MGM) (1st week-6 days)	16,000	
Earle	2,000	40c-66c	"Out All Night" (U.) (6 days)	14,000	"From Hell to Heaven" (Para.) (6 days)	17,000	High 1-5-33 "Breach of Promise" 29,000 Low 4-13-33 "Fast Workers" 12,000
Fox	3,000	35c-75c	"Cavalcade" (Fox) (2nd week-6 days)	17,000	"Cavalcade" (Fox) (1st week-6 days)	29,000	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-50c	"King Kong" (Radio) (5 days)	3,800	"Past of Mary Holmes" (Radio) (7 days)	3,200	High 5-2 "City Lights" 8,000 Low 3-23-33 "Air Hostess" 2,500
Keith's	2,000	15c-35c	"West of Singapore" (Monogram) (6 days)	6,500	"Trailing the Killer" (World Wide) (6 days)	6,700	High 1-30-32 "Arrowsmith" 27,000 Low 3-23-33 "Jungle Bride" 6,000
Locust	1,300	25c-55c	"Oliver Twist" (Monogram) (2nd week-6 days)	5,000	"Oliver Twist" (Monogram) (1st week-6 days)	6,000	
Stanley	3,700	40c-55c	"Central Airport" (F. N.) (6 days)	10,000	"King Kong" (Radio) (7 days)	15,000	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	30c-55c	"Ex-Lady" (W. B.) (6 days)	7,500	"Pick Up" (Para.) (6 days)	7,500	High 3-21 "Last Parade" 16,500 Low 3-23-33 "Cohens and Kellys in Trouble" 5,500
Portland, Ore.							
Broadway	1,912	25c-40c	"A Bedtime Story" (Para.)	7,300	"Cavalcade" (Fox)	6,500	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Liberty	1,800	15c-25c	"Grand Slam" (F. N.)	2,000	"Handle with Care" (Fox)	2,000	
Music Box	1,600	15c-35c	"Sailor Be Good" (Radio)	2,400	"Girl Missing" (W. B.)	2,300	
Oriental	2,040	25c-35c	"42nd Street" (W. B.) (2nd week)	5,800	"42nd Street" (W. B.) (1st week)	7,300	
Rialto	1,500	15c-25c	"From Hell to Heaven" (Para.)	1,700	"The Mysterious Rider" (Fox)	2,000	High 3-21 "Trader Horn" 12,000 Low 2-10-33 "Billion Dollar Scandal" 1,000
RKO Orpheum	1,700	25c-55c	"King Kong" (Radio)	5,000	"Sweepings" (Radio)	5,300	High 2-14 "Cimarron" 20,000 Low 3-17-33 "Great Jasper" 4,000
United Artists	945	25c-50c	"The White Sister" (MGM) (25c-40c)	5,000	"Gabriel Over the White House" (MGM)	4,700	High 1-10 "Hell's Angels" 12,500 Low 3-10-33 "Madame Butterfly" 1,600
San Francisco							
Embassy	1,380	25c-50c	"Night Club Lady" (Col.)	4,000	"Magic Night" (U. A.)	3,500	
Filmarte	1,400	25c-50c	"Soviets in Armenia" (Foreign)	3,000	"Holzapfel Knows Everything" (Foreign)	1,300	
Fox	4,600	10c-35c	"Unwritten Law" (Majestic) and "Iron Master" (Allied)	10,350	"Oliver Twist" (Monogram) and "Self-Defense" (Monogram)	11,500	High 1-3 "Lightning" 70,000 Low 4-28-33 "Unwritten Law and "Iron Master" 10,350
Golden Gate	2,800	25c-65c	"King Kong" (Radio) (2nd week-5 days)	6,500	"King Kong" (Radio) (1st week)	17,500	High 2-9-33 "The Mummy" 25,500 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-75c	"Central Airport" (F. N.)	11,000	"Cavalcade" (Fox)	15,000	High 1-9-32 "The Champ" 35,600 Low 3-31-33 "The King's Vacation" 9,500
St. Francis	1,435	25c-50c	"Men Must Fight" (MGM) and "A Lady's Profession" (Para.)	7,500	"Strictly Personal" (Para.) and "Secret of Madame Blanche" (MGM)	5,000	
United Artists	1,200	25c-50c	"Be Mine Tonight" (U.) (2nd week)	10,000	"Be Mine Tonight" (U.) (1st week)	10,000	
Warfield	2,700	35c-90c	"The Keyhole" (W. B.)	20,000	"Pick Up" (Para.) (6 days)	12,500	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 4-6-33 "Grand Slam" 12,000
Seattle							
Blue Mouse	950	25c-50c	"Our Betters" (Radio)	3,500	"Cohens and Kellys in Trouble" (U.)	3,000	
Fifth Avenue	2,750	25c-55c	"The White Sister" (MGM)	8,000	"Cavalcade" (Fox)	7,500	High 7-30-32 "Million Dollar Legs" 18,500 Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche" 5,000
Liberty	2,000	10c-25c	"Officer 13" (Allied) and "Midnight Warning" (Mayfair)	4,250	"Robbers' Roost" (Fox) (8 days)	4,250	High 1-10 "The Lash" 11,500 Low 11-11-32 "Amazon Head Hunters" 3,000
Music Box	950	25c-50c	"42nd Street" (W. B.) (4th week)	4,000	"42nd Street" (W. B.) (3rd week)	5,000	High 2-28 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3,000
Paramount	3,050	25c-55c	"Central Airport" (F. N.) and "Pleasure Cruise" (Fox)	5,500	"Heritage of the Desert" (Para.) and "The Mind Reader" (F. N.) (6 days)	4,000	High 1-10 "Paid" 18,000 Low 4-15-33 "Clear All Wires" and "Broadway Bad" 4,500
Rex	1,500	25c-35c	"Girl Missing" (W. B.) (15c-25c)	2,500	"Parachute Jumper" (W. B.)	2,500	
Roxy	2,275	25c-50c	"Child of Manhattan" (Col.)	7,000	"A Kiss Before the Mirror" (U.)	11,500	
Washington							
Columbia	1,232	25c-40c	"The Big Stampede" (W. B.)	3,200	"Humanity" (Fox)	2,500	
Earle	2,323	25c-66c	"Elmer the Great" (F. N.)	22,500	"Ex-Lady" (W. B.)	16,000	
Fox	3,434	25c-66c	"Pleasure Cruise" (Fox)	22,000	"Looking Forward" (MGM)	28,500	
Loew's Palace	2,363	35c-55c	"The White Sister" (MGM) (2nd week)	10,500	"The White Sister" (MGM) (1st week)	17,500	
Metropolitan	1,600	25c-55c	"A Bedtime Story" (Para.)	9,000	"Oliver Twist" (Monogram)	7,200	
Rialto	1,900	25c-55c	"Be Mine Tonight" (U.) (2nd week)	5,000	"Be Mine Tonight" (U.) (1st week)	9,000	
RKO Keith's	1,832	25c-55c	"Mussolini Speaks" (Col.) and "Parole Girl" (Col.) (4 days).	2,500	"Sweepings" (Radio)	8,000	
			"The World Gone Mad" (Majestic) (3 days)	3,000			

JENKINS' COLYUM

Whitewater, Wis.

DEAR HERALD:

We had the pleasure of renewing acquaintance with Mr. Jake Rosenthal of Waterloo, Iowa. Mr. Rosenthal operates the Iowa theatre at Waterloo, and his long experience in the show business makes him one of Iowa's most prominent theatremen. We always enjoy a visit with him and can always gain a fund of information that makes our visit doubly worthwhile. Like all other towns, Waterloo is hard hit by the depression, but Mr. Rosenthal thinks the bottom has been reached and better times are on the way.

The Iris Theatre at Postville is owned and operated by L. E. Palmer and is as fine a theatre as we have ever seen in a town of that size. The Iris draws patronage from a large scope of country which is due in part to the beauty and comfort of the Iris, but largely because of the popularity of Mr. and Mrs. Palmer. Postville, in a pinch, could probably muster 1,200 people at the most, and to find as nice a theatre as the Iris in so small a town is quite a revelation. The only fault we can find with Mr. Palmer is that he does not report often enough to What the Picture Did For Me, but maybe he will correct that delinquency after a while.

▽

There is no darn sense in a man like Wayne Dutton at Manchester treating a perfectly good friend as he does. Every time we call on him he takes us out to the golf links and whips the tar out of us. It's a habit he has fallen into which will grow on him if he don't break himself of it. We can't complain very much, though, for that night he played Spencer Tracy, Marion Nixon and Stuart Erwin in "The Face in the Sky," and that covered a multitude of sins, for which Wayne has his share. Then after the show he gave us a "Dutch lunch" which, among other things, included Mrs. Dutton and his operator and his wife, and then we forgave everything (except that golf). Elmer, that "Face in the Sky" is SOME picture. Better play it.

H. H. Hall is still fighting the game at Elkader. He'll win because he's a fighter, and it takes fighters these days. He's another boy who doesn't report half often enough to What the Picture Did For Me. The HERALD ought to send some of these Iowa boys some "Little Early Risers." Some of 'em don't get up soon enough. H. H. is a HERALD fan and any further remarks will be unnecessary along that line. Come on, H. H., do your duty.

▽

T. F. Lee, the "Wild Irishman," is still the purveyor of amusements at Shulesburg, Wis. T. F. was still voting for Thomas Jefferson and Roosevelt when we called. He is also the purveyor of doughnuts for the natives of Shulesburg. We accused him of putting sand in his doughnuts instead of sugar and he said it wasn't so, that he used gravel so it would keep 'em down. He invited us to try a bottle of Wisconsin's "Prosperity" and we did, and we have had it in for that guy ever since. He says as soon as he can market his doughnuts he will send us a check to renew his subscription to the HERALD. We are betting he will, for Irishmen tell the truth—sometimes.

▽

Ken Lang has more nerve than that "Wild Irishman" has doughnuts. He is opening a new theatre at Cobb. Cobb is where the roads cross and it boasts a population of 250 Badgers and no skunks, and to open a theatre in a town of that size under present conditions would be like going to the dentist to have your wife's tooth pulled and then have him stick the forceps in your mouth. If Ken makes it he's a whiz, and he may make it, for he put over the theatre at Spring Green when clouds were coming in on him from all sides.

A. Lienhardt still operates the New Glarus theatre at New Glarus. He also reads the HERALD and swears by it. That's why he is still operating the theatre. We always have a pleasant visit with him. He also dispenses "Prosperity" in his wakeful moments.

T. E. Smith drives a film delivery truck daytimes and operates the Dorlyn theatre at Broadhead of nights, which keeps him rather busy. T. E. used to sell equipment out of Omaha in Nebraska. Out there he was known as "Dynamite" Smith. Whenever Dynamite went into a town they blew the fire whistle and locked up every hen house in the town. Women ran for their homes and fresh milk would "clabber" in thirty minutes.

Dynamite wasn't a bad feller, he was just nervous, that's all, and being nervous he couldn't help raisinghel wherever he went. Nevertheless they all liked him because his word was good and his installation of sound equipment was satisfactory. He and our son-in-law, Walt Bradley, came near having a fight once, only they both had a chance to run.

▽

Dan Kelliher put a whale of a lot of dough in his Sprague theatre at Elkhorn, and Dan is justified in "pointing with pride" to this most excellent show house. Southern Wisconsin can boast of no better, in fact she doesn't need any better. Elkhorn is a tourist town and the summer season is the harvest season for Dan.

▽

Plattville is another Wisconsin town where there is a beautiful theatre and a swell manager. Mr. Tracy is a delightful gentleman to meet, but he also has a habit of treating you rough on the golf course, as was demonstrated when we called on him two years ago. We shied him this time. Mr. Tracy says when he can get good pictures he does good business.

▽

Lake Geneva is another summer resort town, and during the summer season. W. Silcock, who operates the Geneva theatre, says he does remarkable business. Thousands of people come there from Chicago and the Geneva is the only theatre in the town, and it's good enough for Chicago or anybody else.

Jack Yeo is a 100 per cent plus swell guy. Jack operates the Plaza at Burlington, and Burlington ought to shake hands with herself. As we remember it, Jack was operating a theatre at Great Bend when we called on him two years ago. Maybe we haven't got the right town, but it doesn't make much difference since we met him at Burlington and that squares everything. If we should come back to Wisconsin and not meet Jack we'd be mad about it the balance of our life.

▽

Whitewater is surrounded by the state of Wisconsin, and Fred Hinds is surrounded the most of the time by all the ladies in Whitewater. Fred operates the Strand theatre, and the Strand is what makes Whitewater one of the bright spots of the state. As soon as we crossed the line into Wisconsin they began to ask us if we were going to Whitewater, they would say, "You know that's where Fred Hinds lives." Fred used to do time on the Minneapolis dailies and he would cover night courts, police courts, pink teas and other festivities. He was also publicity man for some of the circuits both in the South and the North. His knowledge of the show business runs clear back when—. He is now one of the guest editors of the "Round Table" department of the MOTION PICTURE HERALD, but he works more as "guest" than he does as "editor," but that's his fault and he ought to break himself of it because his thousands of acquaintances over the country would be glad to hear from him. Mrs. Hinds invited us to have Sunday dinner with them. That was lovely of her, but Fred kept us out too late the night before.

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist

IN THE NEWS...

OWEN D. YOUNG has been reelected chairman of the board of General Electric. He must decide by Friday to relinquish the chairmanship of either General Electric or Radio Corporation of America, under the consent decree which bars him from holding both offices simultaneously. . . .

JOE SHEA has succeeded MARTHA WILCHINSKI as newspaper contact representative of Radio City. . . .

SAMUEL GOLDWYN is postponing release of RONALD COLMAN'S "The Masquerader" until August. . . .

HARING AND BLUMENTHAL are nearing completion of a deal for taking over four New Jersey houses formerly of the BRATTLER AND POLLACK circuit and now being operated by the RKO receivers. . . .

ERNEST TORRENCE is recuperating from an operation at Lenox Hill hospital in New York. . . .

MONEY FOR SPEED, a motorcycle racing picture produced in England by BERNARD VORHAUS, formerly of Hollywood, and to be released by United Artists, is to be handled by EDWARD L. KLEIN in the United States and Canada.

CONRAD NAGEL has left MGM, refusing a contract when the company declined to give him a guarantee on assignment of roles. . . .

W. RAY JOHNSTON, president of Monogram, is to be the recipient of company honors in the form of a sales drive in June and July. . . .

CARAVEL FILMS, producer of industrial and commercial sound pictures, has contracted for RCA Victor's high fidelity extended range recording. . . .

CHARLES REED JONES, publicist, is leaving Mascot and moving his office to Gaumont-British at 226 West 42d street, New York, on Monday. . . .

TECTRON RADIO COMPANY has instituted a $3,000,000 suit against RCA and Westinghouse Electric, in federal court in New York, charging monopoly and conspiracy in restraint. . . .

NORMAN H. MORAY, Vitaphone sales manager in charge of short subjects and trailers, returned from the field last week with the report that double features are definitely passing from the scene. . . .

FEODOR CHALIAPIN'S rich bass voice will be heard in "Don Quixote," English talking picture made in Paris, with United Artists distributing it. . . .

SPRINGER AND COCALIS will add 16 New York Theatres within the next five months, according to JACK W. SPRINGER. . . .

Union Permit Men Appeal to Courts

The 237 permit men, operators and stagehands, in local 306, New York, who have obtained a temporary injunction restraining Harry Sherman, president, from interfering with their employment and disposing of funds they have contributed to the union, ask that the court decide whether they are union members. Supreme Court Justice Lewis issued the injunction, which will be argued May 2. The men also seek an accounting.

Levinson Resigns From Supreme Screen

Michael Levinson has resigned as vice-president of Supreme Screen Service, which he founded. He retains his stock.

Mr. Levinson said that production plans which he has been developing have now materialized and he will enter upon the new activity following a rest at Atlantic City.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

AMERICAN MADNESS: Walter Huston—Here is one of the finest pictures I have ever shown, but barely made expenses. Huston, beyond a doubt, is a finer actor than either of the Barrymores. You can just bet it will be good if he appears in a picture. You may not make any money on this one, but you will have one of the best shows of the year.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

CHILD OF MANHATTAN: Nancy Carroll, John Boles—Another fine program picture from Columbia. Not a dry "meller" by a long shot. Plenty of wit mixed with some spice, although not offensive. Aunt Minnie and Jessie Ralph supply the fun. A picture that pleased all and drew well. Played Mar. 22-23-24.—L. F. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. Small town patronage.

DECEPTION: Leo Carrillo, Nat Pendleton—If you have any wrestling fans in your town, sell this to them hard for there is some mighty fast mat work in it. Reviewers notices' on this said the women might not like the brutality of the wrestling scenes, but they certainly ate it up here. Played Apr. 18-19.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THE NIGHT CLUB LADY: Adolph Menjou—A very clever Thatcher Colt murder mystery. The acting was fine, but for some reason we did not get swamped at the box office. Played Apr. 5-6-7.—L. F. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. Small town patronage.

THE NIGHT MAYOR: Lee Tracy—Excellent recording. Well done throughout. The kind of entertainment I am looking for. Increased my business better than average against "State Fair" opposition. Played on Thursday, Friday and Saturday.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

THE NIGHT MAYOR: Lee Tracy—You'll have to hand it to Columbia. They certainly know how to make good entertaining pictures. So far, I believe, they have the best average of any company in the business for good, wholesome pictures.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

NO MORE ORCHIDS: Carole Lombard, Lyle Talbot—For pleasing entertainment they don't make them any better than this one. It's witty and sophisticated without being overdone or going over the heads of any class of audience. Played Mar. 24-25.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SOLDIERS OF THE STORM: Regis Toomey, Anita Page—Here is a good Friday and Saturday picture. Has plenty of action and George Cooper, the slightly bugeyed comedian, carries the comedy. If the westerns are losing out for you and you have this under contract, it will click, for it moves fast and is a good story. The cast does some swell work in keeping up the pace of the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—This picture takes the cake for best presentation of smut. We made money, in fact did better and bigger business with this picture than with "Prosperity." If you must play it, keep the children away.—L. F. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. Small town patronage.

THAT'S MY BOY: Richard Cromwell, Dorothy Jordan—A fine football picture. Pleased all. We packed the house with kids and the second night a few more adults turned out. Played Mar. 25-26. Running time, 60 minutes.—L. F. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. Small town patronage.

First National

CENTRAL AIRPORT: Richard Barthelmess—If Barthelmess is not a past number in your town this should register as a hit. Just enough of the hokum to make it good entertainment. The rescue scene toward the end will hold any audience. Played Apr. 22.—H. A. Griswold, Sewanee Union Theatre, Sewanee, Tenn. University town patronage.

CENTRAL AIRPORT: Richard Barthelmess, Sally Eilers—Jack Moffit's novel "Hawks Mate," a dramatic romance of several soldiers of fortune, brought to light on the screen with an increased number of action and thrills that left the audience thrilled and almost awed gazing at the thrilling maneuvers performed by daring pilots. Only the best tricks that could be exhibited by an expert pilot were used. Scenes are thrillingly handled and guaranteed to bring the patrons to their feet in excitement. Sequences are well tempered with humor and situations produce hearty laughs. Richard Barthelmess in a typical Barthelmess role affords him every opportunity to exercise his dramatic acting talents and adds new laurels for his fine rendition. Sally Eilers, the feminine interest, offers more "chic" and personality than in anything she has done and gives a touching and emotional performance. Sally put everything she had into this picture, which is built around a plot ideal for her type of performance, which will gain much more popularity with both masculine and feminine contingent. Tom Brown shows a marked improvement in his acting, which will class him with the leading men in front. Some of the highlights are: bursting of a plane in midair, a head on collision, a daring rescue of a transport plane from water and a breathtaking landing in the fog. William Wellman not only directed a great picture but made an epic that the whole industry may be proud of. First National set out to hit the sky's ceiling and evidently they succeeded in doing it. Sure fire production and destined to be an outstanding hit of the month. Outlook on business brightest in months. Book it and see yourself smile at depression. Played Apr. 17-18-19. Running time, 70 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

THE CROONER: David Manners, Ann Dvorak—The low-down on a "Crooner." His rise and fall. Played it on Sunday and all were pleased that saw it.—L. F. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. Small town patronage.

FRISCO JENNY: Ruth Chatterton—Good picture of its kind that did about average business for us. Kind of "Madam X" story only Ruth Chatterton makes her money from prostitutes and booze running.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

THEY CALL IT SIN: Loretta Young, George Brent—People liked it very well and we had several say they enjoyed it immensely. Interesting story well acted. Good, snappy dialogue with only a few smutty cracks.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

THREE ON A MATCH: Joan Blondell, Bette Davis—A corking good picture with all kinds of please 'em stuff in it. Well acted, well directed, good sound and photography. Play it. We say it will please nearly all of them.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

20,000 YEARS IN SING SING: Spencer Tracy—A fine, well acted picture, but this is the fifth similar picture, Chain, jail, pen and others. No business. My fault, I overdid the thing. I never want to see another jail picture. With a title "Twenty Years in Sing Sing" it would draw much better. People just can't savvy this 20.000 years thing. It's a "bone." Sure pop.—New Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Up to Joe E.'s standard of comedy. Worth playing. Played Apr. 3-4-5.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

Fox

BONDAGE: Dorothy Jordan—An exceptionally poor subject for a company like Fox to release. Subject matter distasteful to majority of patrons and not worth playing. We've had everything about babies except actual delivery—now's the time for some ultra-smart executive to film this and we can then have censorship we have so frequently invited. Played Apr. 13-14.—Cecil Cupp, Royal Theatre, Arkadelphia, Ark. College town patronage.

CALL HER SAVAGE: Clara Bow—Splendid acting on the part of Bow, but the class of fans who used to like her have no money nowadays. Consequently lost money on her. Played Mar. 13-14-15. Running time, 88 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

CALL HER SAVAGE: Clara Bow—This picture sure suits Clara Bow, and it will also suit any audience. Plenty spicy, and that's what they want with Clara. This picture, however, did not draw over average business and I cannot understand why, as I put out more than average advertising. Played Mar. 19-21. Running time, 88 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

DOWN TO EARTH: Will Rogers—This picture is very good and will please most everyone. With no extra advertising, this picture drew the best Sunday crowd I have had in weeks. If Will draws as good on the other two of his pictures I have booked I will be satisfied, and if the other pictures are as good as this one the public will be satisfied also. Played Mar. 26-27. Running time, 72 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

FACE IN THE SKY: Spencer Tracy, Marion Nixon—It is one of those light, breezy stories that carries one's interest throughout. Was well liked by our patrons.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

THE FIRST YEAR: Janet Gaynor, Charles Farrell—This picture did the best Sunday and Monday business for me in over a month. I put out extra advertising and boosted it high. Although this is not the best picture that these stars are turning out it is better than the general run of pictures and it pleased 100%. If I can do as good on the rest of the pictures these stars turn out I won't kick. Played Mar. 12-13.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory—To our way of thinking, this was fine entertainment in way of story, but there was too much talk and not enough of El Brendel. Wish they would use this "laugh getter" more. We need more fun, brightness and a happy ending more now in this time of depression than ever. This is no time for heavy entertainment. Played Apr. 10-11.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

HAT CHECK GIRL: Sally Eilers, Ben Lyon—A pleasing little programer that did fair business. More acceptable to the young people than to the children and older ones. Played Mar. 29-30. Running time, 63 minutes.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

HAT CHECK GIRL: Sally Eilers, Ben Lyon, Ginger Rogers—Although a very pleasing picture, it did not draw and failed to take in film rental. Times are getting so tough here that I cannot break even on anything except a picture rated as a special and only then when I get out plenty of advertising. You cannot make money on any pictures as you lose all you make on the poor drawing cards. Played Apr. 14-15. Running time, 64 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

HOT PEPPER: Victor McLaglen, Edmund Lowe—Not nearly as "hot" as we had been led to believe when we read reviews and some exhibitors' remarks. It was rather suggestive in some spots and the dancing was quite torrid, but throw out those which are not suggestive and . . . what have you? Played Mar. 31-Apr. 1.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

INFERNAL MACHINE: Chester Morris, Genevieve Tobin—Pretty weak, but better than we expected, with quite an unusual and unexpected ending. Some novel situations with quite a lot of comedy. Played Apr. 12-13.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

RACKETY RAX: Victor McLaglen—I did not expect much from this one, as most of the reports panned it, but I booked a good bunch of short subjects and did extra advertising and managed to do about average business. This picture is not a good picture by 40 miles, but there were some patrons who said they liked it. I cannot see it. Played Mar. 17-18.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

ROBBERS' ROOST: George O'Brien—This is an excellent Zane Grey picture. We had several nice

compliments on this one and so it must be extra good, because patrons seldom comment on westerns.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—Anything but a high class, sophisticated picture and bordering on downright risqueness, this picture nevertheless comes through with good entertainment and pleases patrons. They'll even go out and talk about "how good it was." So that's that. Played Apr. 6-7.—Cecil Cupp, Royal Theatre, Arkadelphia, Ark. College town patronage.

SECOND HAND WIFE: Sally Eilers, Ralph Bellamy—Nice picture. Nothing out of the class of regular pictures. Business below average. Played Mar. 27-28-29. Running time, 64 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

SHERLOCK HOLMES: Clive Brook—This character has been forgotten, although the suspense is good in spots. Fox has fallen down on product. Played Feb. 23-24-25. Running time, 69 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

STATE FAIR: Janet Gaynor, Lew Ayres—Very good. The type of picture that you can face your patrons when they come out. Business good for conditions. Played Apr. 16-17.—C. H. McCroskey, Allied Theatre, Dermott, Ark. Small town patronage.

STATE FAIR: Janet Gaynor, Will Rogers, Lew Ayres—A natural for small towns. Should go over good anywhere. Rogers not quite so prominent, which helped the picture. Other stars filled in to good advantage. Believe it pleased 100%. Rogers will be able to play for years and be a drawing card, providing he does not try to be the whole show as in this. Best business in two years and first time we ever took in more the second than the first. Played Apr. 16-17.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TOO BUSY TO WORK: Will Rogers—Rogers is always to be depended upon for a good performance. It is impossible to say what a picture can do for one out here under present conditions. However, those who saw this were pleased 100%. Played Mar. 2-3-4. Running time, 76 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

WILD GIRL: Joan Bennett—A well liked western type of picture with beautiful scenes. If producers would use more natural beauty in the westerns, also more comedy, less shooting, killing and "dark" scenes, westerns would live forever. "Dark scenes" in any picture have a very depressive effect on everyone. Played Mar. 24-25. Running time, 77 minutes.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

Mayfair

LOVE IN HIGH GEAR: Alberta Vaughn, Harrison Ford—Rapid-fire farce comedy. Not bad entertainment. Played Apr. 10.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MGM

CLEAR ALL WIRES: Lee Tracy—It's pictures like this that make me want to go back to the farm where we are all headed for if pictures are not improved on. Played Apr. 18-19.—C. H. McCroskey, Allied Theatre, Dermott, Ark. Small town patronage.

CLEAR ALL WIRES: Lee Tracy—This is a very good show. Should do good business, especially where Lee Tracy is liked. Played Apr. 21-22. Running time, 75 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

DOWNSTAIRS: John Gilbert—So far as my patrons are concerned, Gilbert can go farming. No one cared for this one. No business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

FAST LIFE: William Haines, Madge Evans—This is the type of picture they want to see Haines in. Cliff Edwards almost steals the show. Seemed to please all and drew fairly well.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

FAST WORKERS: John Gilbert, Mae Clark—Plenty of kicks on this one. These boys are structural steel workers and while they are not at work they are playing the red light district. John Gilbert is the fascinating hero who bends all women to his evil will. Show this one on some stormy night when you do not expect any business, because you will not have any anwyay.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

FLESH: Wallace Beery—Just a fine picture my gang thought. Action, story and everything O. K. Good audience picture. A little slow the first four reels. Could have been trimmed to seven reels nicely. —Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

FLESH: Wallace Beery, Ricardo Cortez—Pleased 100% and that's what counts nowadays. As word-of-mouth advertising is the best bet and you can count on an increase in business here when a picture pleases as did this one. Coal mining community.—B. A. McConnell, Emerson Theatre, Hartford, Ark. General patronage.

WORTH THE SUBSCRIPTION

The note which Milton T. DuBois, of the Majestic theatre, Cotulla, Texas, appended to the subscription renewal blank received recently by the circulation department of the HERALD, *speaks very well for itself, thus:*

"I thought I could get along without the HERALD, *until you started the 'What the Picture Did for Me'. That department is worth the subscription price alone."*

FLESH: Wallace Beery—Wonderful acting by Beery, Karen Morley and Ricardo Cortez. But hardly as good as should be expected from such a cast as the story is not pleasant and it is hard to believe a man could be so ignorant. Played Apr. 9-10. Running time, 75 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

FLESH: Wallace Beery—A little sordid in spots. However, patrons seemed to like the picture in general. Played Mar. 9-10-11. Running time, 75 minutes. —G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

FLESH: Wallace Beery—Not as good as his previous offerings. Drew only fair.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston—A timely and entertaining picture that will please most any audience, but from some cause was a terrible disappointment at the box office for me. Just simply could not get them interested in it. "Damfino" what people want in the way of pictures any more. They come to the poor ones and pass up the good ones. Played Apr. 17-18. Running time, 85 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston—Here is the perfect picture. Our Sunday business was off. Monday showed about 100% increase. Very hard to sell to the public. However, I believe after the picture has been shown in key situations it will do more business in small towns. This one brought out the people who only attend the theatre on rare occasions. This picture has the effect of causing one to have more confidence in the government and being a better citizen. Played Apr. 16-17. —Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

KONGO: Walter Huston, Lupe Velez—A terrible conglomerated mess of nothing. Had a lot of walkouts and I felt very much like taking it to the brush. When one pays two bits to see this one, he doesn't forget when he comes out. Hand him 30 cents back. Beg his pardon and I doubt if that will square it.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

THE MASK OF FU MANCHU: Boris Karloff—Trade it for a cartoon—you'll have more entertainment.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

PROSPERITY: Marie Dressler, Polly Moran—This pair always good anywhere. Played Feb. 20-21-22. Running time, 76 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

RASPUTIN AND THE EMPRESS: Ethel, John and Lionel Barrymore—The Academy of Motion Picture Arts and Science may just as well put their gold medal on a plate and present it to Lionel Barrymore for the best acting for this or any other year. What a wonderful actor he is. Picture one of the very best. Played Apr. 10-11. Running time, 125 minutes. —R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

SMILIN' THROUGH: Norma Shearer, Leslie Howard—It was a pleasure to hear the patrons rave over this picture. Our local Methodist minister came all through the run and boosted it to everyone he came in contact with. MGM should be proud of this one as it is one of the really good pictures.—B. A. McConnell, Emerson Theatre, Hartford, Ark. General patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—Words cannot express the amount of praise this show should have. The acting is superb. The direction the same, and anything else you could ask about it is the same. Played this little late but one certainly feels like being at the door to receive the comments instead of criticism as the patrons walk out. Pleased 110%, if such a thing is possible. Played Mar. 23-24-25. Running time, 99 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—Just another one of Metro's specials. I lost $19.00 on only a program picture and it should have been bought at those prices.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WASHINGTON MASQUERADE: Lionel Barrymore, Karen Morley—A wonderful picture and Barrymore certainly keeps up his good work. You can't go wrong on this one. I traded a 1933 cluck for it and I'm certainly glad.—B. A. McConnell, Emerson Theatre, Hartford, Ark. General patronage.

WHAT! NO BEER?: Jimmy Durante, Buster Keaton—Very, very ordinary. Metro is hardly holding up its reputation with this one. Played Apr. 7-8.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

WHISTLING IN THE DARK: Ernest Truex, Una Merkel—Did we almost lose our pants on this one? Had a hunch that it was just another lot of film wasted when we read the plot and read the cast. However, took a long shot and played it. More gangster plot. Lay off as it did not mean a thing here. Played Apr. 10-11-12.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

WHISTLING IN THE DARK: Ernest Truex, Una Merkel—Here is a picture I consider above the average, but it did not click with my patrons for some reason. Played Apr. 9-10.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WHISTLING IN THE DARK: Ernest Truex, Una Merkel—Good, interesting picture about an author who falls into the hands of gangsters while he and his girl were going to get married. The gang is going to kill a man and the author has to tell them how to do it in order to save his own life. Story interesting and has subtle comedy throughout. Will please the average patron.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

Monogram

BOILING POINT: Hoot Gibson—About an average western. This has some kind of trick recording with a sound track about 1/32nd inch wide. Sound is not natural and volume is not uniform.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

Paramount

A BEDTIME STORY: Maurice Chevalier, Baby LeRoy—A splendid picture, naughty but nice, good direction, Chevalier's voice more acceptable than in the past and the Baby LeRoy very fine. Edward Everett Horton good. This picture will please. Go the limit on exploitation. I cannot refrain from complimenting Paramount on their pictures and their splendid cooperation with exhibitors under present trying conditions. Played Apr. 23-24.—Cecil Cupp, Royal Theatre, Arkadelphia, Ark. College town patronage.

THE BLONDE VENUS: Marlene Dietrich—Dietrich doesn't mean much to us, as we have lost money on all her pictures so far. Played Mar. 6-7-8. Running time, 93 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

HE LEARNED ABOUT WOMEN: Stuart Erwin —Here is a picture that serves as fine entertainment. You will enjoy it all. Just one of those pictures that moves right along and you have a feeling all the time that it is being done by folks that know their stuff. Marie Dressler has a double in it, too.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HELLO EVERYBODY: Kate Smith—Clean and wholesome but slow moving. Very little entertainment except for Smith's radio fans. Did 145% by selling Smith and Fannie Hurst. Played Mar. 31. Running time, 70 minutes.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

HORSE FEATHERS: Four Marx Bros.—I ran this three days and ran only one picture for the week instead of the regular two changes and to my extreme surprise, in spite of the extra cost of the feature, I made a three dollar profit. What's going to happen? This is the first time I have made a profit on a picture for so long that I cannot understand it. I guess the depression is about to give us a break. Well, it is about time. This picture seemed to please most everyone who saw it and I ran enough good short subjects with it so that it had to please. Played Mar. 31, April 1-2. Running time, 68 minutes. —W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

IF I HAD A MILLION: All star—Good picture. Patrons commented very highly. Mar. 30-Apr. 1. Running time, 86 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

ISLAND OF LOST SOULS: Charles Laughton, Richard Arlen, Kathleen Burke—Although I was informed by Paramount that this picture was not a picture that would appeal to the average patron I believed it was an out of the ordinary picture and did a little extra billing. The paper was good and had good drawing power so consequently I pulled 50% better than average business and made a few dollars. The general comment on this picture was that the picture pleased but that they would not care to see another of the same type. It was pretty much gruesome in spots but the acting was fine all the way through. I billed it not recommended for children

and had only 14 kids in the two nights that I played it. I believe that it will make any exhibitor money if he bills it as the show it is. Played Apr. 9-10. Running time, 70 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

LUXURY LINER: George Brent—A fairly good comedy-melodrama. Only pleased a few. Audience tired of sameness of scenes confined to one ship at sea. 65% box office. Played Apr. 12-13. Running time, 68 minutes.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

MADISON SQUARE GARDEN: Jack Oakie, Marion Nixon, Thomas Meighan—No drawing power in this community. Title had no meaning to the people out here and stars do not mean much more. Oakie and Meighan no attraction. An exceptionally good fight climax that was realistic and where pictures of this type appeal, may go over big. Played Feb. 13-14-15. Running time, 75 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

MURDERS IN THE ZOO: Charlie Ruggles—Just another murder picture with which the people have been fed up. If they like their chills it will hold them. Otherwise best on a double feature program. Played Apr. 20-21.—H. A. Griswold, Sewanee Union Theatre, Sewanee, Tenn. University town patronage.

MYSTERIOUS RIDER: Kent Taylor, Lona Andre—Hardly up to the regular Paramount Zane Grey standard, as people did not know anything about the leads. Taylor and Andre just ordinary as actors, but Taylor is a fine looking fellow and Miss Andre cute little trick. Story pretty weak. Played Apr. 14-15.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

NIGHT AFTER NIGHT: George Raft—Can't say so much for this star out here. Those who saw the picture liked it for what it was. Only mediocre, nothing to rave about. Paramount can do better. Too bad they can't lay off this gangster hokum. People are getting tired of it. Played Mar. 20-21-22. Running time, 70 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

NO MAN OF HER OWN: Clark Gable, Carole Lombard—Very good program picture, running along with a story in which everything happens about as you expect and just as you like, ending most satisfactorily. One exhibitor remarked that Metro should have loaned Thalberg also, but we thought this Gable's best picture in a long time, far surpassing "Strange Interlude." Played Apr. 2-3.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

NO MAN OF HER OWN: Clark Gable—A show that was liked by the few that saw it but these few were few indeed. I don't know where business has gone, but it certainly has deserted this theatre. A few more flops like this one and I will turn the theatre into a hay barn. The picture was good as far as story and acting was concerned. Played Apr. 16-17. Running time, 76 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage

THE PHANTOM PRESIDENT: George M. Cohan, Jimmy Durante, Claudette Colbert—This was a good comedy, but in spite of the advertising I put out it failed to draw. My idea of this picture is that unless played during election it is not worth playing. Played Mar. 24-25. Running time, 74 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

PHANTOM PRESIDENT: Jimmy Durante, George M. Cohan, Claudette Colbert—Paramount turned out another good comedy feature in this one. Played Feb. 27-28-Mar. 1. Running time, 78 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

PICK UP: Sylvia Sidney, George Raft—Very good. Better than average program picture. Should click in all spots. Played Apr. 17-18. Running time, 75 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

SHE DONE HIM WRONG: Mae West, Cary Grant—Excellent for an audience that likes entertainment bordering on vulgarity that is not necessarily offensive. By advertising considerably in advance, raising the admission, prohibiting children and with a midnight show we did 150%. Everyone enjoyed it, but a few said it wasn't vulgar as they had hoped and had anticipated. Played Apr. 5-6. Running time, 65 minutes.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

STRICTLY PERSONAL: Dorothy Jordan, Eddie Quillan— An entertaining little picture. Only one murder in it. All are good that play in it. Edward Ellis is mighty good. Played Apr. 11-12.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

STRICTLY PERSONAL: Marjorie Rambeau—Just another program picture. Not bad, not good. Just fair. Played Apr. 19-20. Running time, 70 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

TONIGHT IS OURS: Claudette Colbert, Fredric March—Very well done and this type picture will help end the exhibitor's depression, and God knows, he needs it. Played Apr. 23-24.—C. H. McCroskey, Allied Theatre, Dermott, Ark. Small town patronage.

TONIGHT IS OURS: Fredric March, Claudette Colbert—Certainly one beautiful romance and pleased our patrons almost 100%. Acting of two leads very fine and story ends happily which is what theatregoers want nowadays. Sob stuff goes blah here. Played Apr. 16-17. Running time, 76 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

UNDER COVER MAN: George Raft—Just another picture, racketeering and gangsterism. Played Apr. 6-7-8. Running time, 74 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

UNDER THE TONTO RIM: Stuart Erwin—They tried to make a cowhand out of Stuart Erwin in this picture. Can you imagine anything so silly as that? Picture is cheaply constructed and story very weak. Use it on a double program. Played Apr. 15. Running time, 68 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

RKO

ANIMAL KINGDOM: Ann Harding, Leslie Howard—Excellent for those who like sophisticated entertainment. We tried to build up patronge through the vanity of a few supposedly sophisticated patrons, but only did a 60% business. Played Apr. 2-3-4. Running time, 85 minutes.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

ANIMAL KINGDOM: Ann Harding, Leslie Howard—They all walked out.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

CHRISTOPHER STRONG: Katharine Hepburn—An excellent production and Miss Hepburn's performance is very fine. Poor box office attraction. Played Apr. 18-19.—Cecil Cupp, Royal Theatre, Arkadelphia, Ark. College town patronage.

COME ON DANGER: Tom Keene—A dandy western that drew better than the usual western. Rosco Ates furnishes the comedy with his stuttering that just rolls 'em in the aisles. My patrons will all turn out if they know he is going to be in a picture.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THE CONQUERORS: Richard Dix, Ann Harding—Excellent from all standpoints. Very timely. Good acting by every member of the cast.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

GOLDIE GETS ALONG: Lily Damita, Sam Hardy—Fair entertainment. Played Apr. 11-12.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THE GREAT JASPER: Richard Dix—Best performance of Dix since "Cimarron." Dix seldom draws here, so we were content with an 85% box office. Played Apr. 9-10-11. Running time, 80 minutes.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

THE HALF NAKED TRUTH: Lee Tracy—Good little picture that will please the majority. Not big but better than average.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

HOLD 'EM JAIL: Wheeler and Woolsey—This was a very funny picture but the football angle doesn't go in this town and consequently I did not do very well. Pulled about two-thirds of regular business and pleased about 50%. Played Apr. 7-8. Running time, 74 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

HOLD 'EM JAIL: Wheeler and Woolsey—As usual this team gave good entertainment. Edna May Oliver contributing very largely to the fun. However, this picture did much less than any Wheeler and Woolsey subject we have ever run. First I think it was the word "jail" in the title that made our patrons "shy" off from this one, for they are dead set against prison pictures. "Big House" gave them an overdose. Played Mar. 27-28. Running time, 68 minutes.—R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

KING KONG: King Kong—Here is a picture that you must sell to your people. The public today is fed up on wild animal pictures, thrill and horror pictures. To them "King Kong" is just another of this type. It's your job to sell them the idea that this is something else, something that they should see to try and figure out how it was made. I believe that this picture will be a terrible box office flop in some spots and break box office records in others. The boys who sell it will do the big business. It's good. Played Apr. 16-17-18. Running time, 100 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Had more kids than usual on this, and it seemed to please everyone, except that some of the youngsters went home crying because it wasn't made sufficiently plain to them that the little boy who fell out of the window was slated for an early recovery. Played Apr. 7-8.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Had more kids than any other show I ever had in my life. Very good.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MEN OF AMERICA: Bill Boyd, "Chic" Sale—Very good combination gangster-western story. Running time is listed as 75 minutes, but it only clocked 55. Played Mar. 21-22. Running time, 55 minutes.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

OUR BETTERS: Constance Bennett—A more suitable title to this would be "Our Bitters," as it was bitter to me. Pulled it after the first night as the eight who saw it complained. Played Apr. 20.—C. H. McCroskey, Allied Theatre, Dermott, Ark. Small town patronage.

PHANTOM OF CRESTWOOD: Ricardo Cortez, Karen Morley—Well produced murder mystery yarn. Good to the last drop. Played Mar. 18-19.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PHANTOM OF CRESTWOOD: Ricardo Cortez—A fair mystery that drew average business. Nothing to get excited about.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

RENEGADES OF THE WEST: Tom Keene—A good western. This boy is a good rider and scrapper and fills the bill for this type of story. Played Apr. 4-5.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SECRETS OF THE FRENCH POLICE: Gwili Andre, Frank Morgan—Another murder mystery story. Ingenious, entertaining and well made, but too much of this kind of story is a great sufficiency. Played Mar. 31.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THE SPORT PARADE: Joel McCrea—A very pleasing little picture.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

Universal

BACK STREET: Irene Dunne, John Boles—Success should be a lesson to producers to be sure to place stars where they belong. Can't say much for it. Played Apr. 9-10-11. Running time, 84 minutes.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

THE BIG CAGE: Clyde Beatty, Anita Page, Andy Devine, Raymond Hatton—This is a great picture with Beatty all the way and that is what you have to sell. There is plenty of excitement and a fierce fight between a lion and a tiger that makes the fur fly. His handling of the cats in the big arena is the high spot. The story behind this is rather trite, not much to it. A drunken trainer that has lost his grip, Raymond Hatton, to make good with his kid, who comes, goes into the cage in an effort to make a comeback and is killed. It is Beatty's picture and his handling of the big cats, forty of them, in a large cage is spectacular. Percentage, of course the outstanding ones always are.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THE COHENS AND KELLYS IN TROUBLE: Charles Murray, George Sidney—Believe the best picture these people ever made. It's good entertainmnt. Played Apr. 13-14.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

COHENS AND KELLYS IN TROUBLE: Charles Murray, George Sidney—This is the best picture these two boys have made. In this one they have been given a good supporting cast, which puts the picture over to where it will please the few who stray into the theatre to see it.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla.. Small town patronage.

THE MUMMY: Boris Karloff—A great picture and acting by the entire cast. Women screamed a little but it's different. People, I find, like a thrill.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

MY PAL THE KING: Tom Mix—Fair business. Pleased the kids especially. Played Mar. 28-29.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MY PAL THE KING: Tom Mix—Must differ with my friend from the north. We thought it the best audience picture Mix has mixed in yet. Kids simply went nutty over it and all the old folks ate it up.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

NAGANA: As good an African wild animal picture as anyone has made. There are plenty of black men, plenty of animals who stage some of the best fights filmed so far, but our people are sick and tired of looking at wild animal pictures, so this one did not do any business. If you can sell it, it will please most of those who see it. It's a thriller. Played Apr. 19-20. Running time, 74 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

NAGANA: Melvyn Douglas, Tala Birell—Personally I thought there was no excuse for making such a picture, but our Friday and Saturday audiences liked it and we did 120%. Played Apr. 7-8. Running time, 70 minutes.—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

NAGANA: Tala Birell, Melvyn Douglas—"Nagana" turned out to be no gooda. We little fellows get some mighty sour contraptions at times, not being able to screen before buying and showing. This should be shown always in the opposition house, and mighty soon there would be no opposition, and why should

this woman be in any picture, for she fails to flicker. —New Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

OKAY AMERICA: Lew Ayres—On account of this being a newspaper columnist picture and being late in playing it, we did little exploitation. Our first day's audience liked Ayres, the story, and constant action and they sold it to their friends. It was a good Friday and Saturday picture that did 120 per cent. Played April 14-15. Running time, 80 minutes—D. B. White, Ritz Theatre, Fernandina, Fla. General patronage.

OKAY AMERICA: Lew Ayres, Maureen O'Sullivan —This title fits the picture. It is certainly okay. Had more people rave about this show than on any for a long time. Played March 16-17-18. Running time, 78 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

PRIVATE JONES: Lee Tracy—Extra good. Tracy has a style all his own. Although he had a rather unsympathetic role, made a lot out of it. Played April 5-6.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

Warner

THE KEYHOLE: Kay Francis, George Brent—I knew a guy once who peeped through a keyhole and got his left eye put out. This, however, is not that kind of a picture. It's clean, entertaining and well acted by entire cast. Played it on Good Friday and all the matinees worked hard all day planting potatoes and must have been too tired to come out. Played April 14. Running time, 72 minutes.—B. W. Hickman, Lyric Theatre, Greenville, Ill.—General patronage.

THE KEYHOLE: Kay Francis—Played this during the University Easter dances. Ordinarily this is a bad time for shows, but the girls evidently wanted to see it and made the boys bring them in. A neat little program picture and one which should click in towns with the fair sex trade. Played April 18-19.—H. A. Griswold, Sewanee Union Theatre, Sewanee, Tenn. University town patronage.

LADIES THEY TALK ABOUT: Barbara Stanwyck, Lillian Roth—A fair picture. Ladies in the "big house." Fine acting. The few that came out to see it were well pleased. Played March 29-30-31. Running time, 70 minutes.—L. F. Bonaventura, Browns' Grand Theatre, Nashwauk, Minn. Small town patronage.

LAWYER MAN: William Powell, Joan Blondell—Regardless of what the rest of the country thinks, the people of Harrisburg, Ill., think this the best picture Powell ever made, and I must agree with them, for Powell and Blondell certainly turn in a nice performance in this one. It drew less than average business owing to the fact that Powell is not a very popular star here. If you have a town where he is popular, get behind this one with everything you have. Played April 23-24. Running time, 70 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE MYSTERY OF THE WAX MUSEUM: Lionel Atwill, Glenda Farrell—A very good natural color picture. It has plenty of thrills and Glenda's wisecracking is excellent. An excellent picture from every standpoint, comedy suspense, thrills and love interest. —Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

World Wide

FIGHTING THROUGH: Ken Maynard—A little better story than some they have given him. I see in a recent Mtion Picture Herald that westerns are going out forever (again), but they're still the staff of life for me. Played April 14-15.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

UPTOWN NEW YORK: Jack Oakie—The best picture Oakie has made in many a day. A program picture, but an extra good one. Drew better than average business and pleased. Many good comments from patrons on this one. Its' a clean picture good for any night in week and will stand extra advertising. Played April 21. Running time, 80 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

Short Features

Columbia

THE BIRD STORE: Silly Symphony—Good comedy cartoon.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MICKEY'S REVUE: Mickey Mouse—One of Mickey's best. "Mad Dog" is good, too.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Fox

BELLS OF BALI: Magic Carpet—This series does not go over so good with our people. This one about the same as the others.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HERE COMES THE CIRCUS: Magic Carpet travelogue—Here is a good single reel filler where you like a subject with music and no talking. If you haven't played "Here Comes the Circus" then do so. Book it on a Saturday as it will be a hit with kids from six to sixty.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

ANOTHER RIDES THE BAND WAGON

From Warren L. Weber, manager of the Ellinwood theatre, Ellinwood, Kan., comes a word of approbation for the exhibitors' own department, and a request for additional blanks. The word accompanied a two-year HERALD *subscription. Mr. Weber says:*

"Permit me to congratulate you on reinstating 'What the Picture Did for Me'. This department is much more valuable than any reviewer's opinion and is the main reason I am sending you my subscription. I have been waiting patiently for some blanks. Kindly send out a bunch of them. I used to be a regular contributor and I want to get back on the band wagon. Kindest regards and wishes."

The blanks, of course, are already on Mr. Weber's desk.

MGM

FLIP'S LUNCH ROOM: Flip the Frog—Just another Flip. Running time, 8 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

GIRL GRIEF: Charlie Chase—Hardly up to Chase's standard. But very funny in spots and judge it better than average comedy.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

THE GOLF CHUMP: Edgar Kennedy—Fair. Golf players will like it better than others.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOT SHOT: Taxi Boys—Good comedy of the slapstick variety.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MR. BRIDE. Charley Chase—Not up to his standard. Just fairly entertaining.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NURSE MAID: Flip the Frog—Not much.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NURSE MAID: Flip the Frog—Good.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

OLD SPANISH CUSTOM: Sport Champion—Good sport reel of bull fighting.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

OVER THE COUNTER: One of the most beautiful color shorts we ever played. Thought the photography was excellent. As a rule these colored shorts are quite blurred at times.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

OVER THE COUNTER: Musical Revue—Fine entertainment. A relief from two-reel comedies. Let's have more.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

PHONEY EXPRESS: Flip the Frog—Good cartoon. —Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

PIGSKIN: Sport Champion—Shows how football players are made. Instructing and interesting.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PIGSKIN: Very fine and especially pleasing to any one who likes football. Very timely at this time of the year when colleges are having their spring football practice.—B. A. McConnell, Emerson Theatre, Hartford, Ark. General patronage.

ROMANTIC ARGENTINA: A very good travelogue, but my audience doesn't care for this type of shorts. However, we've got to get them off our check—so just pass them on to the dear public.—B. A. McConnell, Emerson Theatre, Hartford, Ark. General patronage.

SCRAM: Laurel and Hardy—A very good comedy. Lots of laughs. Terrible photography and bum recording. Some fellow didn't know his business.—Ned Pedigo, DeLuxe, Garber, Okla. General patronage.

TAXI BARON: Taxi Boys—This is only fair. Maybe a couple of laughs in the two reels. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

Paramount

BETTY BOOP AND BIMBO: Betty Boop Cartoon —I run all of these cartoons and find them very good. Some are better than others, however.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

COURTING TROULE: Charlie Murray—A few comedy situations, but just another too long drawn out affair of the same nothingness. Running time, 20 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

EASY STREET: Charlie Chaplin—This was an old silent set to sound and music and got more laughs than a dozen of the new talkies. Action is what they want, not so many words. Running time, 17 minutes. —R. D. Carter, Fairfax Theatre, Kilmarnock, Va. Town and country patronage.

HAPPY HOBOS: Tom and Jerry cartoon—Up to their standard which is an addition to any program.— D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PARAMOUNT ACTS: Some of these subjects are very good, while others are not so hot. When making bookings one should be careful as to the stars. Burns & Allen are good, Howard rather weak, Lopez very good.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

SO THIS IS HARRIS: Phil Harris and band—Boys, this will save a real poor program. It's the type of short they want to see and they tell you so.—C. H. McCroskey, Allied Theatre, Dermott, Ark. Small town patronage.

TWO LIPS AND JULEPS: Masquer—Very clever burlesque comedy. A little too clever, in fact, because some of the crowd didn't get it at all.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner Vitaphone

BROADWAY BREVITIES: Musical revues—Boys, here are the finest things you could possibly put on any program. Every one of them is a wow and will please every one better than anything else you might run. The Technicolor subjects especially are a treat. —W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

HEY, POP: Fatty Arbuckle—Same old Fatty able to make 'em laugh yet in his comeback. Drew many old-timers to see him spread his stuff. The kids liked him, although a brand new one to them.— Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

LOONEY TUNES: All have been good. Pleased the kids. One reel.—G. A. Hart, Roxy Theatre, Stratford, Tex. Small town patronage.

THE MEAL TICKET: Jack Pearl—This is an old re-issue that Vitaphone has pulled out of the junk somewhere, and my opinion is that it is right down rotten. The sound is bad, and Pearl is a lobster. As a usual thing you can bank on a Vitaphone short. But this one is a lemon, and should be pulled from the market before the star is killed.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city patronage.

MELDOY MASTERS: Band acts—The finest one-reel short I have ever run. I have dated in these musicals as fast as they are released and my patrons eat them up. Every one good.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

MELODY MASTERS: Good musical number. One reel—G. A. Hart, Roxy Theatre, Stratford, Tex. Small town patronage.

MERRY MELODIES: We have requests for more. One reel.—G. A. Hart, Roxy Theatre, Stratford, Tex. Small town patronage.

MUSIC TO MY EARS: Great entertainment. Most of my patrons stayed to see this short run the second time.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town and country patronage.

PASSING THE BUCK: One of the best. As interesting as a feature. Running time, 18 minutes.— Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town and country patronage.

PLEASURE ISLAND: Brevities—These color musical shorts are making a big hit with our people. Cannot have too many of these. Running time, 18 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

PLEASURE ISLAND: Brevities—This is the best color short we have run in many moons. Should please anywhere. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

SHANTY WHERE SANTA CLAUS LIVES: Great for kids, and the grownups enjoyed it, too.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town and country patronage.

SHERLOCK HOLMES: We tried to figure why they called this a comedy. Two reels.—G. A. Hart, Roxy Theatre, Stratford, Tex. Small town patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

TALK RECOVERY!

By WALTER S. CALDWELL

Manager, Loew's Valentine Theatre, Toledo, Ohio

The Club's Guest Editor this week, Wally Caldwell, needs no introduction to the majority of members of the Round Table Club. As manager of Loew's Valentine Theatre, Toledo, Ohio, over a considerable period, he has been a most consistent contributor to this organization. His message radiates a note of good cheer and we too agree that "Recovery" should be TALKED. The door to this department remains open to all who wish to avail themselves of the opportunity to set forth their opinions. This week we add to the ever-increasing list of names: MICKEY GROSS, Sioux City, Ia.; M. G. KELLER, Oakland, Calif.; TOM OLSEN, Spokane, Wash.; BERNARD SEAMAN, Wilmington, Del.; DAVID "SKIP" WESHNER, New York City, and GABE S. YORKE, New York City.

Talk recovery!

Do it yourself; have your staff do it; have your theatre reflect it. Recovery will come!

This financial earthquake that jolted our industry and put some of our largest units down for the count of nine, is passing. Every day sees more rays of blessed sunshine seeping into the gloom of the past pessimistic period.



Pretty words? They can be made to come true!

Just as these good old United States are emerging from that "Debil Depresh" so will this gigantic industry of ours rear its shaggy head, give it a few shakes to scatter the grogginess still remaining into space, and rise once more to the high pinnacle it occupied.

But it cannot be done alone, unaided. Each of us, the tiniest cogs in the huge organization, can help. TALK RECOVERY!

Talk it with and to everyone with whom you come in contact. To the milkman (if you're up that early), to the man on the street car (if you've laid up your auto), to the boy on the corner from whom you buy your gazettes . . . it's mob psychology.

Talk it to your staff in the theatre; to your patrons . . . it will become an endless chain of optimism.

But you must believe in it YOURSELF.

That was a great gag about Prosperity being just around the corner. But F. D. R. turned those corners into straight lines and each is heading straight for R-E-C-O-V-E-R-Y!

With our country quite damp again, thanks to a far-sighted and God-gifted leader, we can BREW A NEW CLIENTELE.

I don't have to remind you that the greatest periods of national prosperity were those when people had money to spend. It's logical . . . the A-B-C of show business . . . not the I.O.U.

Hence, with breweries again functioning, and the fifty-four big allied industries connected with them making their wheels hum 24 hours a day, a heap of heretofore slacker money is starting to percolate.

And it's a portion of this money, the nickels, dimes and quarters that were either hoarded or went elsewhere, that we must attract back to our tills.

But can we do it by still preaching and practicing pessimism? You KNOW we can't!

TALK RECOVERY . . . talk it, sing it, whistle it, hum it!

Recovery is no further away than you want it.

The poets tell us to keep our heads in the clouds . . . common sense tells us to keep our feet on the ground . . . but a happy blending of these two physical, but mythical, factors cannot help but accomplish tangible results.

DICK KIRSCHBAUM'S LOBBY LAFFS!



After witnessing two good feature films, three acts of vaudeville, several shorts, etc., and winning a basket of food plentiful enough to feed a family of ten, the good lady can scarcely be blamed for demanding the missing can of milk. No, we don't blame her at all; in fact, we see no reason why the management didn't see that she and her groceries were taken home by taxi. . . .

JOE FELDMAN GOES AFTER PUBLICITY IN BIG WAY IN PHILLY

With Carroll's "Vanities" booked into the Earle Theatre, Philadelphia, Joseph Feldman, managing director of the house, decided there was too much at stake to take any chances and went after business in a big way. He arranged to have the entire company met at the railroad station by newspaper cameramen and then paraded them through the downtown section of the city in taxicabs which were appropriately bannered for the occasion. Cost of banners and cabs was entirely absorbed by the taxi concern in lieu of advertising.



Joseph Feldman

As soon as the company finished rehearsal at the theatre Feldman rushed the members around to the studio of the most popular radio broadcasting station in the city, where, in addition to hitting the air waves with a corking program on opening day, he got in an effective plug for the entire week.

While on the subject of radio, let us mention that Feldman has arranged a fine tie-up with a chain drug store concern and the broadcasting concern that is producing excellent results at the box office. A full half hour of choice time on the best station in the city is paid for by the drug concern, which also advertises the Earle's attractions in all store windows and in back of luncheon soda bars and distributes 50,000 heralds with six-inch space for a plug for theatre and radio. Distribution of special tickets is made through the medium of a Radio Program Club at the station to all writers of fan mail and allows members to participate in the theatre's weekly award of ten pairs of guest tickets. Names of those awarded the tickets are posted each week.

Joe Feldman is a newly elected member of this organization and why this live-wire showman wasn't one of the gang before is all Greek to us. At any rate he's with us now and we'll predict that this department has gained a Class A contributor of show-selling ideas.

NEWSPAPER AIDED HAIRDRESSERS STYLE SHOW SOUTTAR SOLD

Newspaper co-operation is a great thing for a showman and that given F. C. Souttar, manager of the Fox Lincoln Theatre in Belleville, Ill., by Parres of the "Advocate" was no exception to the successful rule, when a "Hairdresser's Style Show" was engineered.

The lead in the paper's review of the extravaganza told the whole story. It read: "Packed to the very doors, the Fox Lincoln Theatre last evening was the scene of one of the finest Style Shows ever presented locally."

It was a great show, and no small part of the campaign's success was due to a double truck co-operative ad in which every participating beauty parlor took space. A gag of gags, the stunt might be termed. One that you, too, can use to good advantage and at little or no cost to your theatre. Why not try it? You can use local girls as models, or the hairdressers will probably supply them.

HAROLD BARNES PUT OVER "LITTLE" FAIR THAT WAS KNOCKOUT

In connection with "State Fair," Harold D. Barnes, manager of the Palace Theatre, Burlington, Iowa, staged a "Little State Fair" in the lobby of his house that was not only the talk of the town at the time but instrumental in the promotion of five pages of cooperative advertising among local merchants.

The "Little State Fair" angle included a big parade of youngsters and their pets, floats, trucks and other vehicles entered by the merchants and an extensive exhibition of products in the theatre lobby in regulation State Fair style. All the trimmings, such as hot dogs, peanuts, popcorn, etc., and even a "Hog-calling Contest," of which we aren't any too familiar except that it must have been held to determine the best hog-caller in Burlington, were brought into play to provide the proper atmosphere.

Club members will certainly have to give full credit to Barnes for putting over a fine campaign, to say nothing of going out and promoting five pages of cooperative ads. Anyone who can sell that much space these days is in line for one of the mythical medals this department hands out from time to time. More about his work later.

JULIUS LAMM MADE A NOVEL DISPLAY AT VERY LOW COST

The accompanying illustration of a display for "Employees' Entrance" by Julius Lamm, manager of the Uptown Theatre, Cleveland, Ohio, practically speaks for itself. This false entrance was placed at the entrance of the theatre one week in advance and created a lot of comment.

As Lamm states, a display of this kind is both simple and economical to construct and, at the same time, most effective. While details are lacking it is reasonably safe to



"Simple and economical," says Lamm.

assume that the brick effect was painted on compoboard. A time clock can always be promoted, providing you haven't one handy yourself, and the making of an attractive cut-out and display of stills is entirely up to the man himself. Thanks to Julius for his contribution. More about him and his Uptown soon.

Deal With Church

Clarence W. Laws, manager of the United Artists Theatre, Berkeley, Calif., is cooperating with church interests in his community. Each Tuesday noon, from 11:45 to 12:30, the house is opened for the "Noon Day Pause," when a minister speaks and there is a musical program by choir and organist. The plate is not passed.

LARRY CARKEY NOW IN GLENS FALLS; IS BUSY AS EVER

A Club S.O.S. recently broadcast in search of Larry Carkey, erstwhile consistent and valuable contributor to this department, produced the desired results and we are happy to announce that he is skippering the Rialto Theatre up in Glens Falls, N. Y., and still very much on the job of selling shows.

As a means of combating depressed business conditions and to dislodge people from bridge tables and other diversion not particularly profitable to theatres, Larry organized a Merchants' Club that is steaming ahead full speed. There are 70 merchants in the group and each one of them, starting Feb. 22nd, came in on a deal to have the theatre supply weekly lots of 100 tickets for the off-night. Although the tickets are sold to the merchants at a discount the night has become equal with Saturday or Sunday trade or about three times as much as on an average day. The deal was scheduled over a four-week period.

Thus, through Carkey's plan, an off-day became one of the best days in the week, to say nothing of building up a lot of good will among merchants, patrons and theatre. We might easily have guessed that he was in the midst of some good merchandising stunt when we listed him with the Club's Missing Persons Bureau. However, now that he's again on the active list all is Jake. Don't forget to run into Club headquarters when you're in town, Larry. Meanwhile, keep up the good work and let's hear more.

EXCELLENT RESULTS OBTAINED BY FRISE ON O'NEILL PICTURE

Following is a brief resume on the campaign made on "Strange Interlude" by William Frise, manager of the Rivoli Theatre, La Crosse, Wis.:

Advance work included distribution of 4,000 Broadside heralds; 300 special tack cards; special display of mounted stills and 20x40 of Shearer in red gown in best window of large store; planting of star identification gag in paper; preparation of special advance broadcast for radio station and broadcast of show from stage during engagement; tie-up with book store on book; lobby display of Shearer and Gable cutouts, and a Max Factor tie-up for display in beauty department of large store.

We believe the above is the first report the Club has received on campaigns waged by Frise and now that we have him on the active list we'll be looking for further news of what's going on at the Rivoli.

KEEP AN EYE ON LOCAL EVENTS!

At this time of the year many street and outdoor events are being planned by schools and local organizations, and live-wire showmen will arrange to "shoot" as many of these events as possible.

Most members are aware that they can take regulation standard film themseles and thus save the expense of a cameraman, especially if they happen to be located where it is difficult to obtain the services of a good man.

So watch out for events, such as Decoration Day parades, etc., and don't overlook the spectators. Get slow panorama shots of them; they'll surely want to see what they look like in a motion picture. All representative groups attending outdoor rallies should also be taken separately. Don't forget to order some titles.

Another good slant is to keep in close touch with the promoters of outdoor events in order to help them out in case of rain. It is possible to hold some of them in the theatre and a move of this sort breeds additional good will. Also, don't forget to banner your car with appropriate copy to let the crowds know when and where they can see the local shots.

LOUIE CHARNINSKY MANAGING THEATRE AT INDEPENDENCE, KAS.

The many friends of Louie Charninsky recently at the Wareham Theatre, Manhattan, Kas., will be interested to hear that this well known exploiter of the middle west is stepping along at his usual pace on his new assignment at the Booth, Independence, Kas.

For instance, take a look at the accompanying photo. The gadget is known as a



Wasp auto, operates just like its grown-up brothers and can do 20 miles per hour when the foot is heavy. Louie used it on the streets of Manhattan to exploit "Strangers in Town" and it attracted plenty of attention. Soon it will be closely identified with Wareham advertising.

Other stunts recently used by Charninsky included a street bally of a donkey half-blanketed to exploit "Half Naked Truth"; a kiddies' morning show for 684 boys and girls in connection with "Little Orphan Annie," and parade after the show, and a number of other ballyhoos.

Although Louie was in Manhattan but a couple of months we hear he knows everyone in town, which is further testimonial to his good showmanship. We'll be telling you all more about his work at Independence in forthcoming issues.

LONDON SHOWMAN IS EXPLOITATION ARTIST AND ALWAYS ON GO!

Exploitation abroad has become as fevered and high-powered as in movie-conscious America, and that is nowhere better evidenced than in the case of the show-selling of Harry B. Harris of the Exchange Kinema in Lincoln, England.

Just a paragraph will have to suffice for Harry's doing, but you can bet the angles would capture a lot of space if we had it to spare, in view of that "Once in a Lifetime" campaign he put on by making up some excellent posters, in screaming colors, and tying up a local automobile agency and the picture; a window display was created in the car store and arranged by Harry; special booklets supplied by the "U" exchange were distributed; advance teaser ads crept through the newspapers; and the lobby and front of theatre were extremely well decorated. Keep that work up, Harry, it's great, and something more than a once in a lifetime thrill.

GIVE-AWAY PROVED GOOD BOX OFFICE FOR JOE DE ROSA

Give-away of an auto and a stage show proved a most profitable trade boosting stunt for J. De Rosa, manager of Loew's Paradise Theatre, Bronx, New York City.

Wally Allen, who handles publicity for de luxe Loew houses in the Metropolitan district, worked with De Rosa and the net result of the night was $1,000 above normal. It was arranged to have the girls in the stage show appear at one of the large stores in the neighborhood and this gag alone produced a five-column cost-free ad. The auto was displayed in the lobby for 12 days in advance, with give-away handled in the usual fashion.

WOODEN STANDARDS HELPED JOE HEWITT EXPLOIT KATE SMITH

As an advance teaser for the appearance of an auto rigged with loud speaker to advertise "Hello Everybody," Joe Hewitt, manager of the Lincoln Theatre, Robinson, Ill., placed 15 wooden standards in flagpole holes in sidewalk pavement in the business section, each topped with a circular card imitation of a "mike" and carrying title of picture.

Joe advises his Club that the standards only cost 45 cents each, exclusive of the painting and lettering, which he did himself.

DO IT NOW!

Showmen who contemplate changes or repairs in their theatre's ventilating equipment are reminded that now is the time to take care of such matters. Those who feel their apparatus is O.K. for the coming summer are also reminded that a test of the cooling plant is essential at this time so as to be certain that everything is in good condition and ready to function.

Particular attention should be given to the lubrication of the motors, bearings on fans, etc., as this is one of the major causes for expensive breakdowns. Regular inspections, even during the winter months, necessary to avoid dried up oil floats or grease cups.

Before starting any electric motor that has been idle for any length of time, the commutator should be thoroughly cleaned; clean off the brushes and check over all connections. Fuses and switches, too, must be gone over. You will find that all of the above suggestions can be handled on a single morning in company with your projectionist, assistant and janitor. To delay is to risk finding yourself without ventilating or cooling when you need it a little later on.

"BEER WITH ME" SAID BINSTOCK, BUT AMBER BREW WAS MISSING

Lobby displays are more or less duck soup to Paul Binstock, manager of the Republic Theatre, Brooklyn, New York, and one would think that since Paul has been turning them out year after year he would more than hit his peak.

But that isn't so. He seems to figure out new angles with each one he presents, and so we offer in evidence his work on "What, No Beer?" The photo will give you an idea of how the display looked. It was complete in every detail, even to the angle of the beer keg, and headlines from the daily newspapers announcing that the house had voted beer.

However, Paul pulled a funny slant on this that we think will give you a chuckle, as it did a lot of his patrons. He advertised that free beer and pretzels would be given away in the lobby during the showing of the



"Beer with us, friends," invited Paul Binstock.

picture but, unfortunately, through the first day's rush of the amber brew around Greater New York, Binstock was unable to go through with his plan.

There he was, with plenty of patrons and plenty of pretzels—but no beer. The patrons would file up to the "speakeasy," get their pretzels, then look around and say: "What, No Beer?"

Binstock answered by pointing to the display.

Maybe Columbus, Not B'way!

During the recent "Bank Holiday" J. Real Neth's Grand Theatre, Columbus, Ohio, inserted a newspaper ad which carried an I. O. U. coupon and head reading, "See the Show. . . . We'll Let You Owe." It was further stated that payment be made on or before a certain date and space was reserved for name and address. This would be a great gag to try out along our own New York City's main stem. Oh, yeah!

Showman's Calendar

MAY

19th	Mexican-U. S. Peace—1849
20th	Mecklenberg Declaration of Independence (North Car.)
21st	Lindbergh's Non-Stop Flight, New York to Paris—1927 Robert Montgomery's Birthday
22nd	Martha Washington Died—1802 Richard Wagner's Birthday
23rd to 30th	Buddy Poppy Week (Sponsored by Veterans of Foreign Wars) South Carolina Admitted to Union—1788 Douglas Fairbank's Birthday Dorothy Lee's Birthday Captain Kidd (Famous Pirate) Executed in London—1701
24th	First Telegraph Message Sent—1844 Brooklyn Bridge Opened—1883 Empire Day (Canada; Bermuda)
25th	Ascension Day
26th	Paul Lucas' Birthday Norma Talmadge's Birthday Walter Huston's Birthday
27th	Nathanial Green Born—1742
28th to June 4th	Poetry Week (Sponsored by General Federation of Women's Clubs) Yanks' First Victory at Cantigny—1918
29th	Wisconsin Admitted to Union—1848
30th	Memorial Day
31st	Walt Whitman Born—1819 Pentacost (Jewish Holiday)

"TIN CAN PARADE" A BEVEL STUNT AND ONE HELPING HOUSE

There have been "Sweethearts on Parade"; "Soviets on Parade" and many other military processional forms, but now L. W. Bevel is glorifying the tin can by placing that humble goat fruit on parade.

He calls it "Tin Can Parade," and as the originator of the idea passes it along to Club members and associate showmen in the event they, too, would care to use it.

Having secured his tin cans, Bevel advertises that a valuable premium will be found in each container. Patrons are told that when they enter the theatre they will be allowed to pick from a huge rack constructed in the lobby, a tin can, each containing a useful article." Some of these articles are cash, others tickets to the theatre, then nails, clothes pins, stockings, etc.

The stunt proved effective for Bevel, and if you think you have a spot for "Tin Can Parade," then let it break loose. Incidentally, Bevel used a street ballyhoo of beaverboard upon which cans were mounted and copy placed in center of the card. The board was fastened to the back of a car touring the town.

FINN'S TOM THUMB WEDDING SCORED A BIG HIT WITH FANS

Most all Round Tablers are familiar with the staging of a Tom Thumb Wedding and will agree, we believe, that an affair of this sort provides a pleasing break in theatre routine when properly timed. Dan Finn, Warner chieftain in the New Haven district, likes them so well that he's been staging the stunt all along the line; and we also have the word of Johnny Scanlon, manager of the Warner Theatre at Torrington, Conn., that his show caught on like a house afire with his patrons.

You can see from the photo that Scanlon's gang in the wedding group ranged from about three to five years in age. The "bride and groom" were, of course, married on stage in regular fashion and the cast was recruited from talent in a local dancing school.

Johnny advises the Club that he's been engaged in the promotion of a new stunt called a Magic Show. Briefly, he has a tie-up with the local dealer in a popular priced auto (in this case the "Magic Chevvie") whereby it costs the dealer about $25 to engage the services of Magician Schwartz



Here's a shot of the ensemble

to stage his act of pulling rabbits, pigeons, etc., from within one of the new cars, proving beyond a doubt the magic qualities of the auto. Catch on? In return the auto dealer gets a week on the screen, one car displayed on stage during act, a lobby card, and program and newspaper mention. The kiddies get the rabbits and plenty of candy to boot and the theatre a cost-free stunt.

As usual, Johnny Scanlon's activities are interesting. We've got just one kick to make, however, and that is Johnny's inclination to go into hiding at intervals. Now that he's out in the open again, we'll hope to let his brother showmen know more about his work.

DANNENBERG USED GIRL ON STREET TO SELL "FRISCO JENNY"

When exploiting "Frisco Jenny" out at the Lake Theatre, Cleveland, Sid Dannenberg, head of the Warner theatre force in that city, had a girl dress up in a costume worn during "Jenny's" time and then sent her out "on the street" and into department stores. She carried a large supply of "Frisco Jenny" calling cards, with address and telephone number of the Lake Theatre. These she handed out on the streets and then made a complete tour of every store, stopping at various counters to ask for some article at the counter. She then gave the girl one of her cards and requested a 'phone call when the article came in.

• personalities

CLARENCE PETERSON
former manager of the Orpheum Theatre, Sioux City, Iowa, has been placed in charge of the Princess, same city.

▽

HARRY LANKHORST
has been appointed manager of the Trivoli Theatre, Hawarden, Iowa.

▽

JERRY SHEA
pioneer showman, has reopened Shea's Theatre, Toronto, Canada, on a dual feature policy.

▽

OTTO LOCHBAUM
will reopen the President Theatre, San Francisco, Calif., the latter part of April with a policy of two features and five acts of vaudeville at a 25-cent top nights.

▽

J. C. STROCK
manager of the Granada Theatre, Minneapolis, Minn., was recently elected president of the Uptown Business Men's Association.

▽

HARRY SMITH
former manager of Warner's Capitol Theatre, Springfield, Mass., is now holding down the job of assistant to Nathan Goldstein.

▽

W. E. SHIPLEY
manager of the Gem and Empire Theatres, Salt Lake City, and his assistant, P. C. Patterson, were in Pasadena, Calif., during the recent earthquake.

▽

ROLLIN STONEBROOK
manager of the Alabama Theatre, Birmingham, Ala., is back in harness again after ten days' illness. George Nealans, assistant, pinch-hit during Stonebrook's absence.

▽

NATE SANDLER
former branch manager for Pathe at Des Moines, has reopened the Valley Theatre, Missouri Valley, Iowa, a house recently closed by Publix.

▽

T. J. SALMON
who formerly operated a theatre at Decirah, Iowa, has reopened the Ponca, Ponca, Neb.

▽

L. M. GARMAN
veteran Orpheum Circuit manager and recently with Fox in K. C., is now at the helm of the Iowa Theatre, a 2,000-seater at Cedar Rapids.

▽

JACK LEVIN
has reopened the Auditorium Theatre, Baltimore, with a policy of vaudeville and short films at 25 cents top evenings.

▽

WARREN BARTLETT
is the new manager of the RKO Orpheum Theatre, Brooklyn, N. Y., replacing Fred Cuneo, resigned.

▽

GEORGE DELIS
manager of the Palace Theatre, Canton, Ohio, has announced that his house will change from straight pictures to vaudeville or musical shows after Lent.

▽

WILLIAM J. TUBBERT
will have charge of the Strand Theatre, Syracuse, N. Y., when that house reopens, as well as supervision of Keith's Henry Earle continues as assistant. Leonard Sanq, former manager of the Strand, has been transferred to Buffalo to look after RKO real estate.

▽

W. C. SEARS
formerly of Nyack, N. Y., has been appointed manager of the Orpheum, first run house at Davenport, Iowa. I. H. Grossman has been named assistant.

ALVIN HABLES
will take over management of the Reel Joy Theatre, King City, Calif., succeeding Leslie Hables.

▽

VERNE A. WOOD
has been named manager of the Minor Theatre, Arcata, Calif., reopened after being dark for some time.

▽

C. A. MESHKLE
has reopened the Lyric Theatre at Belfield, N. D.

▽

FORREST WHITE
has acquired the Augus Theatre, San Augustine, Tex., from W. M. Wade. White has worked hard and put the house on a profitable basis. Good pictures and advertising has done it, he says.

▽

A. R. PENA
is the new skipper of the Alamo Theatre at Alamo, Tex.

▽

R. H. OUELETTE
has been appointed manager of the Dixie Theatre at Brookville, Miss.

▽

CHELLE JANIS
one of our good members, has been appointed manager, or should we say manageress, of the Ziegfeld Theatre, New York City, recently taken over by Loew's. Good luck to you Miss Janis.

▽

BERNARD RADFORD
formerly manager at the Towers in Louisville, Ky., has been appointed manager of the Princess in Henderson. This is the newly remodeled Grand Opera House which burned down a month ago.

▽

GEORGE ALLISON
former manager of the Ritz Theatre in Jersey City, has been transferred and is now holding the reins of the Roosevelt in Union City.

▽

ROBERT G. WOOD
for the past three years manager of Universal's Rivoli and Granada Theatres, Indianapolis, has taken over management of the Paramount, Hammond, Ind., now being operated by its owners.

▽

ARNOLD STOLTZ
formerly production manager of the Earle Theatre in Philly, has sold a nautical musical comedy which will be produced in the fall. The title is "Knots To You!"

▽

EDWARD J. BURKE
formerly assistant manager of the Fox Theatre, Brooklyn, N. Y., has been appointed manager of the Old Roxy Theatre, New York City.

AD MAT SERVICE

COMPLETE NEWSPAPER CAMPAIGNS (10 Ads) on all nationally released feature pictures sent from one source.

Also

A MONTHLY GENERAL SERVICE of seasonal and attention-getting borders, ads, miscellaneous slugs, etc.

Centralized Service insures Economy.. and Efficiency. . . New low service charge to meet reduced budgets.

Write to

UNITED THEATRE ADVERTISERS, Inc.
330 WEST 42nd STREET, NEW YORK CITY

MAC KRIM
has just taken over the Granada Theatre in Detroit and, according to him, it's one of the most beautiful 2,000-seat houses in the neighborhood. Good luck to you, Mac.

▽

DAVID BECKER
formerly of Bloomfield, N. J., has just joined WALLY NEITHOLD and is managing his Palace Theatre in Morristown, N. J. Both of these boys are old members and we hope to hear more from this team.

▽

NAT HOLT
RKO divisional director at Cincinnati, was host to managers and executives of his division at a pep meeting. The meeting was essentially a get-together affair and when Nat stages one of them, you can depend on its success.

▽

CRESS SMITH
formerly managing the Harris Theatre in Donora, Pa., is now at the helm of the Ritz in Pittsburgh.

▽

R. F. WYNNE and LOUIS F. BACH
have leased the property at 728 N. Highland Avenue, Atlanta, Ga., and will reconstruct it into a motion picture house. They plan to spend $10,000 on altering the building.

▽

L. H. KILLINGSWORTH
has reopened the Liberty Theatre at St. Helena, Cal. This theatre operator has long been associated with amusement enterprises in the North Bay district.

▽

F. W. SIEGEL
has taken a lease on the National Theatre, Stockton, Cal., from the Midland Theatres Corp., Trustee.

▽

C. G. VARN and A. T. HAYES
have opened their new theatre, the Bay, at Panama City, Fla. House is meeting with marked success since its opening.

▽

J. M. COOKE
has opened the new Wayne Theatre at Mount Olive, N. C.

▽

HARRY BOTT
is at the helm of the St. Cloud Theatre, Kissimmee, Fla. New projectors and RCA sound system have been installed

▽

ARTHUR J. MENARD
formerly assistant manager of the Allyn, Hartford, Conn., has been appointed manager of the Rialto at New Britain, Conn.

▽

WALTER MARION
has acquired the Holyoke Theatre at Holyoke, Mass., from Dwight Gilmore.

▽

JAMES WIEST
has been named manager of the Regal Theatre at Hartford, Conn. This makes his fourth year with Warner Bros.

▽

BOB BROWNING
has reopened the Criterion Theatre, Enid, Okla., again with first-run pictures at 25-cent top. House is doing fair business with the new policy.

▽

W. G. HULL
has been appointed manager of the Fallon Theatre in Fallon, Neb., succeeding C. L. EVANS.

▽

DAVID GLAZER
is the new manager of the Roxie Theatre, Oakland, Cal., reopened under the direction of CHARLES CARROLL and JOSEPH BLUMENFELD, operators of the American Theatre.

SIX MONTHS CLUB INDEX!

FROM NOV. 5TH TO APRIL 29TH

The following articles appeared in one or two pages as feature stories and can be used as complete manuals for the subjects they cover. Reprints of some are available upon request of accredited members.

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Chamber of Commerce Activity—Jack Jackson	Jan. 28th	53
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Ad Make-Up—Joe Feldman and Ken Long	Feb. 11th	51
Ammunition for Lenten Slump	Feb. 18th	51
Manager's File	Mar. 4th	71
Easter Egg Hunt	Mar. 25th	43
No Cost Style Shows	Apr. 8th	43
Parking Tieup Ideas	Apr. 22nd	59
Showman's Bag of Tricks—Bunny Bryan	Apr. 29th	43

Item	Issue	Page
Admission Reductions	Nov. 12th	56
Aeroplane Tie-up	Dec. 24th	53
Anniversaries	Nov. 5th	62
	Dec. 3rd	46
	10th	71
	17th	62
	31st	71
	Jan. 21st	51
Atmospheric Fronts	Nov. 12th	64
	Jan. 21st	57
	Feb. 4th	62
	Feb. 25th	75
	Mar. 18th	46
Auditions	Jan. 28th	50
Baby Contests	Nov. 19th	51
Banners	Nov. 12th	57
Benefits	Dec. 31st	60
	Jan. 7th	49
	7th	52
	14th	51
	14th	52
	21st	57
	28th	51
	Feb. 4th	56
Birthday Clubs	Jan. 14th	50
	14th	60
Buy American Stunt	Mar. 4th	66
	18th	46
Calendars	Nov. 19th	50
Christmas Stunts	Dec. 17th	58
	31st	68
	Jan. 28th	50
College Tieups	Dec. 31st	62
Contests	Dec. 17th	54
	Jan. 7th	52
Cooperative Ads	Nov. 12th	58
	Dec. 17th	62
	17th	63
	24th	47
	31st	77
	Jan. 14th	53
	14th	60
	28th	56
	Feb. 4th	63
	11th	53
Displays	Nov. 12th	58
	12th	59
	19th	56
	Dec. 10th	64
	24th	44
	24th	47
	31st	76
	Jan. 7th	52
	14th	50
	14th	53
	14th	57
	21st	52
	21st	58
	28th	50
	28th	52
	28th	58
	Feb. 4th	67
	11th	48
	11th	49
	25th	68
	Mar. 11th	40
	11th	43
	11th	44
	18th	48
	Apr. 1st	39
	15th	53
Easter Gags	Apr. 8th	42
Election Stunts	Dec. 17th	63
	Feb. 25th	77
Exchange Mats	Mar. 4th	68
	11th	42
Fashion Show	Feb. 25th	75
	Apr. 8th	43
Feature Campaigns	Nov. 5th	54
	5th	55
	5th	63
	5th	65
	12th	55
	12th	58
	12th	60
	12th	62
	12th	64
	19th	48
	26th	48
	Dec. 3rd	50
	3rd	54
	10th	64
	10th	66
	10th	68
	17th	55
	17th	57
	17th	59
	24th	46
	31st	60
	31st	64
	31st	68
	31st	70
	Jan. 7th	49
	7th	50
	7th	57
	14th	52
	14th	58
	21st	51
	21st	58
	28th	54
	28th	57
	Feb. 4th	63
	11th	54
Feature Camp. (Cont'd)	Feb. 11th	56
	25th	76
	25th	78
	Mar. 4th	66
	4th	70
	11th	44
	11th	45
	18th	50
	25th	46
	Apr. 1st	38
	1st	40
	8th	46
	15th	52
	22nd	58
	22nd	60
	22nd	61
	29th	44
Fire Dept. Tie-Up	Dec. 3rd	53
	31st	60
Football Gags	Nov. 5th	64
	19th	48
	Jan. 1st	52
Fronts	Jan. 7th	48
	14th	51
	14th	56
	14th	60
	28th	51
	Feb. 11th	53
	18th	50
	Mar. 18th	50
	Apr. 22nd	61
	Nov. 5th	56
	5th	65
	Dec. 10th	64
	10th	71
	17th	56
	17th	62
	24th	52
	31st	71
	31st	77
Giveaways	Nov. 19th	55
	Dec. 3rd	45
	Feb. 25th	73
Heralds	Dec. 3rd	48
	Jan. 21st	48
	Apr. 15th	55
House Organs	Mar. 18th	47
Institutional Plugs	Dec. 17th	59
Jig Saw Puzzle Gags	Mar. 18th	47
	Apr. 22nd	60
Jig Saw Gags (Cont'd)	Apr. 29th	42
Kiddie Biz	Nov. 12th	64
	Dec. 10th	70
	31st	64
	Jan. 21st	48
	Feb. 4th	56
	11th	50
	11th	55
	Apr. 15th	55
Lobbies	Nov. 19th	54
	26th	46
	Dec. 3rd	44
	3rd	52
	10th	70
	31st	70
	31st	71
	Feb. 25th	72
	25th	77
	Apr. 1st	41
Merchant Tie-Ups	Nov. 5th	60
	5th	62
	12th	55
	12th	57
	19th	56
	Dec. 17th	54
	17th	59
	24th	53
	Jan. 7th	50
	21st	57
	Feb. 18th	48
	18th	50
	Mar. 11th	43
	11th	45
	Apr. 1st	41
	8th	42
	29th	42
	29th	44
Newspaper Ads	Nov. 12th	65
	19th	50
	Dec. 3rd	48
	3rd	49
	3rd	52
	3rd	54
	10th	65
	17th	64
	31st	78
	Jan. 14th	53
	14th	54
	14th	55
	21st	55
Newspaper Ads (Cont'd)	Jan. 28th	57
	Feb. 25th	77
	Apr. 1st	40
Newspaper Tieups	Nov. 26th	50
	Jan. 7th	54
	7th	57
	21st	57
	28th	52
	Feb. 25th	73
	25th	74
Novelty Gags	Nov. 19th	46
	19th	47
	19th	55
	Dec. 3rd	49
	10th	65
	10th	67
	17th	58
	24th	46
	24th	48
	Jan. 7th	56
	14th	57
	14th	58
	14th	60
	28th	50
	Feb. 4th	62
	11th	48
	11th	50
	Mar. 18th	46
	18th	47
	25th	42
	Apr. 1st	39
	15th	50
Openings	Jan. 7th	56
	14th	52
Political Tieup	Nov. 12th	54
	12th	59
Post Office Tieup	Dec. 3rd	44
Poster Work	Nov. 5th	63
	26th	44
	26th	57
	Dec. 10th	67
	10th	72
	17th	60
	24th	52
	31st	71
	Feb. 4th	62
	11th	54
	25th	77
	Mar. 18th	50
	Apr. 15th	55
Premieres	Dec. 24th	48
	Feb. 18th	49
	Mar. 11th	46
	18th	48
Programs	Feb. 11th	55
	Apr. 15th	53
Radio Broadcasts	Nov. 5th	64
Revues	Nov. 5th	52
	Mar. 25th	44
Robot Man	Jan. 28th	52
School Tieups	Jan. 7th	50
Special Nites	Nov. 5th	60
	Dec. 3rd	45
	Jan. 14th	57
	21st	50
	Feb. 4th	58
	11th	55
	18th	50
Special Weeks	Nov. 5th	54
	Jan. 14th	56
	21st	48
	Apr. 15th	50
Stage Weddings	Dec. 31st	74
Street Ballys	Nov. 5th	56
	5th	57
	12th	60
	19th	46
	19th	52
	19th	56
	26th	48
	Dec. 3rd	52
	10th	69
	17th	63
	24th	50
	31st	62
	31st	74
	Jan. 7th	54
	14th	51
	14th	54
	21st	50
	Feb. 18th	33
	18th	54
	Mar. 4th	70
	11th	40
	25th	42
	25th	46
	Apr. 1st	41
	15th	55
	22nd	60
Thanksgiving Gags	Nov. 19th	55
Thrift Book Gag	Nov. 19th	52
	Jan. 7th	48
Tin Can Gag	Nov. 5th	59
Trade Review Gag	Dec. 17th	54
Window Displays	Nov. 26th	46
	Dec. 3rd	45
	10th	65
	24th	52
	Feb. 18th	50
	Mar. 4th	67
	18th	47
	25th	46

Please Take Note!

Beginning May 20 the ***SHOWMAN'S CALENDAR,*** which has been appearing piecemeal for the month in each issue, will make its appearance in complete form for one month in advance. Thereafter it will continue to appear approximately the middle of each month in the same form. It is also planned to publish the ***Club Monthly Index*** in the same issue and thus combine these two ready references in a single copy.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finshed or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1,'33	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15,'33	64	Mar. 18,'33
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marian Shilling	Oct. 1	77	Sept. 17
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15,'33	70	Mar. 25,'33

Coming Feature Attractions

Anna Karenina
Beyond the Law
Boots of Destiny — Hoot Gibson
Cheaters
Davy Jones' Locker
Fighting Parson, The — Hoot Gibson-Marceline Day
Midnight Alarm
Nesters, The — Monte Blue
Open for Inspection
Pullman Car
Red Kisses
Scarlet Virgin, The
Silk Trimmed
Slightly Used
Three Castles
Valley of Adventure, The — Monte Blue
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten	June Clyde-Lee Kohlmar	Feb. 15,'33	65	
Love Is Like That	Rochelle Hudson-John Warburton	Mar. 15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec. 15	65	
Slightly Married	Evalyn Knapp-Walter Byron	Oct. 15	65	Dec. 3
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan. 15,'33	65	
Women Won't Tell	Sarah Padden-Gloria Shea	Nov. 15	67	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Below the Sea	Ralph Bellamy-Fay Wray	Apr. 25,'33		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10,'33		
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18	71	
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
Mussolini Speaks		Mar. 10,'33	76	Mar. 18,'33
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24,'33		
No More Orchids	Carole Lombard-Lyle Talbot			
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar. 4,'33	67	Apr. 15,'33
Silent Man	Tim McCoy-Florence Britton	Mar. 3,'33	68	
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres	Feb. 24,'33	70	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4,'33		
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33	68	Apr. 1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30	69	
Unknown Valley	Buck Jones-Cecilia Parker	May 5,'33		
Treason	Buck Jones-Shirley Grey	Feb. 10,'33	61½	
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
When Strangers Marry	Jack Holt-Lillian Bond	Mar. 20,'33	68	
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14,'33		
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray	May 1,'33		

Coming Feature Attractions

Ann Carver's Profession — Fay Wray-Gene Raymond
Biddy — Richard Cromwell
Cocktail Hour — Bebe Daniels-Sidney Blackmer-Randolph Scott
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Full Speed Ahead — Chic Sale-Diane Sinclair
Kaleidoscope in K
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Madame La Guimp — Warren William-Guy Kibbee
Man's Castle
Open Road, The — Buck Jones-Cecilia Parker
Party's Over, The
Rusty Rides Alone — Tim McCoy-Barbara Weeks
Thrill Hunter, The — Buck Jones-Dorothy Revier
Twentieth Century
Wrecker, The — Jack Holt

EQUITABLE PICTURES
[Distributed through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Haroldе	Apr. 1,'33	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15,'33	65	
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Mar. 1,'33	60	Mar. 11,'33

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	91	Jan. 28,'33
Condemned to Death	Arthur Wontner	Oct. 10	78½	July 23
Goona Goona		Nov. 28	66	Aug. 27
Ringer, The	Franklyn Dyall	Oct. 30	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Central Airport	Richard Barthelmess	Apr. 15,'33	75	Apr. 1,'33
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Elmer the Great	Joe E. Brown	Apr. 22,'33	74	Apr. 1,'33
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Mind Reader, The	Warren William	Apr. 1,'33	68	Feb. 25,'33
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Breadline — Richard Barthelmess-Loretta Young
Captured! — Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas
Goodbye Again — W. William-Joan Blondell
Lilly Turner — Ruth Chatterton-Geo. Brent
Little Giant, The — Edward G. Robinson
She Had to Say Yes — Loretta Young-Lyle Talbot

Breadline	Richard Barthelmess-Loretta Young	June 17,'33		
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas			
Goodbye Again	W. William-Joan Blondell			
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13,'33	64	Apr. 29,'33
Little Giant, The	Edward G. Robinson	May 20,'33	74	Apr. 15,'33
She Had to Say Yes	Loretta Young-Lyle Talbot			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17,'33	69	Mar. 25,'33
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31,'33	65	Apr. 15,'33
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb. 24,'33	59	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15,'33	110	Jan. 14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb. 3,'33	73	Feb. 4,'33
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 22,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle with Care	James Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hello, Sister	James Dunn-Boots Mallory	Apr. 14,'33		
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33	70	Apr. 29,'33
Infernal Machine	Genevieve Tobin-Chester Morris	Feb. 10,'33	65	Apr. 15,'33
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24,'33	72	Apr. 1,'33
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 1,'33	64	Apr. 1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33	78	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	Feb. 10,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21,'33		
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May 12,'33		
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28,'33	85	Apr. 22,'33

Coming Feature Attractions

Adorable	Janet Gaynor-Henry Garat	May 19,'33		
American, The				
Berkeley Square	Leslie Howard-Heather Angel			
Devil's in Love, The	Victor Jory-Loretta Young			
Five Cents a Glass	Marian Nixon-"Buddy" Rogers	May 26,'33		
Hold Me Tight	James Dunn-Sally Eilers	June 2,'33		
I Loved You Wednesday	Warner Baxter-Elissa Landi	June 16,'33		
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 9,'33		
Man-Eater	Marion Burns-Kane Richmond			
My Lips Betray	Lilian Harvey-John Boles			
Pilgrimage	Marian Nixon-Norman Foster			
Power and the Glory, The	Colleen Moore-Spencer Tracy			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwod Pass	Tom Tyler	May 1,'33		
Fighting Gentleman, The	Wm. Collier, Jr. - Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Kiss of Araby	Maria Alba-Walter Byron	Apr. 17,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Black Cat, The
Bulldog Edition

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Sudan				
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	May 15,'33		
Green Paradise				
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sisters of the Follies				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gun Law	Jack Hoxie-Betty Boyd	Apr. 15,'33		
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30	62	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6,'33	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr. 1,'33	80	Apr. 22,'33

Coming Feature Attractions

Buried Alive		July	1,'33
Curtain at Eight		June	1,'33
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	May	15,'33
Trouble Busters	Jack Hoxie-Lane Chandler	May	15,'33
Woman in the Chair, The		June	15,'33

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr. 1,'33		
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Her Resale Value	June Clyde-George Lewis	Apr. 15,'33		
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb. '33		
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov. 1		
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb. '33		
Sister to Judas	Claire Windsor-John Harron	Jan. 1,'33	75	Feb. 18,'33

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbarian, The	Ramon Novarro-Myrna Loy	May 12,'33	88	Apr. 15,'33
Clear All Wires	Lee Tracy-Benita Hume	Feb. 24,'33		Feb. 18,'33
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May 5,'33	92	Apr. 8,'33
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec. 16	75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar. 10,'33	66	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar. 31,'33	87	Apr. 8,'33
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr. 28,'33	83	Apr. 1,'33
(Reviewed under the title "The New Deal")				
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb. 17,'33	72	Mar. 18,'33
Outsider, The	Harold Huth-Joan Barry	Jan. 28,'33	90	May 2,'31
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar. 24,'33	127	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb. 3,'33	78	Jan. 21,'33
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23	79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
Today We Live	Joan Crawford-Gary Cooper	Apr. 21,'33	115	Apr. 22,'33
What! No Beer?	Buster Keaton-Jimmy Durante	Feb. 10,'33	78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan. 21,'33	78	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr. 14,'33	101	Mar. 25,'33

Coming Feature Attractions

Black Orange Blossoms	Jean Harlow-Clark Gable			
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-Jean Harlow-Madge Evans-Karen Morley-Edmund Lowe-Lee Tracy-Jean Hersholt			
Eskimo				
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans		105	Apr. 15,'33
Lady of the Night	Loretta Young-Ricardo Cortez			
Made on Broadway	R. Montgomery-Sally Eilers	May 19,'33	70	Apr. 8,'33
Never Give a Sucker a Break	Lee Tracy-Madge Evans	June 2,'33		
Night Flight	H. Hayes - J. Barrymore - L. Barrymore-C. Gable			
Peg O' My Heart	Marion Davies-Onslow Stevens	May 26,'33		
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan		97	
Strange Rhapsody	Nils Asther-Kay Francis			
Stranger's Return	Lionel Barrymore-Clark Gable-Miriam Hopkins			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan			
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery	June 9,'33		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	Apr. 1,'33	70	Apr. 29,'33
Breed of the Border	Bob Steele	Mar. 1,'33		
Casey Jones	All Star	Apr. 30,'33		
Crashin' Broadway	Rex Bell	Dec. 30		
Diamond Trail, The	Rex Bell	Dec. 30		
Fighting Champ	Bob Steele	Dec. 15		
Fighting Texans, The	Rex Bell	Apr. 30,'33		
Gallant Fool	Bob Steele	May 10,'33		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb. 15,'33	63	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 1	6 reels	
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb. 28,'33	80	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar. 15,'33	68	Apr. 8,'33
Self-Defense	Pauline Frederick	Dec. 15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
West of Singapore	Betty Compson	Jan. 31,'33	68	Apr. 15,'33
Young Blood	Bob Steele	Nov. 5		

Coming Feature Attractions

Sphinx, The	Lionel Atwill-Sheila Terry	June 1,'33		

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr. 21,'33	87	Apr. 29,'33
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	78	Dec. 31
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb. 24,'33	75	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24,'33	70	Feb. 18,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4	68	
Hello, Everybody	Kate Smith	Feb. 17,'33	70	Jan. 14,'33
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft - Richard Bennett - Mary Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Leila Hyams	Dec.	70	Dec. 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar. 10,'33	74	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar. 3,'33	72	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb. 3,'33	70	Jan. 28,'33
M	Peter Lorre		96	Apr. 8,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30	88	Dec. 31
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar. 31,'33	55	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 20,'33	59	
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Pick Up	Sylvia Sidney-George Raft	Mar. 24,'33	75	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan. 27,'33	66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb. 10,'33	123	Dec. 10
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr. 28,'33	83	Apr. 29,'33
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May 12,'33		
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar. 17,'33	70	Mar. 4,'33
Supernatural	C. Lombard - Randolph Scott - V. Osborne	May 5,'33	64½	Apr. 29,'33
Terror Aboard	Neil Hamilton - Chas. Ruggles - Verree Teasdale	Apr. 14,'33	65½	
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33	76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr. 7,'33	59	
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25	72½	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb. 17,'33	73	Feb. 4,'33

Coming Feature Attractions

College Humor	Bing Crosby-Jack Oakie	June 30,'33		
Disgraced	Helen Twelvetrees-Wm. Harrigan			
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May 19,'33	72	
Gambling Ship	Cary Grant-Benita Hume			
Girl in 419, The	James Dunn-Gloria Stuart	May 26,'33		
Her Bodyguard	Wynne Gibson-Edmund Lowe			
I Love That Man	Nancy Carroll-Edmund Lowe	June 9,'33		
International House	Peggy Hopkins Joyce	June 2,'33		
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June 16,'33		
Song of Songs	Marlene Dietrich-Brian Aherne			
Sunset Pass	Randolph Scott-Tom Keene	May 26,'33		

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Cheyenne Kid	Tom Keene	Jan. 20,'33	54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar. 31,'33	72	Mar. 18,'33
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33	68	
Great Jasper, The	Richard Dix	Mar. 3,'33	76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16	77	Jan. 7,'33
India Speaks	Richard Halliburton	Apr. 28,'33		
King Kong	Fay Wray-Bruce Cabot	Apr. 7,'33	100	Feb. 25,'33
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb. 3,'33	60	Dec. 31
Man Hunt	Junior Durkin - Mrs. Wallace Reid	Mar. 24,'33	68	Feb. 4,'33
(Reviewed under the title "A Successful Bunder")				
Men Are Such Fools	Lee Carrillo-V. Osborne	Nov. 18	66	
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan. 13,'33	52	Oct. 1
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6,'33	58	Jan. 21,'33
Our Betters	Constance Bennett	Mar. 17,'33	72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20,'33	62	
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec. 30	75	Nov. 12
Renegades of the West	Tom Keene	Nov. 25	55	
Rockabye	Constance Bennett-Joel McCrae	Nov. 25	75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10,'33	68	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar. 10,'33	57	Jan. 21,'33
Secrets of the French Police	Gwill Andre-Frank Morgan	Dec. 2	58	Dec. 17
Son of the Border	Tom Keene-Julie Hayden	May 5,'33	55	
Snort Parade, The	Joel McCrae-Marian Marsh	Nov. 11	65	Dec. 24
Sweepings	Lionel Barrymore	Apr. 14,'33	80	Mar. 18,'33
Tomorrow at Seven	Chester Morris-Vivienne Osborne	May 12,'33		
Topaze	John Barrymore-Myrna Loy	Feb. 24,'33	78	Feb. 11,'33

Coming Feature Attractions

Bed of Roses	Constance Bennett-Joel McCrea			
Careless	Ginger Rogers-Norman Foster			
Cross Fire	Tom Keene-Betty Furness	June 30,'33	55	Apr. 8,'33
Diplomaniacs	Bert Wheeler-Robt. Woolsey		63	Apr. 15,'33
Emergency Call	Bill Boyd-Betty Furness			
Flying Circus	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden			
Jamboree	Robt. Armstrong-Helen Mack			
Melody Cruise	Phil Harris-Helen Mack	May 26,'33		
Morning Glory, The	K. Hepburn-D. Fairbanks, Jr.			
Public Be Sold, The	Richard Dix-Doris Kenyon			
Rafter Romance	Joel McCrea-Dorothy Jordan			
Silver Cord, The	Irene Dunne-Joel McCrea			
Three Came Unarmed	Joel McCrea-Dorothy Jordan			

(THE RELEASE CHART--CONT'D)

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. 5,'33	71	Jan. 21,'33
Bal, Le	Andre Lefaur	Protex		80	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Huma	Principal	Oct. 15	74	Nov. 5
Charlotte Lowenskold	Birgit Sergellius-Eric Barclay	Scandinavian			
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1,'33		
Devil's Playground, The		Principal	Jan. 1,'33	54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten Men		Jewel Productions	Feb. '33		
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14,'33	67	Apr. 22,'33
Hotel Variety	Hal Skelly - Olive Borden	Screencraft		68	
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Italy Speaks		Enrico Cutall			Feb. 25,'33
Jungle Gigolo		Principal	Feb. 15,'33	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Picts.	Mar. 9,'33		
Love and Passion		Yugoslavian Picts.			
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	Feb. 25,'33
November Night (Polish)	S.Jaracz-J.Wegrzyn-J.Smosarska	Capital	Apr. 27,'33	97	
Out of Singapore	Noah Beery	Goldsmith Picts.		61	Sept. 24
Piri Knows All	Margit Dayka	Arkay Film			
Potemkin		Kinematrade	Mar. 31,'33	54	Apr. 15,'33
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13,'33	71	Apr. 29,'33
Shadow Laughs, The	Hal Skelly-Rose Hobart	Invincible		67	
Shame	Vladimir Gardin	Amkino	Oct. 15	65	Dec. 3
Socko		Hoffberg		30	
Soviets on Parade		Kinematrade	Mar. 31,'31	60	
Sucker Money	Mischa Auer	Hollywood	Apr. 5,'33	70	Apr. 15,'33
Truth About Africa, The		Wm. Alexander		47	
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Wives Beware!	Adolphe Menjou	Regent Picts.			
Woman in Chains	Owen Nares	Invincible		69	Aug. 13

(Reviewed under title "The Impassive Footman" — Assoc. Radio British)

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb. '33	60	Apr. 15,'33
Red Haired Alibi	Merna Kennedy-Theodore Von Eltz-Grant Withers	Oct. 15	72	Oct. 29
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar. '33	70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	Feb. 18,'33
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Rain	Joan Crawford	Oct. 22	85	Sept. 17
Perfect Understanding	Gloria Swanson	Mar. 11,'33	84	Mar. 4,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90	Feb. 18,'33

Coming Feature Attractions

I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence		75	Apr. 29,'33
Joe Palooka	Jimmy Durante-Stuart Erwin			
Masquerader, The	Ronald Colman-Elissa Landi		75	Feb. 25,'33
Yes, Mr. Brown	Jack Buchanan			Mar. 18,'33

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23,'33	78	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23,'33	69	Apr. 22,'33
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16,'33	67	Jan. 28,'33
Fighting President, The		Apr. 14,'33	50	Apr. 15,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Hidden Gold	Tom Mix	Nov. 3	56	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4,'33	67	Mar. 11,'33
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Lucky Dog	Charles "Chic" Sale	Apr. 20,'33		
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Out All Night	Summerville-Pitts	Apr. 13,'33	72	Mar. 11,'33
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33	89	Apr. 1,'33
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Rustler's Roundup	Tom Mix—Diane Sinclair	Mar. 16,'33		
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33

Coming Feature Attractions

Black Pearl	Tala Birell			
King of Jazz	Paul Whiteman-John Boles-Bing Crosby	May	18,'33	
King of the Arena	Ken Maynard			
Rebel, The	Vilma Banky-Luis Trenker	June	1,'33	
S. O. S. Iceberg	Rod La Roque-Gibson Gowland			
When the Time Comes	Spencer Tracy			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	Apr. 22,'33	74	Apr. 1,'33
Ex-Lady	Bette Davis	Apr. 8,'33	62	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11,'33	89	Mar. 18,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33	69	Apr. 8,'33
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17	58	
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33	69	Apr. 8,'33
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	72	Dec. 31
Picture Snatcher	James Cagney	Apr. 29,'33	75	Apr. 1,'33
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Telegraph Trail, The	John Wayne	Mar. 18,'33	55	
Untamed Africa		Apr. 8,'33		
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33
Working Man, The	George Arliss-Bette Davis	May 6,'33	73	Apr. 8,'33

(Reviewed under the title "The Adopted Father")

Coming Feature Attractions

Gold Diggers of Broadway	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May	27,'33	
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June	3,'33	70
Man from Monterey, The	John Wayne-Ruth Hall			
Mary Stevens, M.D.	Kay Francis			
Mayor of Hell, The	James Cagney	June	24,'33	
Narrow Corner, The	Douglas Fairbanks, Jr.			
Private Detective 62	William Powell	June	10,'33	
Silk Express	Neil Hamilton-Sheila Terry	June	10,'33	
Somewhere in Sonora	John Wayne	May	20,'33	
Voltaire	George Arliss-Doris Kenyon			

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Constant Woman, The	Conrad Nagel-Leila Hyams	Apr. 23,'33	75	Mar. 3,'33
(Reviewed under the title "Auction in Souls")				
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	62	
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25,'33	78	Mar. 11,'33
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov. 20	80	Nov. 19

Coming Feature Attractions

Lone Avenger, The	Ken Maynard	May	14,'33	61
Study in Scarlet, A	Reginald Owen-June Clyde	May	14,'33	
Tarnished Youth	Jetta Goudal-Gilbert Roland			

GERMAN

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4,'33	70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	93	Feb. 18,'33
Comradeship		Assoc. Cinema	Nov. 8	78	Dec. 10
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb. 15,'33	91	Feb. 25,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb. 25,'33	80	Mar. 18,'33
Gitta Discovers Her Heart	Gitta Alpar	Canital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10,'33	82	Mar. 25,'33
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
His Majesty, King Ballyhoo	Hans Meser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22,'33		
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
M	Peter Lorre	Paramount	Mar. 31,'33	96	Apr. 8,'33
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24,'33	66	Apr. 15,'33
Spell of Tatra, The		Protex	Feb. 17,'33	65	Feb. 25,'33
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28,'33	78	Apr. 15,'33
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8,'33	90	Apr. 22,'33
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22,'33
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Good Companions, The	Jessie Matthews	Gaumont-British		96	Apr. 29,'33
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Josser on the River	Ernest Lotinga	British Int'l		71	Sept. 17
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82	Oct. 15
Love in Morocco	Rex Ingram	Gaumont-British	Mar. 18,'33	67	Oct. 15
(Reviewed under the title "Baroud")					
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22,'33
Man They Couldn't Arrest	Hugh Wakefield - Renee Clama	Gaumont-British	Mar. 11,'33	70	Mar. 25,'33
Marry Me	Renate Mueller-Geo. Robey	Gaumont-British		85	Apr. 22,'33
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15,'33
Private Wives	Claude Allister-Betty Astell	British Lion			
Sally Bishop	Harold Huth - Joan Barry	British Lion		82	Dec. 10
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 237	Sept.	1	Sept. 24
KRAZY KAT KARTOONS			
Broadway Malady	Apr.	18,'33	
Bunnies and Bennets	Mar.	29,'33	
Crystal Gazabo	Nov.	7	
Medicine Show	Feb.	7,'33	
Minstrel Show, The	Nov.	21	
Prosperity Blues	Oct.	8	
Russian Dressing			
Seeing Stars	Sept.	12	Dec. 17
Snow Time	Nov.	30	
Wedding Bells	Jan.	10,'33	
Wooden Shoes	Feb.	25,'33	
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept.	8	
Lambs All-Star Gambol	Dec.	20	
Mutual Man, The	Mar.	20.'33	
Poor Fish, The	Apr.	27,'33	
Shave It with Music	Sept.	30	
MEDBURY SERIES			
Laughing with Medbury in India			
Laughing with Medbury in Philippines	Nov.	11	
Laughing with Medbury Among the Wide Open Faces	Oct.	11	
Laughing with Medbury Among Dancing Nations	Dec.	23	
Laughing with Medbury in Wonders of the World	Dec.	13	
SCRAPPY CARTOONS			
Bad Genius, The	Dec.	1	
Beer Parade, The	Mar.	4,'33	
False Alarm			
Flop House	Nov.	9	
Great Bird Mystery	Oct.	20	
Match Kid, The			
Sassy Cats	Jan.	25,'33	
Scrappy's Party	Feb.	13,'33	
Wolf at the Door, The	Dec.	29	
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
Campus Codes	Jan.	19,'33	
College Gigolos	Jan.	3,'33	
His Vacation	Sept.	8	
I'm a Fugitive from a Chain Store	Feb.	11,'33	
Mind Doesn't Matter	Nov.	21	
Partners Two	Jan.	19,'33	
The Curse of a Broken Heart	Feb.	4,'33	
The Strange Case of Poison Ivy	Mar.	23,'33	
WORLD OF SPORT			
All's Wet That Ends Wet			
Good Old Winter Time			
Rough Sport	Dec.	29	
Throwing the Bull	Jan.	14,'33	

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov.	27	
Artist's Muddles	Jan.	29,'33	
Boy, Oh Boy!	Dec.	25	
Feeling Rosy	Apr.	30,'33	
Giddy Age, The	Sept.	25	June 4
Loose Relations	Apr.	9,'33	
She Dunked Him Wrong			
Sunkissed Sweeties	Oct.	30	
BABY BURLESKS			
Glad Rags to Riches	Feb.	5,'33	Dec. 31
Kid' in' Hollywood	May	14,'33	
Kid's Last Fight, The	Apr.	23,'33	Dec. 3
Pie-Covered Wagon	Oct.	30	Dec. 31
Polly Tix in Washington	June	4,'33	
War Babies	Sept.	18	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct.	2	
Desert Demons	Nov.	27	
Killers	Oct.	30	Apr. 29,'33
The Sea	May	7,'33	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept.	11	
Giants of the North	June	4,'33	
Our Bird Citizens	Oct.	9	Dec. 10
Our Noble Ancestors	Dec.	4	
Pirates of the Deep	May	7,'33	
Stable Manners	Nov.	6	
Wild Company	Jan.	1,'33	
Woodland Pals	Jan.	29,'33	
BROADWAY GOSSIP			
No. 1	Sept.	25	
No. 2	Dec.	11	Dec. 31
No. 3	Feb.	5,'33	
No. 4	Mar.	5,'33	
No. 5	Apr.	30,'33	
CAMERA ADVENTURES			
Cougar's Mistake, The	May	28,'33	
Taming the Wildcat	Jan.	15,'33	
The Forgotten Island	Sept.	4	
The Iceless Arctic	Nov.	6	
Two Hundred Fathoms Deep	Mar.	19,'33	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov.	27	Jan. 7,'33
Highlights of the Past	Apr.	9,'33	
Old New York	Sept.	11	Jan. 14,'33
Puffs and Bustles	Mar.	12,'33	
When Dad Was a Boy	Jan.	22,'33	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec.	11	
Always Kickin'	Oct.	9	
Off His Base	Sept.	18	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct.	16	
Evil Eye Conquers, The	Jan.	8,'33	
In the Clutches of Death	Nov.	13	
On the Brink of Disaster	Feb.	19,'33	
HODGE-PODGE			
Across America in Ten Minutes	Jan.	1,'33	
Animal Fair, The	Jan.	15,'33	
Bubble Blowers	Sept.	11	
Down on the Farm	Dec.	18	
Little Thrills	Oct.	23	
Skipping About the Universe	Feb.	12,'33	
Traffic	Nov.	6	
Women of Many Lands	Mar.	12,'33	
Women's Work	Sept.	25	Mar. 11,'33
Wonder City, The	Nov.	20	Feb. 25,'33
MERMAID COMEDIES			
All Aboard Harry Langdon			
Big Flash, The Harry Langdon	Nov.	6	Oct. 15
Hitch Hiker, The Harry Langdon	Feb.	12,'33	
Knight Duty Harry Langdon	May	7,'33	
Tired Feet Harry Langdon	Jan.	1,'33	
Vest with a Tale, The Tom Howard	Dec.	4	
MORAN AND MACK COMEDIES			
A Pair of Socks	May	14,'33	
As the Crows Fly	Feb.	5,'33	
Hot Hoofs	Apr.	16,'33	
Two Black Crows in Africa	Mar.	5,'33	
OPERALOGUES			
Brahmin's Daughter, A	Jan.	8,'33	
Canteen Girl, The			
Walpurgis Night	Oct.	30	
SPIRIT OF THE CAMPUS (Reinald Werrenrath)			
California	Mar.	5,'33	
Cornell	Dec.	18	Dec. 17
Georgia Tech	May	7,'33	
McGill	May	28,'33	
Michigan	Dec.	4	
Yale	Oct.	9	
TERRY-TOONS			
Burlesque	Sept.	4	
College Spirit	Oct.	16	
Down on the Levee	Mar.	5,'33	
Farmer Al Falfa's Birthday Party	Oct.	2	Dec. 3
Forty Thieves, The	Nov.	13	
Hansel Und Gretel	Feb.	5,'33	
Hollywood Diet	Dec.	11	
Hook and Ladder No. 1	Oct.	30	Nov. 5
Ireland or Bust	Dec.	25	
Jealous Lover	Jan.	8,'33	
Oh! Susanna	Apr.	2,'33	
Pirate Ship	Apr.	30,'33	
Robin Hood	Jan.	22,'33	
Romeo and Juliet	Apr.	16,'33	
Southern Rhythm	Sept.	18	
Tale of a Shirt, The	Feb.	19,'33	
Toyland	Nov.	27	Dec. 17
Who Killed Cock Robin?	Mar.	19,'33	
THREE-REEL SPECIAL			
Krakatoa	Apr.	2,'33	26
TOM HOWARD COMEDIES			
A Drug on the Market	Jan.	22,'33	
The Acid Test	Nov.	27	
The Mouse Trapper	Sept.	11	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Big Lead (Tent.)			
Torchy's Busy Day	Oct.	2	
Torchy's Kitty Coup	Jan.	22,'33	
Torchy's Loud Spooker	Apr.	23,'33	
Torchy Rolls His Own	Nov.	20	
Torchy Turns Turtle	Apr.	23,'33	
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec.	18	Mar. 25,'33
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct.	23	
Keyhole Katie Gale Seabrook-John T. Murray	Jan.	15,'33	
Techno-crazy Monty Collins-Billy Bevan	Apr.	23,'33	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
1 Alpine Echoes	Aug.	14	
2 Incredible India	Aug.	21	
3 Big Game of the Sea	Aug.	28	
4 The Tom-Tom Trail	Sept.	4	
5 By-Ways of France	Sept.	11	Dec. 17
6 Manhattan Medley	Sept.	18	
7 Rhineland Memories	Sept.	25	
8 Fisherman's Fortune	Oct.	2	
9 Zanzibar	Oct.	9	
10 Belles of Bali	Oct.	16	Jan. 7,'33
11 Sailing a Square-Rigger	Oct.	23	Dec. 10
12 Venetian Holiday	Oct.	30	Nov. 12
13 Havana Ho!	Nov.	6	
14 Paths in Palestine	Nov.	13	
15 Riksha Rhythm	Nov.	20	
16 Pirate Isles	Nov.	27	
17 From Kashmir to the Khyber	Dec.	4	Nov. 19
18 Silver Springs	Dec.	11	
19 Desert Tripoli	Dec.	18	
20 In the Guianas	Dec.	25	
21 Mediterranean Memories	Jan.	1,'33	
22 The Lure of the Orient	Jan.	8,'33	
23 Here Comes the Circus	Jan.	15,'33	
24 Sicilian Sunshine	Jan.	22,'33	Mar. 25,'33
25 Gorges of the Giants	Jan.	29,'33	Dec. 31
26 When In Rome	Feb.	5,'33	
27 Berlin Medley	Feb.	12,'33	Nov. 26
28 Rhapsody of the Rails	Feb.	19,'33	
29 Taking the Cure	Feb.	26,'33	
30 Down from Vesuvius	Mar.	5,'33	
31 Paris on Parade	Mar.	12,'33	
32 Broadway by Day	Mar.	19,'33	
33 The Iceberg Patrol			
34 Mississippi Showboats			
35 Sampans and Shadows			
36 Boardwalks of New York			
37 A Gondola Journey			
38 Isles of the East Indies			
39 Pagodas of Peiping			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Arabian Tights	June	3,'33	
Fallen Arches	Feb.	4,'33	
Girl Grief	Oct.	8	
Mr. Bride	Dec.	24	
Now We'll Tell One	Nov.	19	Oct. 22
Tarzan in the Wrong			
Young Ironsides	Sept.	3	
COLORTONE MUSICAL REVUES			
Hollywood Premiere	Jan.	7,'33	
Menu			
Over the Counter			Feb. 25,'33
Wild People	Feb.	4,'33	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept.	24	
Big Ditch of Panama, The			
Come Back to Erin			June 4
Cuba, Land of the Rhumba	Feb.	25,'33	
Daughters of the Sea			
Iceland	Jan.	14,'33	Feb. 11,'33
Leningrad	Dec.	17	Mar. 11,'33
Norway	Feb.	4,'33	
Over the Seas to Borneo			
Rio the Magnificent			
World Dances, The			
FLIP, THE FROG			
Cuckoo the Magician	Jan.	21,'33	
Funny Face	Dec.	24	
Lunchroom, The			
Music Lesson, The	Oct.	29	
Nursemaid, The	Nov.	26	
LAUREL & HARDY			
Me An' My Pal			
Scram	Sept.	16	Oct. 15
Their First Mistake			
Towed In a Hole	Dec.	31	
Twice Two	Feb.	25,'33	
ODDITIES			
Chili and Chills	Sept.	10	
Duck Hunter's Paradise	Dec.	31	Dec. 31
Microscopic Mysteries	Oct.	18	Apr. 8,'33
Toy Parade, The	Dec	3	Dec. 17
Whispering Bill	Dec.	31	
OUR GANG			
A Lad an' a Lamp	Dec.	17	
Birthday Blues	Nov.	12	
Fish Hooky	Jan.	28,'33	
Forgotten Babies	Mar.	11,'33	
Free Wheeling	Oct.	1	
Kid from Borneo, The	Apr.	15,'33	
Mush and Milk	May	27,'33	
PITTS-TODD			
Alum and Eve	Sept.	24	Aug. 13
Asleep in the Feet	Jan.	21,'33	
Bargain of the Century			
Maids a la Mode			
One Track Minds			
Sneak Easily	Dec.	10	
Soilers, The	Oct.	29	
SPECIAL			
Roosevelt, the Man of the Hour			Apr. 15,'33
SPORT CHAMPIONS			
Allez Oop	Mar.	11,'33	
Auto Racing	Apr.	1,'33	
Blocks and Tackles	Nov.	5	Mar. 11,'33
Bone Crushers	Feb.	8,'33	
Chalk Up	Dec.	10	Jan. 7,'33
Desert Regatta	Sept.	17	
Football Footwork			
Motorcycle Mania	Jan.	28,'33	
Old Spanish Custom	Oct.	15	Mar. 11,'33
Pigskin	Oct.	22	Dec. 10
Swing High	Dec.	10	Dec. 17
Throttle Pushers			
TAXI BOYS			
Bring 'Em Back a Wife	Jan.	14,'33	
Call Her Sausage			
Farewell to Legs			
Hot Spot	Oct.	22	Oct. 1
Rummy, The			
Strange Innertube	Sept.	22	
Taxi Barons			
Taxi for Two	Dec.	3	
Thundering Taxis	June	24,'33	
Wreckety Wrecks	Feb.	18,'33	Mar. 25,'33

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLWOOD ON PARADE			
No. 1	Aug.	26	Aug. 13
No. 2	Sept.	23	
No. 3	Oct.	21	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	
No. 7	Feb. 10,'33	1 reel	
No. 8	Mar. 10,'33	1 reel	
No. 9	Apr. 7,'33	1 reel	
No. 10	May 5,'33	1 reel	
No. 11	June 2,'33	1 reel	
No. 12	June 30,'33	1 reel	
ONE REEL ACTS			
Be Like Me — Ethel Merman	Feb. 18,'33	1 reel	
Breaking Even — Tom Howard	Sept. 30		
Detective Tom Howard of the Suicide Squad — Tom Toward	June 9,'33	1 reel	
Hawaiian Fantasy — Vincent Lopez	Jan. 20,'33	1 reel	
Let's Dance — Burns and Allen	Mar. 17,'33	1 reel	
Moonlight Fantasy — Vincent Lopez	Apr. 14,'33	1 reel	
Musical Doctor — Rudy Vallee	Oct. 28	10	Oct.
Rhapsody in Black and Blue — Louis Armstrong	Sept. 2		
Rookie, The — Tom Howard	Dec. 23	1 reel	
Walking the Baby — Burns and Allen	May 12,'33	1 reel	
Your Hat — Burns and Allen	Nov. 25		
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30	1 reel	
No. 7—This is Ducky — Music from the Ancients —Bringing You the News	Jan. 27,'33	1 reel	
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb. 24,'33	1 reel	
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33	1 reel	
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21,'33	10	Apr. 22,'33
No. 11—	May 19,'33	1 reel	
No. 12—	June 16,'33	1 reel	
SCREEN SONGS			
Ain't She Sweet — Lillian Roth	Feb. 3,'33		
Aloha Oe — Royal Samoans	Mar. 17,'33	1 reel	
Dinah — Mills Bros.	Jan. 13,'33	1 reel	
Down by the Old Mill Stream — Eton Boys	June 30,'33	1 reel	
Just a Gigolo — Irene Bordoni	Sept. 9		
Peanut Vender, The — Armida	Apr. 28,'33		
Popular Melodies — Arthur Jarrett	Apr. 7,'33	1 reel	
Reaching for the Moon	Feb. 24,'33	1 reel	
Romantic Melodies — The Street Singer	Oct. 21	1 reel	
School Days — Gus Edwards	Sept. 30		
Sing a Song — James Melton	Dec. 2		
Time on My Hands — Ethel Merman	Dec. 23	7	Jan. 7,'33
When It's Sleepy Time Down South — Boswell Sisters	Nov. 11	1 reel	
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	
No. 8	Feb. 17,'33	1 reel	
No. 9	Mar. 17,'33	1 reel	
No. 10	Apr. 14,'33	1 reel	
No. 11	May 12,'33		
No. 12	June 9,'33	1 reel	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Aggravatin' Bear, The	Apr. 28,'33	1 reel	
Balance	June 23,'33	1 reel	
Canine Thirlls	Feb. 3,'33	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Oct. 14	10	Oct. 15
Hot and Cold Thrills	Mar. 31,'33	1 reel	
Jabs and Jolts	May 26,'33	1 reel	
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamboree	Sept. 16	1 reel	
Wonder Girl, The — Babe Didrickson	Mar. 3,'33	1 reel	

Title	Rel. Date	Running Time Minutes	Reviewed
TALKARTOONS			
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Big Boss	June 2,'33	1 reel	
Betty Boop's Birthday Party	Apr. 21,'33	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's May Party	May 12,'33	1 reel	
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Oct. 14	1 reel	
Betty Boop's Penthouse	Mar. 10,'33	6	Feb. 25,'33
Is My Palm Read	Feb. 17,'33	1 reel	
Minding the Baby	Sept. 26	1 reel	
Mother Goose Land	June 23,'33	1 reel	
Snow-White	Mar. 31,'33	1 reel	
TWO REEL COMEDIES			
Blue of the Night — Bing Crosby	Jan. 6,'33	20	Sept. 10
Bring 'Em Back Sober — Sennett Star	Nov. 18	2 reels	
Caliente Love — Sennett Star	Mar. 10,'33	2 reels	
Cook's Day Off, The — Sennett Star			
Courting Trouble — Charles Murray	Oct. 28	19	Dec. 17
Dentist, The — Sennett Star	Dec. 9	20	Dec. 3
Don't Play Bridge With Your Wife — Sennett Star	Jan. 13,'33	2 reels	
Doubling in the Quickies — Sennett Star	Dec. 16	2 reels	
Dream Stuff — Sennett Star	May 12,'33	2 reels	
Druggist, The — Sennett Star	Apr. 21,'33		
Easy On the Eyes — Sennett Star	Feb. 17,'33	2 reels	
False Impressions — Sennett Star	Nov. 4	2 reels	
Fatal Glass of Beer — W. C. Fields	Mar. 3,'33	2 reels	
His Perfect Day — Sennett Star			
Hollywood Double, A — Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge — Sennett Star			
Hubby's Vacation — Sennett Star			
Human Fish — Sennett Star	Dec. 30	2 reels	
In the Bag — Sennett Star			
Lion and the House, The — Sennett Star	Dec. 23	18	
Ma's Pride and Joy — Donald Novis	Oct. 14	18	Aug. 27
Morning After, The — Sennett Star			
Pharmacist, The — Sennett Star	Apr. 21,'33	2 reels	
Plumber and the Lady, The — Sennett Star	Mar. 31,'33	2 reels	
Prosperity Pays — Tom Howard	Nov. 4		
Shot for Love — Sennett Star			
Sing, Bing, Sing — Bing Crosby	Mar. 24,'33	2 reels	
Singing Boxer, The	Jan. 27,'33		
Singing Plumber — Donald Novis	Sept. 23		
Sweet Cookie — Sennett Star	Apr. 14,'33	2 reels	
Temporary Butler — Sennett Star			
Too Many Highballs — Sennett Star	Feb. 10,'33	2 reels	
Uncle Jake — Sennett Star	May 5,'33	2 reels	
Wrestlers, The — Sennett Star	Jan. 20,'33		

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 23	20½	
The Pawnshop	Mar. 17,'33		
The Rink	Nov. 11	20	
The Vagabond	Feb. 3,'33	21	
CLARK & McCULLOUGH SERIES			
Druggist's Dilemma, The	May 5,'33	17	
Hocus Focus	Mar. 3,'33	20	
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct. 28	18	Jan. 14,'33
Heave Two	Mar. 10,'33	20½	
Loops, My Dear	Jan. 6,'33	17	
Shakespeare With Tin Ears	June 30,'33	18½	
Thrown Out of Joint	May 12,'33	21	
HEADLINER SERIES			
No. 1—Shampoo, the Magician — Roscoe Ates-Hugh Herbert	Nov. 25	17	
No. 2—Private Wives — Skeets Gallagher W. Catlett	Jan. 27,'33	21	
No. 3—Hip, Zip, Hooray — Nat Carr	Mar. 31,'33	18½	
MASQUERS COMEDIES			
Abroad In Old Kentucky			
Bride's Bereavement, The	Nov. 18	19	
Lost In the Limehouse	Apr. 7,'33	20½	

Title	Rel. Date	Running Time Minutes	Reviewed
Through Thin and Thicket	Jan. 20,'33	17½	
Two Lips and Juleps	Sept. 9	20	
MICKEY McGUIRE SERIES			
Mickey's Ape Man	Feb. 10,'33	18	
Mickey's Big Broadcast			
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	
Mickey's Disguise			
Mickey's Race	Apr. 14,'33	18	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Art in the Raw	Feb. 24,'33	19	
Fish Feathers	Dec. 16	18	
Inferior Decorations			
Merchant of Menace, The	Apr. 21,'33	19½	
Parlor, Bedroom and Wrath	Oct. 14	20½	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
SPECIALS			
So This Is Harris	26		Mar. 11,'33
TOM AND JERRY SERIES			
Barnyard Bunk	Sept. 16	6	
Happy Hoboes	Mar. 31,'33		
Magic Mummy	Feb. 7,'33	7	
Panicky Pup	Feb. 24,'33	7	
Pencil Mania	Dec. 9	7	
Piano Tooners	Nov. 11	7½	
Puzzled Pals		7	Apr. 22,'33
Spanish Twist, A	Oct. 14	6	
Tight Rope Tricks	Jan. 6,'33	7	

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky	10		Nov. 5
Sportsmen's Paradise	10		July 30
CAESAR FILMS			
Veneziana		1 reel	
CENTRAL FILM			
A Pilgrimage Through Palestine	10		Dec. 3
Boston Common—and Proper	10		Jan. 7,'33
Hula		3 reels	
In Old New Orleans			May 28
Syria			May 21
F. M. S. CORP.			
Newslaughs		7	Jan. 28,'33
IDEAL			
Evolution	28		Sept. 3
INDUSTRIAL			
The Silent Enemy	30		
MARY WARNER			
Berlin: Its Sports and Recreation		8	
Berlin: Rhythm of a Metropolis		8	Apr. 8,'33
Glimpses of Germany		8	
Green Heart of Germany, The		20	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Vintagers' Festival in the Palatinate		10	Mar. 11,'33
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Ski-ing		1 reel	
MASCOT			
Technocracy	10		Jan. 7,'33
MASTER ART PRODUCTS			
Melody Makers Series:			
Sammy Fain	10		Dec. 24
Benny Davis		9	
Gus Edwards			
Cliff Friend		9	
Night of Romance		7	
PRINCIPAL			
Beer Is Here			
Get That Lion	29		Aug. 27
Isle of Desire		3 reels	
Isle of Peril	32		July 16
Isles of Love		1 reel	
Killing the Killer	11		July 30
Matto Grosso	24		
New Western Front	25		
Primitive		1 reel	
Tiger Hunt, The	20		Dec. 31
Voodoo	36		
WARD PRODUCTIONS			
Your Technocracy and Mine		9½	Feb. 11,'33

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug. 8	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
8. Building a Building	Dec. 20	7	
9. The Mad Doctor	Jan. 20,'33	6	
10. Mickey's Pal Pluto	Feb. 10,'33	7	
11. The Mellerdrammer	Mar. 3,'33		
12. Ye Olden Days	Mar. 24,'33		
13. The Mail Pilot			
SILLY SYMPHONIES			
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bugs In Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	Apr. 1,'33
7. Santa's Workshop	Dec. 30	7	Dec. 24
8. Birds in the Spring	Dec. 30		
9. Father Noah's Ark	Jan. 27,'33		

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau Best	May 22,'33	1 reel	
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Going to Blazes	Apr. 10,'33	1 reel	
Ham and Eggs	June 19,'33	1 reel	
New Deal, A	July 17,'33	1 reel	
Ocean Hop (Reissue)	Apr. 24,'33	1 reel	
Plumber, The	Jan. 30,'33	7	
Shriek, The	Feb. 27,'33	7	Mar. 25,'33
Teacher's Pest	Dec. 19	7	
Wild and Wooly	Nov. 21	1 reel	
POOCH CARTOONS			
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Fine Feathers	July 3,'33	1 reel	
Hot and Cold	May 8,'33	1 reel	
King Klunk	July 31,'33	1 reel	
Lumber Champ, The	Mar. 13,'33	7	Apr. 8,'33
Merry Dog, The	Jan. 2,'33	1 reel	
Nature's Workshop	June 5,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21	Feb. 11,'33
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	2 reels	
Morton Downey—No. 4 My Pal the Prince	Apr. 17,'33	2 reels	
Beauty on Broadway Walter Winchell—No. 2	May 15,'33	2 reels	
SPECIALS			
Voice of the Vatican	Mar. 13,'33	10	Mar. 11,'33
Your Technocracy and Mine	Apr. 15,'33	1 reel	
STRANGE AS IT SEEMS SERIES			
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Mar. 20,'33	1 reel	
No. 28—Novelty	Apr. 17,'33	1 reel	
No. 29—Novelty	May 15,'33	1 reel	
No. 30—Novelty	June 12,'33	1 reel	
No. 31—Novelty	July 10,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Word for Them, The	Oct. 24	1 reel	
Lizzie Stratta	Jan. 23,'33	10	
UNIVERSAL COMEDIES (1932-33 SEASON)			
A Quiet Night Bert Roach	May 31,'33	21	
Alias the Professor James Gleason	Mar. 8,'33	2 reels	
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	21	
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	20	Mar. 11,'33
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
Mister Mugg James Gleason	May 10,'33	21	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Summerville	Nov. 2	2 reels	
Pick Me Up Marie Prevost	Apr. 5,'33	19	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Room Mates Frank Albertson	Apr. 19,'33	20	
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 reels	
Trial of Vince Barnett Vince Barnett	Mar. 22,'33		
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10—Wrongorilla Jack Haley			
No. 11—How've You Bean? "Fatty" Arbuckle			
No. 12—An Idle Roomer Jack Haley			
BROADWAY BREVITIES (NEW SERIES)			
No. 1—C'est Paris Technicolor Musical	Sept. 3	17	
No. 2—Passing the Buck Alexander Gray	Sept. 24	18	
No. 3—Tee for Two Technicolor Musical	Oct. 8	17	Nov. 12
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22	19	
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18	
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16	Nov. 19
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3	18	
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33		
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18	
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17	Oct. 15
No. 11—That Goes Double Russ Columbo	June 17,'33		
No. 12—Bygones Ruth Etting	Jan. 14,'33	18	
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18	
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19	
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18	
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16	
No. 17—Nothing Ever Happens Musical	Mar. 25,'33		
No. 18—World's Champ Jack Dempsey	July 11,'33		
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33		
No. 20—Along Came Ruth Ruth Etting	May 6,'33		
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33		
HOW TO BREAK 90 BOBBY JONES			
No. 1—The Grip	May 15,'33		
No. 2—Position and Back Swing			
No. 3—Hip Action			
No. 4—Down Swing			
No. 5—Impact			
No. 6—Fine Points			
LOONEY TUNES SERIES			
No. 9—Bosko and Bruno	7	Dec. 10	
No. 10—Bosko's Dog Race	8	July 8	
No. 11—Bosko at the Beach	7	Nov. 5	
No. 12—Bosko's Store	7		
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			
No. 7—Bosko the Speed King			
No. 8—Bosko's Knight Mare			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima	9	Dec. 3	
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band	10	Apr. 1,'33	
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses	8	Dec. 17	
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			
No. 8—The Organ Grinder			
No. 9—Wake Up the Gypsy in Me			
NOVELTIES			
Bigger They Are, The Primo Carnera	2 reels		
Gypsy Caravan Martinelli	1 reel		
Handy Guy, The Earl Sande	2 reels		
Rhythms of a Big City	1 reel		
Season's Greetings, The Christmas Special	5		
Trip to Tibet, A	1 reel		
Washington, The Man and the Capitol Clarence Whitehill	18		
ONE-REEL COMEDIES			
Baby Face Victor Moore			
Military Post, The Robert Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal	1 reel		
Say a Little Prayer for Me Organ-Vocal	1 reel		
When Your Lover Has Gone Organ-Vocal	1 reel		
JOE PENNER COMEDIES			
Moving In	2 reels		
Rough Sailing	16		
Stutterless Romance, A	1 reel		
Where Men Are Men	2 reels		
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4	10	Apr. 29,'33	
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes	8	Aug. 20	
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			
SPORT THRILLS SERIES TED HUSING			
No. 1—			
No. 2—			
No. 3—			
No. 4—Old Time Sport Thrills			
No. 5—			
No. 6—			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The	22	Sept. 19	
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters	1 reel		
No. 2—Southern India	9		
No. 3—Road to Mandalay	1 reel		
No. 4—Mediterranean By-ways	9		
No. 5—Javanese Journeys	9		
No. 6—Northern India	1 reel		
No. 7—Oberammergau	1 reel		
No. 8—South American Journeys	9	June 25	
No. 9—Soviet Russia	1 reel		
No. 10—Paris Glimpses	9	July 30	
No. 11—Dear Old London	1 reel		
No. 12—When in Rome	9	June 18	
No. 13—Berlin Today	9	Oct. 29	
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World	1 reel		
No. 2—Transportations of the World	1 reel		
No. 3—An Original Cocktail	10	Oct. 8	
No. 4—Curious Customs of the World	1 reel		
No. 5—From Bethlehem to Jerusalem	10	Apr. 1,'33	
No. 6—High Spots of the Far East	10	Sept. 10	
No. 7—Main Streets	1 reel		
No. 8—Beauty Spots of the World	1 reel		
No. 9—Workers of the World	1 reel		
No. 10—Wonder Spots of the World	1 reel		
No. 11—Costumes of the World	1 reel		
No. 12—Strange Ceremonies	1 reel		
No. 13—Top of the World	1 reel		

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)	Feb. 4,'33
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	
Phantom of the Air Tom Tyler-Gloria Shea	May 22,'33		

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

MAY

4—Associated Motion Picture Advertisers: Weekly luncheon and open forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

Allied Theatres of Illinois: General meeting, at Congress Hotel, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

5—MPTO of Western Pennsylvania: Directors' meeting, at 425 Van Braam Street, Pittsburgh. President, William R. Wheat; Secretary, Fred J. Herrington.

8—Associated Assistant Directors' Association: General and executive board meetings, at 251 West 42nd Street, New York. President, Joseph H. Nadle; Secretary and Business Representative, Saul E. Harrison.

10—Allied Theatres of Illinois: Directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

11—Associated Motion Picture Advertisers: Weekly luncheon and open forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Film Board of Trade: Semi-monthly luncheon and open forum, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

14—Film Forum, Inc.: Regular meeting, at 66 West 12th Street, New York. President, Sidney Howard; Secretary, Margaret Larkin.

16—Allied Theatres of Michigan: Directors' meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; General Manager, H. M. Richey.

17—Allied Theatres of Illinois: Weekly directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein. Secretary, Harry H. Lasker.

18—Associated Motion Picture Advertisers: Weekly luncheon and open forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

The Lambs: Monthly meeting of the council, at 130 West 44th Street, New York. Shepherd, Frank Crumit.

23-24—MPTA of Kansas and Missouri: Annual convention, at Kansas City, Mo. President, E. Van Hyning.

24—Allied Theatres of Illinois: Weekly directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

25—Associated Motion Picture Advertisers: Weekly luncheon and open forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16 mm. Film Board of Trade: Semi-monthly luncheon and open forum, at Hotel Victoria, 51st Street and 7th Avenue, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

31—Allied Theatres of Illinois: Weekly directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

JUNE

5—Motion Picture Projectionists Local of Chicago: Annual reception and ball, at Trianon Ballroom, Chicago. Business manager, Tom Maloy.

8—Eastern Motion Picture Golf Tournament: Semi-annual tournament, at Rye Country Club, Westchester. Chairman, John Wilde Alicoate; Committee members, Maurice D. Kann, Don M. Mersereau, et al.

14—Motion Picture Producers and Distributors of America: Quarterly meeting, at 28 West 44th Street, New York. President, Will H. Hays; Secretary, Carl Milliken.

19—American Federation of Musicians: Annual convention, at Chicago. President, Joseph Weber.

WEST

MAY

1—International Alliance of Theatre Stage Employees: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Lew C. G. Blix, business representative.

Motion Picture Make-up Artists Association: Weekly meeting of membership, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors and Script Clerks Association: Semi-monthly meeting of membership, at 1605 North Cahuenga Boulevard, Hollywood. Richard L'Estrange, executive.

2—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lessing; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, George Landy; Secretary, Sam W. B. Cohen.

Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, James Gordon; Secretary, Adabelle Driver.

Assistance League: Monthly meeting of executive committee, at 5604 DeLongpre Avenue, Hollywood. Managing director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Motion Picture Relief Fund: Monthly meeting, at 5481 Santa Monica Boulevard, Hollywood. Executive Secretary, F. X. Baur.

3—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, Otto K. Oleson; Secretary, Henry Otto.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

4—Independent Motion Picture Producers Association: Monthly meeting, at 6001 Santa Monica Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat Levine.

8—Motion Picture Make-up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Masquers' Club: Semi-monthly meeting, at 1765 North Sycamore Avenue, Hollywood. President, Sam Hardy.

9—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lessing; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, George Landy; Secretary, Sam W. B. Cohen.

Independent Theatre Owners of Southern California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Assistance League: Board of directors' meeting at 5604 DeLongpre Avenue, Hollywood. President, Hancock Banning.

9—International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

10—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

15—Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, James Gordon; Secretary, Adabelle Driver.

Motion Picture Make-up Artists Association: Weekly meeting, at 1666 North Highland Avenue Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

17—Assistant Directors and Script Clerks' Association: Semi-monthly meeting at 1605 North Cahuenga Boulevard, Hollywood. Richard L'Estrange, executive.

Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

16—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lessing; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, George Landy; Secretary, Sam W. B. Cohen.

Assistance League: Board of directors' meeting, at 5604 DeLongpre Avenue, Hollywood. Managing director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

18—United Scenic Artists of America, Local 235: Monthly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lessing; Vice-president, William B. Cullen.

22—Motion Picture Make-up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

23—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lessing; Secretary, Richard L'Estrange.

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2 Sections—Section 2



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Better Theatres

May 6, 1933
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A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

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MAY -5 1933

Better Theatres

May 6, 1933

Observations

¶ For the summer of 1933 the air in theatres will not be *frigid*. It will be merely *cool*. Or better still, *conditioned*.

Several of the larger theatre operators have already issued instructions that the *ice* must be taken out of advertising copy, lobby displays and other exploitation material. In the words of one official, "The summer cooling of theatres has been over-sold." Probably he didn't mean just that. The truth of the matter is that when cooling equipment was less common, theatre managements, over-anxious to create competitive advantages, had their usual recourse to superlatives. *Cool* became *cold,* language that should have been temperate became positively arctic.

Of course the polar-bear and icicle method of exploiting cooling facilities was not at first so very much at variance from the actual air conditions inside the theatres. Early equipment took little cognizance of any factor except temperature, and the public, quitting a blistering sidewalk for the promised relief beyond the lobby, soon found that it had in truth been suddenly plunged into an igloo, and mayhap a drafty one at that. People began to blame their summer colds on the last visit to the cinema, and those polar bear cutouts and marquees fringed with icicles lost their friendliness.

Today summertime air conditions in the theatre can be quite different. The technique of cooling has been changed in the most modern of equipments. Today cooling at its best is a seasonal application of equipment which has for its *all-year* purpose the maintenance of the most beneficial atmospheric conditions. Of these conditions, temperature is but a single factor.

Temperature, relative humidity and pressure—these are the inseparable triumvirate that determines *breathing* conditions for the patron. None of them alone, but all of them together make for the *effective temperature* that is management's only guide to the healthful comfort of its customers.

¶ And how many managements can actually control the *effective* temperature of their auditoriums?

Relatively few, even today. Most of them haven't the necessary equipment at their disposal. The reason is two-fold: The manufacturer has not yet found the demand for complete air conditioning equipment sufficiently great to permit a price low enough for it to compete with simpler equipment which superficially serves the immediate purpose; and the public does not create a greater demand because it thinks of summer comfort in the theatre only in terms of temperature.

The new viewpoint to be expressed by many leading theatres this summer, although intended only to remove the public's suspicions of those facilities which have so often created only chills and colds, may also serve to suggest to the public the difference between true air conditioning and mere cooling. RKO, for example, has adopted the slogan, "Conditioned air, *carefully* cooled." In general the trend this summer will be toward emphasis on *comfort* and *health* provided for scientifically with apparatus capable of producing all the conditions necessary to comfort and health. And the public may learn to choose its summertime theatres accordingly, resulting ultimately in a demand for a more general distribution of complete air conditioning equipment in our theatres.

In the meantime we should wish the manufacturer to look more interestedly upon such possibilities in the theatre field and seek the development of fully effective equipment in models better adapted to it in price.

¶ Some interesting comparisons suggest themselves in the "Motion Picture Dollar" graph published in the April 29th issue of MOTION PICTURE HERALD. For one, the Theatre's payroll with the entire cost of Production. Even the fabulously high-priced prima donnas and the yes-men of Hollywood could not give Production a better percentage of the whole Motion Picture Dollar than 18.2, while theatre employees take 24.7%.

Depreciation and maintenance (refurnishing, re-equipping, supplies, etc.) costs the theatre branch of the industry as much as electricity and heat—5.1% of all the money expended in the making, distributing and retailing of film entertainment! That is 75% of the total spent by the theatre in advertising and exploitation. And one-third of Exhibition's charges in rent, real estate and taxes. It is 65% of the entire amount spent for prints, the operation of exchanges, the advertising of product, and the maintenance of the distributors' home offices. Depreciation and maintenance of the theatre property costs nearly one-fifth the amount paid by the theatre for merchandise to sell.

The motion picture theatre, as a physical property alone, is a pretty important part of this business.—*G. S.*

15 MILLIONS TOO MUCH FOR INSURANCE

By C. H. GRAY

Thirty millions a year for fire indemnity, 90% of it covering theatres—and the survey disclosed this huge burden on the industry could be halved

FIRE INSURANCE costs the motion picture industry in the neighborhood of thirty million dollars a year. The true amount is probably more, rather than less, but because of accounting conditions and the lack of proper records, only an estimate is possible.

Of this thirty millions, at least 90% is paid for fire insurance on theatre properties.

And this annual burden of thirty millions of dollars in premiums should be cut in half—could be reduced to approximately that extent if proper steps were taken.

A survey which I have supervised of the motion picture industry's fire hazards and resources of fire defense furnishes the basis for these statements.

Disregarding the huge sums spent for fire extinguishing agencies which are supplied by taxation and do not register directly in the consciousness of the average person, it is obvious that in the last analysis the amounts paid for indemnity through fire insurance must have a fundamental relation to the losses which fire prevention or extinguishing agencies do *not* prevent. In other words *there must be paid in premiums enough to cover the insured losses plus the profits and operating expenses of the insurance companies underwriting the risks.* The act of drawing a check in payment of insurance premiums forcefully registers this item in the mind and gives it an importance greater than that commonly given to the other economic elements of the fire waste. In fact, to many people, fire *loss* and fire *insurance* appear to be the same thing. The result is their indifference to fire prevention; they are ordinarily willing to leave to the insurance companies what appears to be the latters' affair.

The indifference with which the motion picture industry has treated fire prevention work, and particularly the cost assessed on it for fire insurance indemnity, has meant an annual expenditure running into millions of dollars. It is true that the loss record of the industry has improved materially in the past few years, due, principally, to improved construction of buildings, better understanding of hazards and the sound establishment of the business. Due to this advancement in physical and moral resources, the industry merits drastic reduction in its fire insurance costs, and with further application of modern fire prevention methods, there is every reason to expect that the industry as a whole could be one of the lowest rated classes from an insurance standpoint. Such results are not only to be desired because of the financial saving, but any business so charged with public interest is under a peculiar public obligation to make its properties as safe from hazards as possible.

THERE IS no source within or without the industry that can furnish complete, or even approximate, statistical information on the industry's fire losses and fire insurance costs. This is somewhat surprising when it is considered that probably in no other department of the business would there be such a lack of information as to what costs actually are. Apparently, no one having anything to do with the industry's insurance matters has been interested in knowing what its indemnity should cost. Insurance is no different from any other commodity used in business, its cost is easily ascertainable—as a matter of fact, its cost is controlled by the industry itself! By properly safeguarding the hazards of the business, losses can be reduced to a minimum, so that the insurance premium cost will amount to the actual expense of conducting the insurance business, plus a reasonable profit.

In stock company fire insurance, the expense ratio to premiums has constantly risen, and now, although much too high, is generally 50%; this, plus 5% for profit, which is the customary allowance, leaves 45% of the premiums paid to defray the cost of losses. Is it not reasonable to suppose that if fire losses are eliminated or reduced to the vanishing point, that 45% would represent a saving in reduced rates? There is no question at all about that. Loss prevention pays, not only in dollars and cents, but in social improvement as well. American industries are not yet awakened to the serious economic significance of the fire waste, and until active forces of fire prevention education are successful in registering their objectives, our industries will continue to be drained of their resources by an easily preventable waste. Fire departments should evolve out of mere water-throwing agencies into fire *prevention* organizations whose successes are registered *before* the fire occurs. The modern fireman should not be kept continuously inactive in the firehouse only to go out and endanger life and limb in fires which should not be permitted to occur. A much more intelligent disposition of energy and knowledge should be made in inspection work and investigations of hazard conditions in the light of such investigations. This leads at once to the subject of fire insurance premium rates whenever the matter of fire prevention is projected.

There can be no intelligent rate-making without complete classified loss experience as a basis upon which to work. This is the crux of the whole rating subject. The lack of such classified experience is the reason the fire underwriting fraternity is woefully open to criticism. It is the reason the motion picture industry is paying millions of dollars per annum excessively in insurance premiums. No one can defend the present method of levying rates on the industry, yet no one has done anything about it. To be charitable, perhaps we might say that the fire insurance rating boards attempt fairly to apportion the aggregate premiums among the various classes, but lack the necessary experience data to provide complete equity in this distribution.

As our purpose is to determine the basis of fire insurance rates applying to the industry, a brief statement of the fundamentals of fire insurance rating is necessary for a clear understanding of the problem.

IN THE EARLY days of the fire insurance business, buildings only were accepted as a fire risk. The fire hazards of *occupancy* were little apparent to the insurer, and he concerned himself only with that class of construction. Buildings were either brick, stone or frame, and for evident reasons the risk to the insurance company varied according to construction. Rates on wooden buildings were about double those applying to brick ones, and all buildings in each class were written at one rate.

Gradually commercial and industrial activity increased, new hazards of occupancy came into the field, power hazards were introduced, and insurance coverage was extended to *contents* as well as to buildings. As a result, a more complicated method for the selection of fire risks came into use, known as the "group system."

Buildings were divided into three classes according to the occupancy. Such classes were designated as "non-hazardous," "hazardous" and "extra-hazardous." This was the beginning of the complicated rating system of today, whereby selection of risks and the corresponding rates applying are governed by details of construction, hazards of occupancy, exposure, protection and many other factors.

Insurance has been and always is the dispersion of the effect of destruction; the distribution of loss over a wide area and

among many people, and, consequently, a distribution of the cost of insurance among a great many people. The budget which the insurance companies must necessarily raise consists of the value of property destroyed by fire, plus the expense of doing business, plus a reasonable profit. The cost of doing business is relatively fixed; it may vary during periods and in different territories, but such variance can be determined readily.

The value of insured property destroyed by fire is more variable. The fire loss is influenced by certain known factors, and likewise by intangible factors, such as characteristics of people and business conditions. In addition, weight must be given to unpredictable circumstances, such as earthquakes and conflagrations, which can be determined only by averaging experience over many years. It is apparent that the problem of determining rates is one of great complexity and is to be understood only by a consideration of the detailed factors which compose the rating technique.

Complex as the problem is, there is no mystery surrounding its solution. It is the result of evolution; a problem with which many generations of brilliant minds have labored, and during all these years, experience has been, and still is, the only sound foundation for rate structures. This evolution may not be complete; in fact, it is generally felt that the so-called "scientific" rating falls short of meriting such a description. The general foundations have been built, but it is realized that further refinement can be obtained. The insurance companies themselves are in a position to do this if they compile their experience and apply it to making specific rates measure more equitably the hazards of the property and its loss-cost. The insurance companies have been slow to move in such direction, consequently rates today are still made on a *judgment* basis rather than on an *experience* basis. *The only relief in sight for a particular class or industry is to compile its own loss experience and determine beyond a doubt what its loss cost actually is and what it should pay for indemnity.*

MEASUREMENT of fire hazard is the prime function of insurance rating. The problem then resolves itself into what are fire hazards of any property. Broadly speaking, they are:

(1) Element of the risk, itself.
(2) Element of place.
(3) Element of time.

Element of the Risk Itself—The basis for the classification of various properties under this heading are: construction, occupancy, exposure and protection. Modern rating has produced detailed methods for the differentiation of each of these factors.

Under *construction,* such matters are considered as material and design: brick, fire-resistive or frame, the stairway and elevator arrangements, the type of roof sheathing construction, height of buildings, skylights and numerous other features that either retard fire, or help to spread it.

Under fire hazards of *occupancy,* heat, power, light, labor, number of tenants, special fire hazards and their arrangement, and other similar details are considered.

The *exposure* factor to be considered in any property depends on the likelihood of a fire in an adjacent structure entering through windows or other wall openings, as well as by direct ignition of the building itself.

Under *protection,* such matters as the efficiency and size of the fire department, fire alarm systems, water supplies, automatic sprinklers, watch service, inside fire protection, are taken into account.

Element of Place—This division of rate making is probably the least understood. As fire insurance business grew, it became apparent that the fire hazard did not depend solely upon the individual character of the property itself. The ratio of the fire loss to the amount at risk in different parts of the country varies materially. Fire companies generally use the experience of a given state in fixing premium income, though the fire loss record of the larger cities is also taken into account.

To illustrate: From 1880 to 1915, inclusive, the amount of loss in cents for each $100 of risk varied in different states as indicated by the following:

State	*Losses per $100 of risk*
Conn.	$0.44
N. J.	.44
Penn.	.53
Mass.	.60
N. Y.	.38

There follows a very important conclusion. The fundamental basis of stock company insurance is that, as far as possible, the ratio of premium income to the amount of loss must be constant for sound operation.

With the above variation in loss cost, it is apparent that a constant loss ratio can be maintained only by variation of rates in different sections. It is clear, therefore, that a comparison of the rates on similar buildings in two cities, or even in two states, can be, at best, only a very rough comparison. The comparison may mean nothing at all as to the justness of either rate.

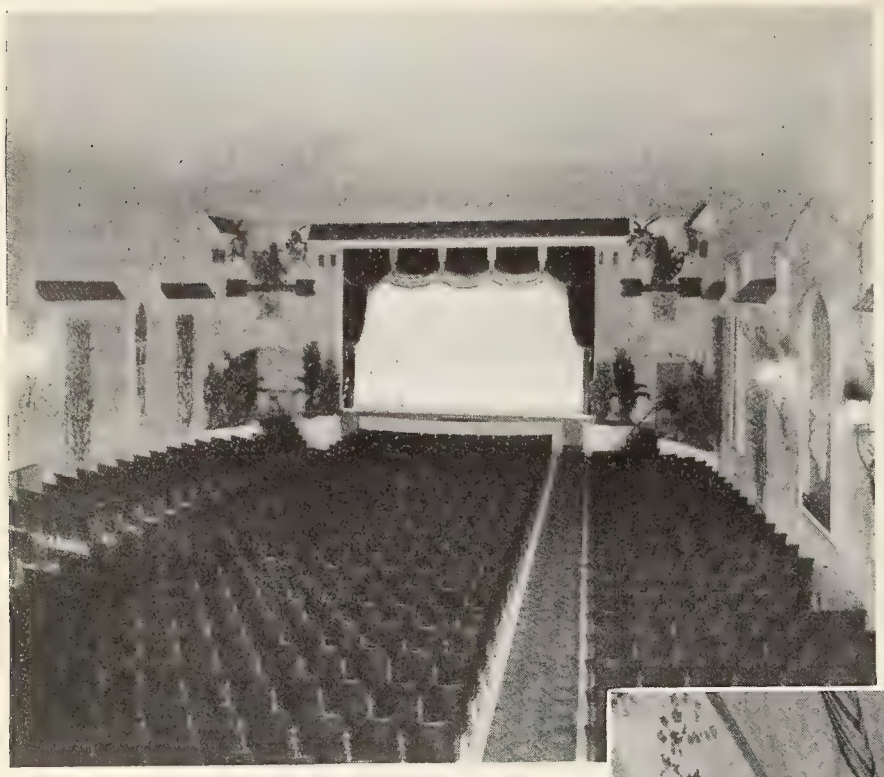
ALL THIS means is that the general level of rates in any territory depends on the fire loss experience of that territory. This fire loss experience, on which the general level of rates depends, is indicated by construction and occupancy hazards, the general intangible factor of fire department morale and efficiency, climatic conditions, characteristics of peoples, commercial and economic factors and many

(*Continued on page* 24)

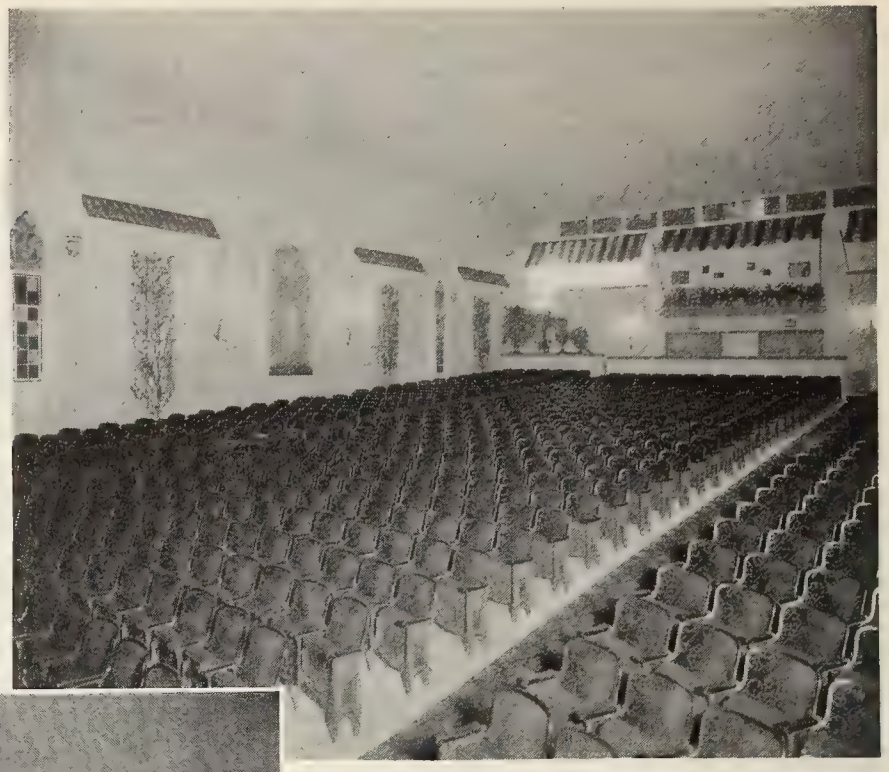
GLOSSARY

Risk—Insurance term for property insured.
Loss Cost—The ratio of fire loss to amount at risk.
Loss Ratio—The ratio of fire loss to premiums received.
Average Rate—Total premiums received divided by the total amount of insurance at risk.
Base Rate—An arbitrary charge used as starting point in schedule rating.
Key Rate—A city or town charge varying according to efficiency of fire department, water supply, etc.

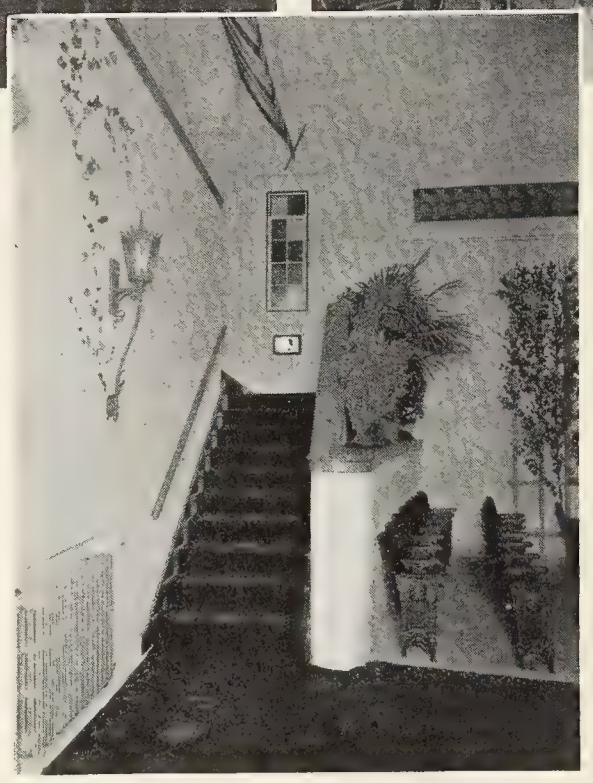
"UNDER the present system, the industry is paying dearly for poor underwriting judgment of the fire companies that write poor grade business which keeps the general level of rates up. It is a well-known fact that the profit-producing risk is rated higher than it should be, while the unprofitable risk is rated too low. This discrimination can be overcome largely by insisting on class experience rating."



The view above shows the treatment at the forward part of the auditorium, with its proscenium arch surmounted by a red tile eave and flanked by passageways to backstage and exterior. The ceiling functions as a screen for star and moving cloud effects.



Besides showing the auditorium wall treatment in general, the view above indicates the double-mezzanine arrangement with the projection room in the middle, while pictured at left is one side of this foyer area leading to mezzanine lounges and toilets.



A 1,000-SEAT THEATRE IN A CITY OF 8,000

SMALLEY'S NORWICH theatre represents a recent design for a motion picture theatre in a town of 8,000—the city of Norwich, seat of Chenango County in New York State. It is a one-floor house of the atmospheric type (which, here and there, still persists), with a decorative treatment of Spanish pattern. Victor A. Rigaumont was the architect.

The theatre was erected for operation by the Smalley circuit of theatres prominent in this section, with headquarters in Cooperstown, N. Y. The seating capacity is 1,000, with chairs (by American Seating Seating Company) arranged in the arc-form now conventional but still not always employed in the smaller houses.

The building is of steel construction, with facing of white brick and terra cotta. It is 60 feet wide and 155 feet deep, and adjoining it is a parking space with a drive leading thereto. The marquee is finished in colors to match the terra cotta trim.

The theatre is entered through an entrance lobby and a foyer, the latter just to the rear of the auditorium, supplying a standee area and passage to stairs leading to a small mezzanine on either side of the projection room. This mezzanine arrangement represents an ingenious solution of the space problem in that each of the two levels provides a lounge, one for men and one for women, with toilet facilities adjoining. These lounge areas are practically a part of the auditorium, and they permit a full view of the screen.

The lobby has a slightly sloped floor of red tile. Poster frames and the side walls are done in silver and blue. The ceiling is stepped to realize better proportions between the depth and the height, and from it are suspended chandeliers of rusty-finished wrought iron.

The shallow foyer area is divided from the auditorium by a shoulder-high partition of stucco finish and done in tan. Woodwork is of natural finish. On either side is a staircase leading to the mezzanine levels referred to above. Off the men's mezzanine is the manager's office. The foyer is fully carpeted in Wilton velvet.

Following a Spanish atmospheric treatment, the auditorium has a vaulted ceiling of plaster tinted in blue, sky-fashion, and walls with plaster motifs in a relief pattern employing Spanish windows of colored glass, red tiled eaves and vine-covered lattices. The walls have a color ground of tan. Upon the ceiling is produced the usual atmospheric star-and-cloud effect. Lighting is by wrought iron fixtures, augmented by concealed lights of decorative function. At the rear the tan stucco wall surface is ornamented with foliage and awnings, the latter roofing the lounges.

Adjoining the proscenium arch are wide, iron-railed carpeted steps leading to the stage and exterior through Spanish doorways, over which are ports of natural wood, which in turn are surmounted by Spanish urns containing foliage. The stage is 60 feet wide and 25 feet deep, with a 40-foot climb to the gridiron.

Projection equipment includes Simplex projectors, Western Electric sound system and Brenkert lamps, spots and effect machines.

Air conditioning is of blower-ventilator type, with equipment located just below the projection room. Heating is by radiation.

As the accompanying photographic reproductions indicate, this design provides excellent viewing conditions. The throw and lateral range of vision are rather long, but the angles of both vision and projection approach the ideal. When the fundamental purposes of the theatre are thus served, its decorative treatment perhaps may be waived as a matter of taste, until the time comes when decoration more generally ceases to serve mere decoration, but beautifies the theatre in serving the screen.

COOLING THE THEATRE FOR COMFORT

By HARRY LEID

Some common-sense advice from a ventilation engineer on Harry Moskowitz's staff in charge of Loew's Theatres maintenance

THERE HAS been severe criticism of theatres in which the air is cooled during the summer months. The criticism has emanated from the public, from engineers, from newspaper critics and others. It has even become a standard joke on the vaudeville stage. This is because, as it has been pointed out, the theatre has been primarily chilled instead of being *air-conditioned, which is to say the air inside the theatre has not merely been adapted to conditions of normal atmospheric comfort irrespective of the weather outside.*

When cooling plants were first installed in theatres, very little thought was given to the proper temperatures, the relative humidity and other factors active in forming the conditions most comfortable and healthful to patrons. It was considered only necessary to get the theatre *cold*. In recent years, however, engineers have studied air conditioning as a science, and as a result modern equipment can cool a theatre and keep it cool, evenly and in constant adjustment to the weather, without sacrificing elements necessary to comfort.

In order to appreciate better the true function of theatre cooling, let us examine the process by which it is today, with complete air conditioning equipment, achieved.

Part of the same equipment used for refrigeration is also used for ventilation and heating. In other words, the air is circulated in the auditorium and other parts of the theatre in much the same way all the year around. It is drawn in from the outside, circulated, washed, part of it recirculated (from 50% to 67% being recirculated) in a continuous cycle. In winter it is heated prior to circulation, while in summer it is cooled.

The refrigerating means is known as the compressor, and the refrigerant is nearly always carbon dioxide, this being usually preferred because of the minimum of danger in its use. Cooling plants of large capacities require about 2½ tons of refrigeration per 1,000 cubic feet in the temperate zones (in New York, for example).

The air is cooled in the main washing chamber, which contains a spray of chilled water issuing from nozzles especially designed for the purpose. The pressure at the nozzle is usually from 15 to 25 pounds. The temperature of the water is always from 40° to 50° in temperature. The air is delivered to the theatre through a series of ducts (plenum system) and in the new systems is passed *downward* into the theatres, where it circulates to the breathing zone. The outlets are distributed throughout the auditorium, foyer and lobby ceilings and the balcony soffit.

Under the auditorium chairs are located so-called "mushrooms," or intake openings through which the air is returned to ducts carrying part of it back to the air washer for cleansing and mixing with fresh air from the outside prior to recirculation.

IT SHOULD always be remembered that the primary function of cooling is merely analagous to that of heating—that is, to create a temperature which with proper control of the humidity, the pressure and the purity of the air, represents normal atmospheric conditions for comfort and health. There are two classes of people to be considered: the patrons who enter the theatre for only a short time, and the employees who spend the entire day in this air-conditioned environment. If the contrast between conditions in the theatre and those outside is too great, patrons are subject to two definite reactions. Upon entering they feel mildly chilled; upon leaving the theatre for the hot street, they experience a severe shock. The causes of such reactions on the part of patrons should be avoided. Upon entering the theatre their reaction should always be one of distinct pleasantness.

Now the shock upon leaving the theatre that is haphazardly cooled, and cooled without proper provision for all the factors, is not alone due to the difference in the temperatures of theatre and street. That difference is extremely important, but the shock may also be due to the saturation of the patron's clothing, effected by excessive amount of moisture in the air of the conditioned area.

Those in charge of a theatre and its equipment should always remember that the contrast between outside and inside conditions is a majority factor in deciding what temperatures and humidities should be maintained in the theatre.

These considerations point to the desirability of an outside dry-bulb temperature differing from that of the outside air in the order of about 15° under maximum outside conditions, and approaching more nearly to the outside temperature as the latter approaches 80° Fahrenheit.

The temperature of the cooled air can be 80° when the outside air is 90°; 75° when the outside air is 85°; and 72° when the outside air is 80°; while the relative humidity should not be greater than 60% when the temperature in the theatre is 80°, nor greater than 65% when the air is 72°.

Prior to putting the equipment in operation the most thorough inspection of every part of it should be made in order to insure continuous operation during the summer months. During the winter 75% of it has been closed down.

Throughout operation of the equipment constant attention should be paid to the water used in connection with the washing of the air. This water should be changed daily, since the air, if circulating through impure water, would soon take on a disagreeable odor. The water picks up a surprising amount of dirt. This water should never be allowed to rise much above 50° in temperature.

The manager should be on the alert to see that the atmospheric conditions, not only with respect to temperature but with respect to the humidity and circulation, are proper for normal comfort. He should take hourly reading of his thermometers, which should be placed *throughout* the theatre. If he finds that the temperature and humidity are at too great a variance, he should communicate at once with the engineer, or with whomever is in charge of the equipment, so that the latter can make an immediate adjustment.

MAKE THE THEATRE LOOK COOL, TOO!

Besides being cool, the theatre should look cool. The devices vary according to theatre and means at hand. But always they should follow certain basic principles. (1) Keep the vestibule and lobby slick-looking. Congestion suggests stuffiness. (2) Use cool colors in decoration, posters, lighting. Greens, blues, pastel shades. Beware of red. (3) In floral displays avoid over-dressing. Vines and shrubbery can be used freely, flowers sparingly. (4) Poster patterns should not suggest frigidity. Use country scenes, clouds, birds in flight, etc. (5) Eliminate unnecessary rugs and draperies. If draperies are necessary, substitute, where feasible, light cretonnes.

COLOR IN THE LIGHTING OF THEATRES

By FRANCIS M. FALGE

Giving the principles of a technique which can be so valuable today in making older theatres appear new and attractive again

THE LIGHTING of theatres is of special importance today because many attractions such as stage presentations, orchestral and organ music, have perforce been dropped under the necessity of reduced expenditures. In some instances managers have appreciated the value of lighting as a simple and inexpensive means of embellishing their program and creating in the minds of the public a desire to come to their theatre rather than to some other. More theatres should find this course profitable.

For some years the accepted principles in the lighting of theatres have been expounded and have found their way into our newer theatres with gratifying results. The Radio City theatres are examples of the highest development of this art. Their lighting will continue to be a most valuable asset to the box-office. Today, however, the older theatres, once attractive and progressive leaders in their community, but whose novelty has worn off, can regain a large measure of new interest by renovating their lighting. In many cases no major changes are necessary; rather, a better understanding and more liberal application of the well established principles of light and color.

Table I—The Effect of Colored Light on the Appearance of Colored Objects

Natural Color of Object	Color of Light Illuminating the Objects: Red	Orange	Yellow	Green	Blue	Violet
Black	Red black	Orange black	Yellow black	Green black	Blue black	Violet black
White	Red	Orange	Yellow	Green	Blue	Violet
Gray	Red shade	Orange shade	Yellow shade	Green shade	Blue shade	Violet shade
Red	Red	Scarlet	Orange	Brown	Purplish black	Reddish purple
Orange	Red	Orange	Yellow orange	Greenish yellow	Black	Black
Yellow	Orange red	Yellow orange	Yellow	Yellowish green	Greenish black	Black
Light green	Red shade	Yellow green	Greenish yellow	Green	Blue green	Buish shade
Deep green	Black	Greenish black	Yellowish green	Green	Greenish blue	Blue black
Light blue	Violet	Dark gray	Yellowish shade	Blue green	Blue	Violet
Deep blue	Purple	Blue gray	Gray	Blue green	Blue	Blue violet
Violet	Reddish black	Red purple	Gray	Blue	Violet blue	Violet
Purple	Red shade	Red shade	Red shade	Black	Blue	Violet
Rose	Red tint	Red tint	Red tint	Greenish black	Blue shade	Violet shade

From "Light and Color in Advertising and Merchandising," by M. Luckiesh. (D. Van Nostrand Co., New York.)

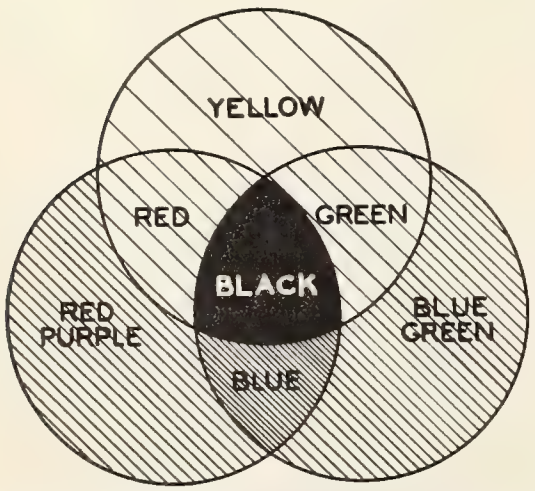


Fig. 1.—The subtractive method of mixing colors. These apply in the mixing of pigments.

There is a very general popular misconception of the characteristics of colored light which has had a marked influence on theatre lighting and has resulted in the general belief that colored light is governed by purely "cut-and-try" methods. There is, to be sure, a factor of experience and skill, as well as one of discrimination, in relating the color or colors of light to a given scene to create the appropriate atmosphere and to produce the most effective nuances. But the production of colors in all their myriad shadings and relative values is a matter of applying definite and well known physical laws. The facts of the matter give us a new concept of color and its use. Much of it is dependent on an understanding of the simple diagrams which follow and which should be thoroughly mastered.

Figure 1, which illustrates the mixture of the three primary colors of pigments, is radically different from *Figure* 2, which is the mixture of light. Although two primaries of pigment, blue-green and red-purple, are not greatly different from those of light which are blue and red, the third primary varies radically. With pigment it is yellow, and with light it is green. Furthermore, the mixture of the three primary pigments produces black, whereas three beams of light projected so as to lap produce white.

White light is made up of all the colors of the spectrum or "rainbow"—essentially consisting in red, orange, yellow, green and blue. The light from incandescent sources similarly has a continuous spectrum. All colors occur but in relative amounts determined by the temperature of the source. Thus in light from a gas-filled lamp there is relatively more blue and green than in the "warmer" light from a vacuum lamp.

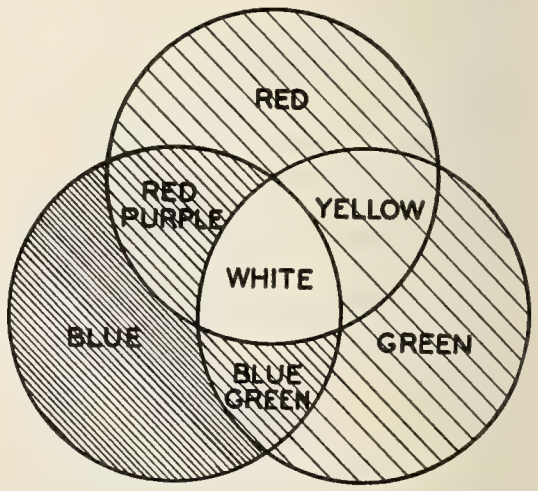


Fig. 2.—The additive method of mixing colors. These apply in the mixing of light.

COLORED LIGHT may be produced from white light by placing a color filter in the rays of light or by allowing light to be reflected from a colored object. This is illustrated in *Figure* 3.

From this it is apparent that in either case light of colors other than those desired is absorbed. As already indicated, there is only a certain amount of light of a particular color in the white light from a given source. In the case of 40-watt natural-colored gas-filled lamps, for instance, the percentage of really red light is 4% to 8%

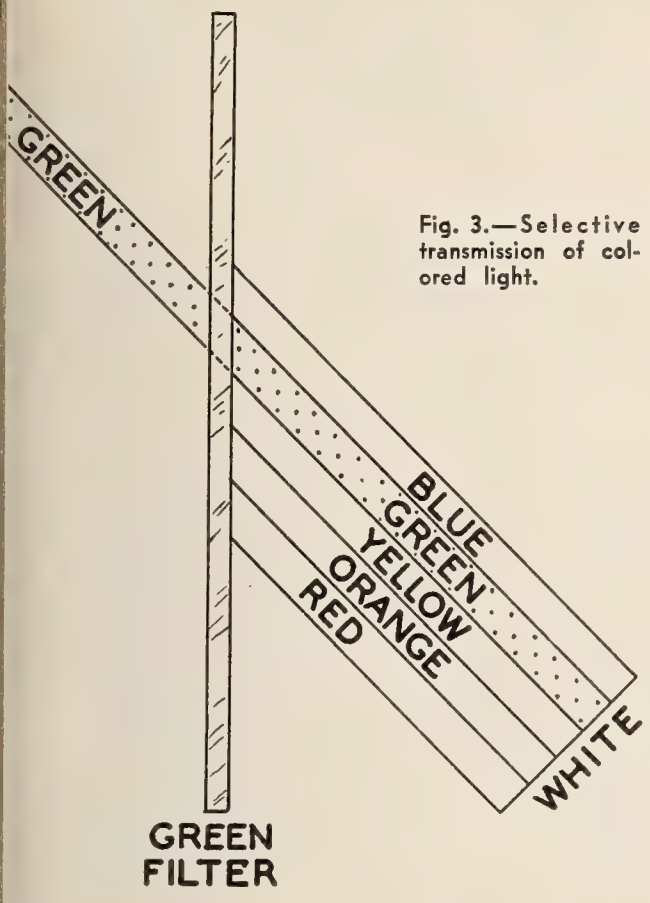


Fig. 3.—Selective transmission of colored light.

of the white. Pure blue is less than 1%, and green 5% to 10%. The amber, yellow and tinted lamps, such as old rose, flame-tint, and ivory, have much higher transmission values, ranging from 40% to 70%. It should be plain, therefore, that colored light in this case is not produced as such, but is obtained by a process of elimination—by absorbing light with filters, which is called selective transmission, or by absorbing light by the use of a colored opaque material, which is called selective absorption.

With other light sources, however, a narrower range of colors is produced. Neon tubes, for instance, produce orange-red light; mercury, blue-green; and sodium, yellow. In these cases the light is deficient in the other colors which make up white, and naturally the other colors could not be obtained by placing filters over the tubes.

Effect of Intensity and Area

THE RELATIVELY small percentage of light of each of the colors in white light explains the lack of brightness of these colors. Theoretically this would seem to mean that if blue and red were to be closely associated, about five to ten times as much blue wattage would be required. This is not true in practice, however, because the pure colors have a colorfulness which to a great extent compensates for their lower intensity. Then, too, the effectiveness of a color depends on the colors around it. It should be remembered, however, that a relatively small percentage of white light falling on the purer colors will tend to desaturate them, and in the case of blue, wash out the color almost completely.

The effect of various colors is greatly affected also by the area of color in question. With small areas, for instance, our preferences for colors may extend to the purer ones, but in the case of large areas the tints are generally preferred. It is hard to improve on nature, for instance, and you will rarely find anything but tints and shades in nature where space is boundless. Our homes also indicate a preference for the conservatism of tints. In the case of a theatre lighted all in a single color, one is likely to be so immersed in that color that the eyes become fatigued and the color no longer appears as upon first exposure, but is washed out and disappointing.

LIGHT ITSELF is invisible, but objects become visible only when light falls upon them. For instance, rays of light are seen only because of impurities in the atmosphere. In the case of color this is carried a step further—the object appears to be colored because of the nature of its surface, which absorbs light of some colors and reflects the light of others. The object therefore appears to be a certain color be-

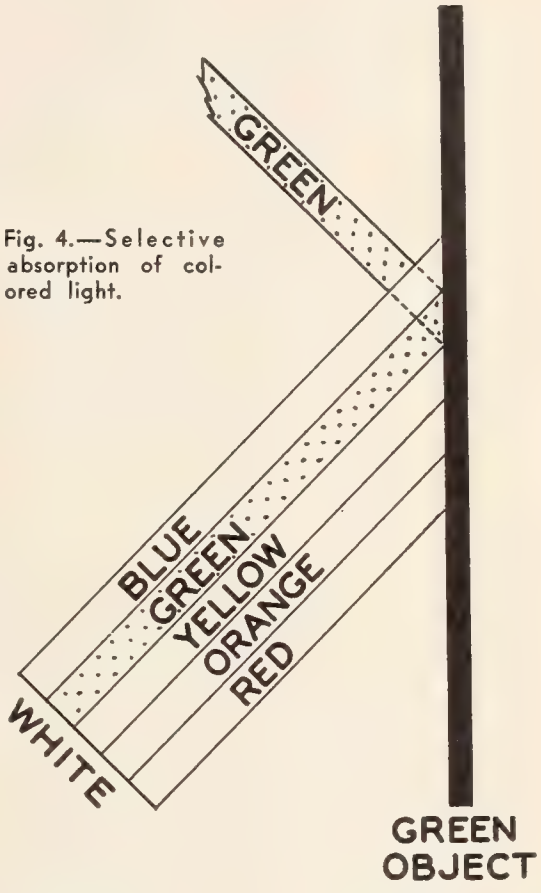


Fig. 4.—Selective absorption of colored light.

cause the light of that particular color is reflected. This is illustrated in *Figure* 4. As an example, if red light falls on an object which has the ability to reflect red, the object appears to be red. If instead the object is capable of reflecting only a little red light but is a good reflector of green the object will appear a dark brown or black. If an object is composed of elements which allow a number of colors to be reflected, white light falling on the object will cause the reflection of each of these colors. Similarly, if a colored light falls on an object which transmits that color as well as a number of others, the object then appears the color of the light.

These fundamental facts allow an estimate (See Table 1) to be readily made of the color of various objects under different colors of light. As indicated in *Table* 1, an object capable of reflecting a certain color would theoretically appear to be that color if light of the same color were to fall on it. However, as previously mentioned, the object actually appears gray unless contrasted with another color.

Effect of Environment

What appears to be a surface of one color as viewed in one set of surroundings may give a quite different impression when the color or intensity of the surroundings is changed. For instance, a gray square surrounded by green will seem to be pink, and in the case of colors which are placed close together each color appears more satu-

(*Continued on page* 23)

Table II—Mean Order of Preference of Eighteen Colors

(T and S mean tint and shade respectively)

Rank	Mean of 115 Males	Mean of 121 Females	Mean of 236 Subjects
1	Blue	Red	Red
2	Red	Blue	Blue
3	Violet	Violet T	Violet
4	Green	Violet	Blue T
5	Blue T	Violet S	Green
6	Orange	Blue T	Violet S
7	Blue S	Blue S	Blue S
8	Violet S	Green	Orange
9	Red T	Orange	Violet T
10	Red S	Green S	Red S
11	Violet T	Red S	Green S
12	Yellow	Yellow T	Yellow
13	Green S	Green T	Red T
14	Orange S	Yellow	Yellow T
15	Green T	Orange T	Green T
16	Yellow T	Red T	Orange T
17	Orange T	Orange S	Orange S
18	Yellow S	Yellow S	Yellow S

From "Light and Color in Advertising and Merchandising," by M. Luckiesh. (D. Van Nostrand Co., New York.)

SOUND EQUIPMENT LEASES

2.—Lease and Sale Contracts

By LEO T. PARKER

Concluding an analysis begun in the April 8th issue of law involved in the leasing of reproduction apparatus

VARIOUS PLANS have been devised by patentees to avoid the Sherman and Clayton Acts. However, the courts do not hesitate to look through these obscurities. For instance, in a leading case, Straus v. Victor Talking Machine Company (243 U. S. 469), it was disclosed that a manufacturer of machines required each purchaser to sign a contract that a license plate was to be attached to each machine after the user had paid $200 royalty. The license plate contained a notice that users of the machines were privileged to use the machines without payment of further royalties, provided they purchased accessories from the patentee.

In holding the license notice void and of no effect, it is interesting to observe that the Supreme Court of the United States said:

"It thus becomes clear that this license notice is not intended as a security for any further payment upon the machine, for the full price, called a royalty was paid before the plaintiff (patentee) parted with the possession of it."

Distinguishing Lease and Sale

HOWEVER, READERS should not confuse the legal right of a patentee to restrict the uses of patented devices distributed under a valid license agreement. In other words, a licensed user of patented equipment is bound to abide by the *reasonable* terms of a license contract by which the patentee agrees for a stipulated sum to permit the theatre owner to use a particular invention for specified purposes in a limited territory.

Under these circumstances the patentee receives remuneration in accordance with the rights granted the theatre owner or licensee, and the latter is bound to abide by the agreement.

However, as previously explained, a license contract may be invalid for many reasons. Generally speaking, a license agreement is invalid by which a patentee seeks to eliminate competition. In a recent case a license contract contained a stipulation obliging the licensee user of the machine not to use machines made and sold by competing manufacturers. The court held this contract invalid in view of the provisions of the Clayton Act.

It is also important to know that disguised lease contracts which legally are contracts of sale do not enable patentees to restrict the uses of the invention.

It has been held that a contract by which a purchaser agrees to pay the seller certain amounts in installments, with the privilege of purchasing the machine upon completion of the installment payments, for an insignificant amount such as $1, is legally a sale contract and not a lease contract.

Therefore, users of patented machines purchased under this or similar forms of contracts are *not* bound by clauses which restrict the uses or resale prices of the patented product.

For example, in a late case (113 So. 454) a higher court held that a valid straight contract of sale may not be changed to a conditional contract of sale simply because the contract is intended to accomplish this purpose.

The facts are that a buyer and seller signed a contract which purported on its face to be a lease. By its terms the buyer agreed to lease from the seller for the term of 12 months a certain machine. The buyer was to pay a total rental of $4,500, the first payment of $450 at once and the balance was to be paid in equal installments for 12 months. It was also agreed that at the expiration of the 12-months period, the buyer should return the machine to the seller in good condition, *or* should have the option of purchasing it for $1, instead of returning it, provided he had complied with all the provisions of the lease. The court held this form of contract to be *an outright sale,* instead of a lease, and made the following remarks:

"The first question to be considered is the nature of the contract out of which this litigation grows. The contract, though couched in the phraseology of a lease, is in fact a sale. It contains the essentials of a sale; to wit, a fixed price, which was the rental to be paid, a thing to be conveyed, and the consent of the parties to the conveyance at the price fixed. The contract, we think, clearly shows that what is designated as the rental to be paid for the use of the machine, for the period of one year, is, in fact, the purchase price to be paid for it, and represents the full value of the machine."

Conditional Contract Breach

ORDINARILY, by means of a contract properly conditioned, a seller of theatre equipment may retain legal title to it until the purchaser fully performs the assumed obligations. On the other hand, it is important to know that under certain circumstances the courts will look through apparent obscurities for the purpose of determining whether or not the true intent of the seller actually is to retain legal title to the equipment, or merely uses this form of contract as a means to avoid responsibility for performance of an illegal act. Under the latter condition the contract itself is illegal and void.

First, it is important to know that both the buyer and the seller are bound to strictly comply with the terms of a conditional contract of sale. If either party fails to do so, the other party may sue and recover damages for a breach of the contract.

For instance, in Stimpson Company v. Gawell (158 N. E. 777), the record shows that a manufacturer and a purchaser entered into a written contract of sale which provided that the buyer should *not* have title to the equipment until it was paid for in full and, if he defaulted payment, the manufacturer could repossess his product *without legal process.* The mechanism was duly delivered and the buyer made the agreed initial payment. The balance was to be paid in 12 monthly installments.

The contract of sale further specified that the manufacturer guaranteed to repair the machine free of charge, if it proved defective within two years. The buyer refused to make future monthly payments on the contention that the manufacturer failed to repair apparent defects. When the seller demanded the purchaser to return the machine he refused to do so until the manufacturer should return the initial payment. The seller sued to recover the balance due on the account. The lower court held the buyer not liable, but the higher court reversed this verdict, saying:

"By the terms of the contract, upon default in any payment or other condition, the vendor (seller) was given the right to remove the property. . . . As the defendant (buyer) refused to deliver unless a condi-

tion which he had no right to impose was complied with, he was guilty of conversion."

It is quite apparent that had the buyer returned the machine when the seller demanded it, the buyer may have entered suit against the seller and recovered the initial payment *plus all damages which he incurred*. However, since in the contract of sale the buyer had agreed to return the machine to the seller in default of payment, the buyer automatically breached the contract by failure to return it and could *not* legally refuse delivery of the machine, to the seller, while demanding repayment of the first payment.

Conditional Sale and Mortgage

THE DISTINCTION between a conditional sale and a mortgage is that a straight sale is an absolute transfer of the title to goods, whereas a mortgage is *security* for the payment of a debt owed by the owner of the merchandise. Notwithstanding this established law, in many instances it is difficult to distinguish between a conditional sale contract and a mortgage.

However, various courts have held that although a contract *purports* to be a conditional sale if, when the purchaser defaults in fulfilling the terms of the agreement, the relation of debtor and creditor still remains, then the contract actually is a chattel mortgage. Moreover, a sale contract which legally is a mortgage is void with respect to all parties excepting the buyer and the seller.

For illustration, in Raymond Brothers Company v. Thomas (294 Pac. 219), it was disclosed that a seller sold certain equipment under a contract by the terms of which he could retake the merchandise, sell it, charge all costs and attorney's fees to the purchaser, who should be liable for any deficiency, "if the purchaser breached the contract requiring specified monthly payments." The contract, also, provided that should the purchaser fail to make prompt payments he must pay the balance due on the goods. In holding this agreement to be a chattel mortgage, the court said:

"The principal question is whether the contract, which purports to be one of conditional sale, was, by reason of its provisions, in fact, a chattel mortgage. . . . A contract which purports to be a conditional sale, but which in fact, by reason of its language, is a chattel mortgage, is invalid as to third parties."

Therefore, any contract which apparently is intended to retain title to goods in the seller but which by its terms makes the purchaser liable, although he breaches his obligations to make installment payments, is a chattel mortgage and void with respect to third parties.

Priority of Lien

It is well established that either a properly recorded chattel mortgage or a conditional contract of sale is superior to any other lien, as for money borrowed on the equipment after the contract or mortgage was properly recorded. So held a higher court in the late case of Bloomingdale Brothers v. Cook (152 Atl. 666).

The facts of this case are that a purchaser bought equipment on the installment payment plan. Ten days later the seller recorded the conditional contract of sale which stated that the title to the equipment remained with the seller until it was fully paid for by the purchaser. Soon afterward the purchaser placed another lien on the equipment. In holding the lien of the seller superior to all other liens, the court said:

"It seems clear, therefore, that under Conditional Sales Act no one could acquire title to or a lien upon the chattel in question superior to the title and property right of the plaintiff (seller) where the title or lien of such third party accrued *subsequent to the filing of such conditional sales contract.*"

Delay in Recording Mortgage or Contract

IT IS IMPORTANT to know that delay on the part of the holder of a mortgage or a conditional contract of sale in recording it may result in forfeiture of his rights to other persons who may have a lien on the equipment.

For instance, in Seger & Gross Company v. Maclaire (165 N. Y. S. 423), it was disclosed that a conditional bill of sale was given February 1st. The equipment was not then in existence and had to be manufactured. By March 20 all the equipment had been delivered, except a few odds and ends of no importance. The conditional bill of sale was recorded March 23 at 10:30 a.m. The purchaser gave a mortgage to another person March 23

Litigation developed and the question presented was whether the mortgage was prior to the conditional contract of sale.

"It seems clear that the lien of the chattel mortgage is prior to that of the conditional bill of sale, for the reason that the delay in filing the conditional bill of sale was unreasonable. . . . As to all of the chattels there was a delay from the 20th until the 23rd, and no excuse is offered for this delay."

THE END

LIABILITY FOR PERFORMERS' ACTS

By M. MARVIN BERGER
Member New York Bar

NEWSPAPERS a short time ago carried the story of a middle aged matron who sued a motion picture theatre owner for injury to her health and feelings caused by the act of a performer. The performer, dressed to represent a Spanish caballero, stepped down from the stage and stood next to the woman, singing a song directed to her, while a spotlight was focused on her. The woman claimed that she had been so deeply humiliated and embarrassed by the words of the song, the manner in which it had been sung and the spotlight, that she fainted and thereafter lost weight and became extremely nervous. The case was dismissed after it had been shown that the lady, despite her allegedly disturbed state of mind, visited her attorney as soon as she left the theatre.

While in that case the woman's story as to the extent of the injuries caused by her humiliation, was apparently disbelieved, it is easy to picture a sympathetic jury giving the plaintiff a verdict under similar circumstances. The case raises the question of the relation of the theatre owner to the public with regard to performers.

As a general rule, the proprietor of a theatre owes his patrons the duty of using reasonable care in safeguarding them from an injury likely to be suffered at the hands of performers. Nor does this duty stop short of protecting the audience from actual physical injury. A patron lawfully in a theatre and acting in an orderly manner is equally entitled to freedom from insult or humiliation.

This responsibility of the owner or manager rests on the fact that he procures the act and invites the public to see it. And while the court will sometimes place liability for injury to patrons on the act alone, they usually view an act as the joint production of the act and the theatre. In the words of a leading case, "It appears unreasonable that the injured party should be relegated to a claim against some traveling theatrical troupe, brought to the theatre by the owner or manager, and who may depart overnight to places unknown, or vanish into the empty air."

Especially where the act is dangerous will the courts readily place responsibility on the theatre operator. "Patrons of theatres," said the court in a prominent case, "are frequently invited upon the stage to be used as foils for actors. Sleight-of-hand performers and acrobats avail themselves of the services of spectators as accessory to their tricks and feats. The management is bound to know whether the character of the act is dangerous. Patrons are entitled to protection against acts which by their nature might cause a menace to safety."

When the courts say "the management is bound to know whether the character of the act is dangerous" they place responsibility squarely on the actor or manager. The law thus makes it the duty of the owner or manager to preview the act and to eliminate from it anything that might conceivably physically injure or directly humiliate a patron.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

SOUND EQUIPMENT TODAY— AND ITS MARKET

By AARON NADELL

The third and concluding article of a series begun in the March 11th issue describing recent developments in sound

THE COST of new, modern sound equipment is not nearly as large as it may seem at first glance—especially when the expenditure involved is spread over installments covering a period of time, and when the possibilities of maintenance economy are balanced against it.

A number of showmen have found that the more recent terms for sale and rental of high quality equipment make the total *net* cost of a new installation in their own theatres extremely small. One exhibitor recently told this writer that changing his old systems for new ones actually paid him a weekly profit. This is without doubt a highly exceptional case, but other cases not very dissimilar to it may perhaps be found if all the pertinent figures—including depreciation and maintenance detail—are closely analyzed.

Service Policies and Modern Equipment

It has been pointed out in the preceding articles that the advisability of installing new equipment, or of modernizing that already installed, sometimes exerts a very important influence upon decisions of service policy. Because of this, the desirability of new or modernized equipment for its own sake—as apart from maintenance matters—is a factor that under present day conditions may have a marked bearing upon maintenance decisions. Conversely, maintenance factors may have an important and even a deciding voice in the question of whether or not to buy new equipment, regardless of its desirability for its own sake. All this has already been gone over in some detail. The intrinsic desirability of modern equipment, independently of its influence upon service or other maintenance costs, remains to be considered.

Improvements in quality offered by the models of sound equipment most recently made available, as well as by recent modernization programs, fall into two general categories: one, improvements unknown to the audience but important from the point of view of maintenance costs; the other, improvements that directly affect patronage satisfaction.

Improvements in Sound Quality

THE AUDIBLE improvement of greatest importance involves what is known commercially as wide or extended range of reproduction. For its full effect to be apparent corresponding changes must be made in the recording studies, and in the more important studios these changes have been made. But even without any alteration in recording practice, with an ordinary film in the projector, the installation of wide range (or extended range) in a theatre improves the sound quality to a degree quite striking to the average ear. When both recording and reproduction are of this newer type the difference is altogether comparable to that between a modern radio and the tinny, horn-loudspeaker model of 1923.

Wide or extended range is built into most of the latest sound equipment, and can be added to the majority of existing installations. In the writer's opinion every showman, whatever his final decision as to installing this improvement in his theatre may be, owes it to himself at least to hear a demonstration of it.

Although no description of it in printed words can convey the impression it makes upon the ear, an account of what this thing is, and why it impresses the ear as it does, may be in order at this point.

SOUND IS a trembling of the string of a violin, of a human vocal cord, or of some other source of sound; it is the coresponding trembling *imparted to the air* around such a source, and, lastly by means of the air, to the drum of the listener's ear. The G-string of the violin trembles slowly; the E-string rapidly. The number of vibrations per second imparted to the air is greater in the case of the E-string; the frequency per second of the E-string vibration is greater, or, as we say, higher.

The greater the frequency of vibration per second, the higher the pitch will be. The musician creates higher frequencies still by placing his fingers upon the string, so that only a shorter portion of it is free to vibrate under the bow.

Sound systems have commonly been capable of reproducing with reasonable fidelity every note of every instrument, and every tone of the human voice, for the past several years. But many of the *overtones* which are necessary to naturalness have been lost.

When the violin string vibrates as a whole, shorter portions of the string, although they take part in the *general motion,* at the same time possess an *independent,* still more rapid vibration of their own. These shorter, higher sounds are known as the overtones, or harmonics. The resonant chamber behind the strings of the violin also produces harmonics when the air within it is set into vibration by the impact of the air surrounding the strings. These auxiliary vibrations are important factors in distinguishing an instrument, in giving the sound it produces its special beauty.

Harmonics, left largely unreproduced by the older type of sound systems, are what distinguish one instrument, or one voice, from another. The same note can be struck on the piano, played on the violin, sounded by a trumpet. In each case the note itself, "the fundamental frequency of vibration," is exactly the same. In each case it is only the harmonics, which differ for every type of instrument, that enable the listener to recognize what he is hearing. In the same way, harmonics based on the size, shape,

construction and condition of mouth and nasal cavities, distinguish and individualize human voices.

Wide or extended range, by reproducing frequencies as low as 35, and above 6,000 per second, adds richness and brilliance to music, and individuality and naturalness to the human voice. This is an advance in technics that even an audience uncritical and uninterested in the mechanics of the entertainment, will unmistakably notice and comment upon. Even the people with "tin ears" will notice it! In fact, when the new development is present in the recording only, but not in the theatre, or in the theatre only, but not in the recording, it still is (although far less impressive) amply able to call attention to itself in the case of a great many average listeners.

Whether or not addition of this improvement (either through installation of new equipment or modernization of old) will prove profitable by creating greater patronage satisfaction is a matter each exhibitor must decide for himself in the light of his local conditions. In the case of a circuit it is quite possible that a separate decision on this matter for each individual theatre in the group will prove necessary.

Other Modern Improvements

There are, as has been said, other improvements than extended range in the quality of the latest models of equipment. Most of these, however, are primarily of interest from the viewpoint of the service problem, and may be listed briefly.

For one thing, most late models are *all-a.c.-operated,* using neither storage batteries nor motor-generators. In place of those devices they may employ either rectifier tubes or "dry chemical" stacks, with a net result of economy as well as of convenience and simplicity in operation.

COMMONLY, the new systems are much more compact than older models, cost far less to install, and are easier and simpler to operate. The intention of their designers has been to build into them immunity from many of the maintenance problems of the earlier types.

For example, flutter, which would make extended range impossible and which still costs a great deal of overtime in the servicing of older apparatus—or else a great deal of annoyance to the audience—has been substantially made impossible in much of the latest equipment. Again, the addition of ball-bearing parts greatly reduces the possibility of wear and expensive replacements. The use of modern-type drive motors, with sealed, permanent lubrication, performs the double function of easing the responsibility on the projectionist and prolonging the trouble-free life of the motor. It is not the purpose of this brief review to list all the improvements and alleged improvements incorporated into the newer systems, but only to indicate that sound equipment engineering has developed improvements that should minimize the need for servicing, reduce the possibility of breakdown, and cost the theatre less to maintain, as well as improvements that patrons are definitely aware of.

Cost of New Equipment

Cost, naturally, is not price. The price of new equipment of any make can be ascertained by inquiring of its manufacturers. The real cost of such equipment to any theatre is a different matter altogether, and one that is, indeed, very much more difficult to figure.

In the first place, theatres already have sound equipment, either purchased outright or leased for a long term of years. This equipment, in most cases, is in working order, and the value of the useful life that still can be obtained from it must be *added* to the price of any new equipment with which it may be replaced. On the other side, it has already been seen that it is necessary to figure the comparative costs of maintenance, including both service and purchasing methods, as well as the possibility that the instrument in use may have reached, or may be rapidly approaching, the point where expensive repairs will be necessary.

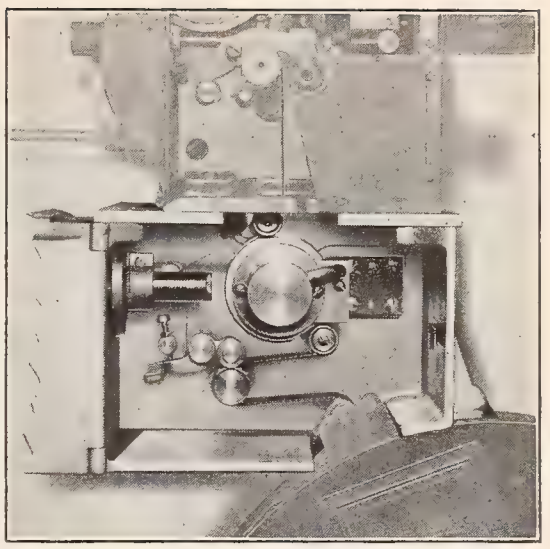
Again, there is the question of modernization. Audience demands may, in the near future, compel the addition of wide or extended range to any existing system. Mere considerations of ultimate economy may dictate such modernization, as changing the existing gears for others of longer life, converting equipment for the use of less expensive tubes, eliminating storage batteries, and so on. Such expenses, naturally, are to be *subtracted* from the price of any new equipment that may be under consideration.

A thoroughly considered decision in the matter of new equipment cannot be reached until *all* the additions and subtractions indicated in any individual case—including especially the possible desirability of changing service arrangements—have been carefully and accurately made. The results, so far as experience to date seems to indicate, is not likely to be the same for any two theatres, even two that may be located next door to each other.

The problem presented by these latest developments is complicated, but it holds out the chance of large rewards for a correct solution, and threatens equally heavy penalties for possible opportunities neglected. No theatre can long afford to lag behind in the general advancement of the mechanisms of screen entertainment.

THE END

IN THE JUNE 3rd ISSUE . . . Further inquiry into the relationship of production technique and the theatre, with an analysis of the image-vision values of ten celebrated productions of recent years.



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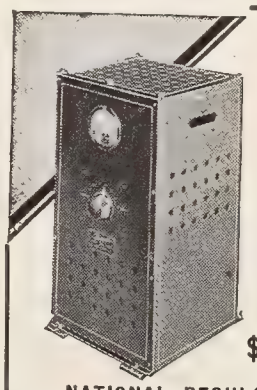
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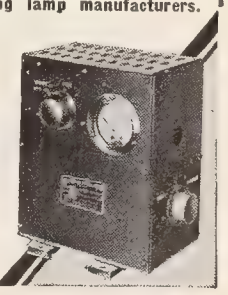
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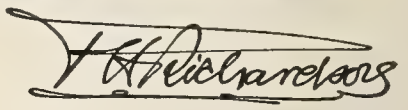
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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





AVOIDANCE OF EYE FATIGUE FROM MOTION PICTURES

[*The following paper was read before the Society of Motion Picture Engineers by Mr. Richardson, at the* 1933 *spring convention in New York, April* 24-28. *It will appear in the May issue of the Journal of the Society, together with a synopsis of the discussion it invoked.—The Editor.*]

MUCH HAS BEEN written concerning the alleged straining of eyes incident to the viewing of motion pictures. Many who had little knowledge of the real facts of the matter have declared such strain to be severe; they have succumbed to the common fallacy of basing their conclusions upon inadequate data, and have failed to differentiate between the effects of viewing motion pictures that have been properly assembled and properly projected, and of viewing pictures that have been marred by avoidable and entirely unnecessary defects, which shall here be described.

A properly assembled picture, properly projected in a properly illuminated auditorium, places upon the eyes a burden that is little if any greater than that of reading ordinary book or newspaper print for an equal length of time.

However, it must be remembered that in the modern motion picture theatre the viewing time is quite long. The eyes of the patrons are used continuously for the entire length of the show; and on that account every possible effort should be made to make the work that the eyes have to do as easy as possible. If all unnecessary abuses and eye shocks were eliminated, then little or no ocular fatigue would occur.

However, it must be admitted that the matter of avoiding eye strain has been very lamentably and inexcusably neglected. It is the purpose of this paper to point out the nature of the various defects that lead to ocular fatigue and to suggest remedies for them.

IN THEATRES, the chief cause of eye strain that lies wholly under the control of the projectionist and the theatre manager is lack of definition in the screen image, due to the failure of the projectionist to focus the projection lens properly. This occurs particularly in theatres in which the projection distance is quite great, as it is then impossible for the projectionist to determine with the naked eye whether the sharpness of focus is optimum or not. The projectionist should always be able to examine the screen image through a high-power double glass, held rigidly in a fixed position so as to be always available for instant use.

This is an accessory essential to good work. It is important even in theatres in which the projection distance is short; but it is rarely, if ever, found in theatres. Common sense should tell us that the projectionist should be able to examine the screen critically and frequently. He can not examine it critically with the naked eye; and he is further handicapped by the fact that in modern theatres the observation port is invariably covered with glass, usually set at an angle to the surface of the screen.

It is quite true that a few theatre managers provide an opera glass of greater or less power. However, a glass that is not fixed in position is quite inadequate; usually it is deposited at the most convenient point by the man who used it last, and when wanted must be sought for. As a consequence, it is not used as often as it ought to be. Moreover, the screen usually is examined through the glass cover of the port. But in any event, a glass capable of being moved is of little value because the projectionist can not hold it steadily enough in his hands to permit him to examine critically the lines on a distant screen.

Two other causes of poor definition, which are within the control of theatres, are the presence of oil on the film, which is a matter for theatre managers to take up with exchanges, as well as to make sure that oil is kept from the films while in the theatre; and the presence of dirt on the projection lenses. It should be the duty of the projectionist to keep the lenses perfectly clean.

THE NEXT CAUSE of fatigue of the eyes to be considered is travel ghost, either in sufficient amount to be obvious, or in so small an amount as to be visible only by observers near the screen; or, even then, visible only through an opera glass. Travel ghost is seen in a surprisingly large number of theatres, for the simple reason that the projectionist neglects to go down front, at least once a week, to examine the screen image critically. A point approximately 25 feet from the screen is the best position from which to examine the image when using an opera glass.

Many persons, including some able projectionists, contend that when travel ghost is so faint as just to admit of detection, it can cause no harm. This is a wrong conclusion. Travel ghost in any amount tends to blur the horizontal lines of the screen image, producing upon the eyes an effect similar to that produced by a slightly blurred carbon copy of typewritten matter: even the best carbon copy is never as easy to read as the original.

ANOTHER CAUSE of eye strain, and a very important one, may be attributed to glare spots, the evil effects of which are, or should be, too obvious to require much discussion. The theatre manager who permits a glare spot to exist within view of his audience, or any portion of the audience, is evidently inconsiderate of his own interests, and is ignorant of the seriousness of such a procedure. By way of definition; a glare spot is any spot of white light of greater brilliancy than the general illumination of the auditorium (other than the screen, of course), in the field of view of the patrons looking at the screen. A white frosted electric light bulb, white frosted light bowl, or an indirect lighting fixture located within the field of vision as one views the screen is a glare spot, and may be highly objectionable. A spot of colored light may, if of sufficient brilliancy, be a glare spot, even though perhaps, a less serious one.

It is idle to assume that glare spots do not operate to decrease box office income. If after the show the patrons' eyes feel uncomfortable, or if the patrons are troubled with a slight headache superinduced by eye strain, they are not as likely to visit the theatre again as soon as they

otherwise might. Although the patron is seldom able to place the blame where it belongs, he attributes his fatigue to the picture, not knowing or realizing that it was not the screen image but a spot of light—a glare spot—that caused his discomfort.

The remedy is obvious: eliminate glare spots. Illuminating the auditorium exactly as for a show, let the manager view the screen from various parts of the auditorium. If from any seat a white light is visible, let it be removed, or made less conspicuous. If, for any reason it is impracticable to eliminate it wholly, by extinguishing the light, let the portion that is visible to the audience be heavily inted, preferably amber.

Too intense illumination of the screen may cause eye strain for one portion of the audience; or, with insufficient illumination, another portion of the audience may suffer the strain—a condition that occurs in theatres in which the viewing distance from the rear is very great. In such auditoriums, if a picture of reasonable size, which can be viewed comfortably from the front seats, be projected, intense illumination of the screen will be necessary to enable those seated at the rear to see the details of the picture with comfort, or even to distinguish them. However, if the brilliancy be sufficient for those seated at the rear, it will be too intense for those seated at the front, and may cause them to strain their eyes, particularly if other difficulties, which will now be discussed, are present.

None of us is yet able to say with confidence just what the intensity of light reflected from motion picture screens should be. That is a question that involves rather grave difficulties and many investigators have been trying to answer it for a long time. The Projection Practice Committee now is working on the problem, with hope of at least some degree of success.

THE CHIEF possible causes of eye strain involved in viewing motion pictures that are more or less under the control of the theatre manager and the projectionist have been discussed. Attention will now be directed to perhaps the worst cause of all, over which neither projectionist nor manager has any control whatsoever. That it exists is indisputable; and that it occurs to a greater or less extent in every picture produced must be admitted. The remedy is in the hands of the producers, directors, cinematographers and film editors.

It is well known that in the human eye the quantity of light admitted to the retina is, within limits, automatically controlled; and that the adaptation of the eye to changing levels of illumination often requires an appreciable length of time. Sudden changes of intensity of illumination, occurring faster than adaptation proceeds, place a burden on the seeing process that may lead to considerable ocular fatigue. The greater the change of intensity, the longer the time required for complete adaptation.

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is possible, sudden changes of screen illumination should be avoided; but although the intensity of the projector light scource and the optical system of the projector remain unchanged, the quantity of light that reaches the screen varies constantly, often instantaneously and in extreme amounts.

Although this fact is very apparent, even to laymen, it has been almost utterly disregarded by those who make and assemble our motion picture productions; who seem to ignore the fact that instantaneous transitions from the dim lighting of a dense scene to the full glare of an almost white screen is objectionable. Every production provides one or several examples of such a transition.

ASSUME a dense interior scene, in which appear two persons, one of whom hands to the other a letter to read: instantly the illumination of the screen changes from a very low intensity to that of practically the blank screen. It needs no argument to prove that such a sudden change causes a "shock" to the eyes of all those viewing the screen. It also is plain that if the screen be illuminated intensely as is usually the case, especially in *de luxe* theatres, the "shock" may be rather severe, especially to those seated in the front of the auditorium. In order to avoid such a state of affairs, the letter or message could be shown as in white letters on a dark gray background, or as black letters on a lighter shade of gray. The shock would thus be very materially reduced, and the message be made not only as legible, but more so, because until the eye recovers from the shock and adjusts itself to the new level of illumination, its ability to read the message without straining itself to do so, will be much less than normal.

"But," the producer will protest, "it would be unnatural to show a letter on other than white paper, written with other than black ink."

Quite true; however, producers often do incorporate things not exactly natural in their productions. For example, how often have we seen the feminine "star" made up and beautifully attired, emerge from the water into which the plot had driven her, with her attire in perfect order —an effect that is admittedly unnatural. In order to conform to the nature of things, the "star" would have to emerge from the water in a damp and bedraggled condition.

Such letters and written messages constitute only one, though usually the worst cause of abuse of the eyes of theatre patrons. How often do we see dense scenes followed by scenes that are much less dense. For example, an interior, or a scene in the woods, followed by a marine view shown brilliantly on the screen. The change from a brilliant scene to a dense one causes little if any harm; but a change in the opposite sense does. The difficulty could be avoided with relatively little additional trouble on the part of the directors and cinematographers. The instructions are: "At the beginning of a brilliant scene which is to follow a dense one, let the scene be underexposed and gradually brought up to normal." Certainly such a procedure would provide an interval of time during which the eye could adjust itself to the change of illumination without noticeable strain.

In closing, it may be well to repeat: if, in projecting motion pictures, sudden changes of the level of illumination be avoided, and the pictures be projected as they should be, no straining of eyes will occur to any extent greater than that involved in reading ordinary print for a like length of time.

DEGREES OF HEAT AT PROJECTOR APERTURE

OUT IN British Columbia they have government officials who do something besides sit around and look wise. The people there really expect something from the men they hire to look after their affairs—something besides feather their own individual nests. New York's Department of Water Supply, Gas and Electricity, for example, might well be astounded at the way British Columbia deals with theatres, and the things they do to make them safe and to enable the projectionist to give citizens full value for their money.

Here our officials wonder what the degree of heat at the projector aperture is. Up there the government officials don't wonder. They measure it. Here is the tabulated results of certain measurements of heat at projector apertures made by them not long ago.

Colonial theatre, Vancouver.—Using a Powerlite reflector type lamp with an Elflex mirror; 25 amp., 720 degrees; 27 amp., 800 degrees.

National theatre, Vancouver.—Using a Sunbeam reflector with Spherical mirror: 15 amperes, 510 degrees; 17½ amperes, 600 degrees.

Pantages theatre, Vancouver.—Using Peerless parabolic mirror reflector type: 25 amperes, 810 degrees.

Strand theatre, Vancouver.—Using a General Electric high intensity lamp: 82 amperes, 580 degrees.

New Orpheum theatre, Vancouver.—Using Preflex high intensity reflector: 50 amperes, 800 degrees.

Capitol theatre, Vancouver.—Using a Peerless high intensity reflector lamp: 50 amperes, 1,100 degrees; 72 amperes, 1,600 degrees.

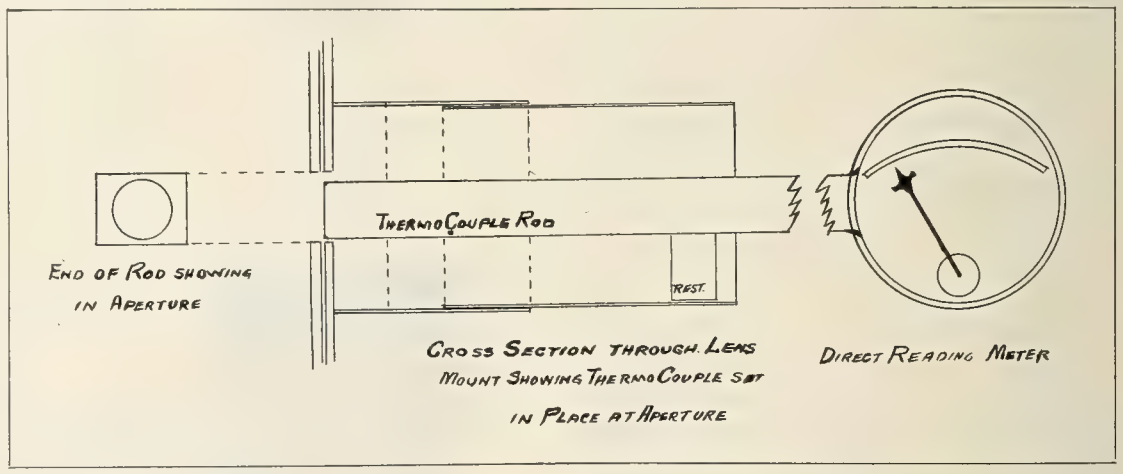
Where mirror type lamps were used the diameter of the mirror was 6 inches.

I communicated with W. O. Oswald, assistant fire marshal of Vancouver, whom I know to be a most efficient, able official, asking just how the measurements were made. He replies as follows:

"Dear Richardson: With reference to the temperatures and how they were taken, I certainly will describe the method used by this office in making the readings. A small sketch attached will illustrate how it was done.

"In order to get a record of high temperatures a thermo-couple or thermopyre thermometer is used. The action of this, you know, is that if two substances such as platinum and rhodium, or platinum and iridium, are brought together and subjected to a rise in temperature, they will generate an e. m. f. which will be read on a mille voltmeter, which can be calibrated to read either in degrees Centrigrade or degrees Fahrenheit.

"By inserting a thermo-couple rod through the lens holder and bringing the end of the couple to the aperture just where the film would be, propping up the automatic shutter and allowing the light rays, properly focused to the aperture, to play on the end of the rod, the needle of the instrument starts rising and keeps on doing so till the maximum is reached. This



reading is the heat at the spot. Varying amperages give varying temperatures. These readings were made by two government officials and double checked. The advance in equipment may have made some difference, but basically I believe the readings will stand.

"The thermo-couple is used quite a good deal by this office in testing temperatures of ignition of various substances, rise in temperatures of substances affected by spontaneous ignition, etc."

We certainly are obliged to Fire Marshall Oswald for this detailed explanation.

FIRST PROJECTIONIST: WHO WAS HE?

GEORGE L. MANNING of Buena Vista, Colo., asks, "Will you be good enough to settle an argument as to who projected the first motion picture.

Also when and where was the first motion picture projected?"

That, Friend Manning, depends upon just what you mean by motion pictures. In the year 1853 one Baron Franz von Uchatius projected hand-drawn pictures representing successive stages of motion on a screen by means of a stereopticon, then called a "magic lantern." In 1870 pictures consisting in poses made under time exposures representing successive stages of motion were projected. That was the first projection of pictures made by photography.

It was in October 1889 that the late Thomas A. Edison perfected his "peep hole" device, in which one person at a time might view motion, but it was not until 1895 that what we call *motion pictures* finally arrived.

From 1889 to 1895 there were various experimental projections at the Edison laboratories, none very satisfactory. Major Woodville Latham projected pictures from the press in April of 1895 in New York, using a machine he called the Pantopticon, built much after the manner of Edison mechanisms. The Pantopticon was unsatisfactory and gave way to the Latham Eidoloscope, which was also ineffective. Louis and Auguste Lumiere achieved authentic projection in Lyon, France, in January of 1895, with a machine which had a fifty-fifty shutter, giving equal periods of darkness and illumination covering the movement from frame to frame. The Lumiere device was derived from the Edison peep-show Kinetoscope, which had been shown in Paris.

Thomas Armat of Washington, D. C., produced the Vitascope, the first really successful projector, a machine which is properly the ancestor of the modern projection machine. Armat was not quite the first to project, but he made a big contribution in recognizing the principle of giving the film a period of rest and illumination greater than the period of darkness covering the movement from frame to frame.

THE KNOWLEDGE FOR PROJECTION SKILL

THAT up-and-coming, progressive projectionists' local union, No. 348 IATSE & MPMO, in Vancouver, British Columbia (in which I hold honorary membership) has supplied the National Research Council with the following summary of the knowledge which the modern projectionist should possess if he is to work safely and efficiently. Read it and consider your own case. The outline submitted follows:

ELECTRICAL—Specific working knowledge of theatre and projection room wiring; sizes and carrying capacity of wires and cables; insulation and its installation.

Theoretical and working knowledge of the various types of generators, rotary converters, rectifiers, transformers and rheostats including knowledge of methods of making temporary repairs to keep show running.

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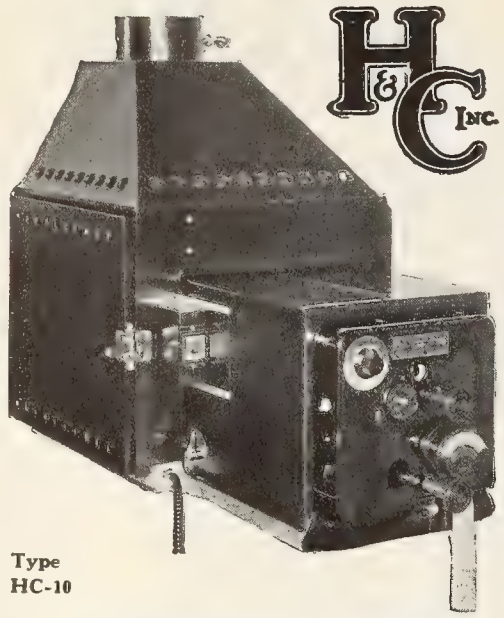
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Revolving shutter, principle, design and adjustment.

OPTICAL—Working and theoretical knowledge of condensing lenses, types, mountings, adjustments, focussings and care and matching same.

Knowledge of mirrors, principles, types, mountings, adjustments, focussing, faults and care.

Knowledge of projection lenses, construction, selection, matching, adjustments, use and care.

Ability to obtain clear field on the screen. Ability to secure correct definition and maintain same and to secure best results on screen at minimum of expense.

SAFETY—Specific working knowledge of safety appliances connected with projection apparatus, auxiliary safety appliances, their use and care.

Knowledge of projection room, its construction, equipment, ventilation and general layout of room.

SOUND REQUIREMENTS

TUBES—Thorough knowledge of standard makes of tubes, ability to select, match and test for and measure electron emission, mutual conductance, plate impedance and amplification factor.

LIGHT SENSITIVITY CELLS—To give detailed description of its action and duties, be able to properly install and test for efficiency and properly apply the current.

ELECTRICAL—A thorough knowledge of the principles of amplifier and of both high- and low-frequency of filter circuits, and the ability to test and measure condensers, choke coils, resistance and audio-frequency transformers and to measure the voltage and currents used in the different circuits also to test and trace the various circuits for faults.

AMPLIFIERS—Thorough knowledge of methods of amplification and rectification used in the reproduction of sound, ability to trace circuits, connect transformers, and apply a proper voltage to filaments and plates of all tubes. Testing sound amplifiers in case of trouble.

OPTICAL SYSTEM—Properly focus and adjust exciting lamps and maintain proper image of optical slit on sound track.

MOTOR CONTROL CABINET — General knowledge, care and operation of synchronous motors and controls for Western Electric or RCA systems.

BATTERIES—To properly care for and maintain in good condition dry or wet batteries and be able to test for voltage, gravity of electrolyte and proper charging rate. To know all the dangers connected with same.

ELECTRIC PICKUPS—A thorough understanding of the different types, their principles, faults, uses and how to test them.

HORN UNITS—Types, principles, attention and care.

TROUBLE SHOOTING—It is essential in the production of sound that the projectionist be qualified in detecting trouble that arises, such as: Faulty and weak tubes, blown condensers, burnt out choke coils, loose connections, loss of volume, flutter, hum, motor boating, periodic sound coming from speakers, change in pitch of sound, out of synchronization, speech distorted, etc.

MAINTAINING HIGH PROJECTION STANDARDS

ONE GOES from one theatre circuit organization to another only to find that they have either almost totally disrupted their projection organization, or at least have cut into it heavily. I am glad to note one exception; namely, Loew's. The organization under Lester B. Isaac, director of projection for Loew's Theatres, has been, so far as I am able to ascertain, in no degree reduced. It is functioning just as it did in other days. May I compliment President Schenck and Mr. Charles C. Moskowitz upon their wisdom in taking this course.

The temptation to reduce expenses is just now almost overmastering, but after all, as I have often said, there are very few, if any, expenses that are better justified than those incident to the maintenance of the very thing upon which the excellence of what the audience sees and hears depends. There are places and times when a dollar may only be "saved" at an ultimate expense which makes the presumed economy an actual loss.

Lester Isaac took over the Loew projection department at a time when it was badly disorganized. Then chief projectionist in one of Loew's Washington, D. C., theatres, he was brought to New York and placed in charge. He has built the wreck into a really splendid department.

Much credit is due Charles C. Moskowitz in this matter. He is a practical official, not one of the swivel chair variety. He knows his theatres and the necessity for organizing the work of projection to the end that waste be avoided and excellence in screen results be attained and maintained.

POSSIBLE FAULTS IN PRINTERS

RECENTLY QUESTIONS were asked about the possibility of airplane and motorboating noises having their seat in faults in the studio printing room. Not being well posted in printing room practice, and knowing but little, save in the most general way, about printing and printers, I applied to E. I. Sponable, whom I regard as one of the best sound engineers in this industry, for information. Mr. Spon-

able very graciously made answer as follows:

"Dear Mr. Richardson: You asked me if anything can happen in the printing of sound pictures that may cause a foreign noise in the sound-track. The answer is, unfortunately, yes, although it is naturally the exception rather than the rule.

"In continuous printers, if the printer gates are not properly adjusted there is the possibility of frame lines causing an exposure into the edge of the sound-track, producing in the reproduced sound a sort of an aeroplane effect. Likewise it is possible to obtain reflections from the sprocket teeth or sprocket holes that cause slight exposures into the sound-track as evidenced by 96-cycle noise or flutter.

"In the case of double-head printers, where the sound is printed at one aperture and the picture at another, it is possible for a slight amount of sound to be reprinted in the picture aperture, causing a distinct echo in the final print.

"The processing laboratories are constantly on the watch to prevent these troubles. They always appreciate advice from the theatre when such trouble manifests itself.

"If the projectionist finds this sort of trouble and cares to report it he will also assist the laboratory manager if he will note on the edge of the film the printer identification, which usually is placed in the small margin outside the sprocket holes and may consist of numbers or symbols such as dot-space-three dots, or dots and dashes."

SCRATCHES ON FILM AND OTHER FAULTS

FRANKLIN THOMAS, projectionist of the Delmar theatre in Morrill, Neb., writes, "Recently I made note of a letter dealing with horizontal scratches on film. Your opinion was that such scratch marks could not be the result of any fault in the projectors, in which view I agree-with you. However, I attach a cut-out from trailer film received. It was a talking trailer on 'Private Jones.' The scratches you observe were continuous through every frame of the entire trailer. Would appre-your opinion as to how these were made.

"Next there is the subject of 'dirty' frame lines. I attach two frames taken from consecutive scenes of 'Air Mail.' With the naked eye one may see the ragged edges of both bottom and top lines; also note the hair-line extending across the upper left hand corner of each frame. I have noticed Universal to be especially bad in the matter of ragged frame lines. An outstanding example of this appeared in practically all air scenes of 'Air Mail Mystery,' their recent serial. In that production both top and bottom frame lines were so sloppy that even with the new sized aperture plates I was not able to keep a clean picture edge except by framing a-plenty, and that is, as you very well know, not so good.

"And now for a question: Do projectionists handling W. E. or RCA have much trouble with *airplane* or *motor-boating* noises caused by the sound track not being precisely centered over the slit, or by poor printing? I have had two years experience with DeForest equipment and some with Western Electric and am unable to recall any time when such a trouble developed. With the present apparatus I have charge of I find it necessary to change my optical line-up too frequently. The equipment has a revolving slit or sound block. It is impossible for it to get out of line, but the optical system and exciting lamp may be moved horizontally so that the light beam will overlap the slit on either side. The *motor-boating* may be eliminated by moving the light beam one way or the other. My problem is to find out whether it is present day printing or my equipment that is at fault.

"This letter is already long, but I must add this: The standard release print is the one greatest improvement tending toward advancement in projection since I have been in the profession. The next step should be larger reels and an inspection service at exchanges upon which we may really rely, with eventual education of the projectionist to have porper respect for the film they handle. This last will come only through an efficient exchange inspection and check-up on damage. So long as the machine operator type can get away with film mutilation he will in all human probability continue to do so."

That last is exactly true. When exchanges attach a tag to each reel reading, "This reel has been inspected and an exact record of existing faults therein contained recorded; any unnecessary damage inflicted thereon at the theatre receiving it will be charged against the theatre, with recommendation that it be assessed against the man in charge of projection," and if the plan is religiously carried out, unnecessary damage will cease.

I have referred the matter of dirty frame lines to Universal headquarters in New York City. Having occasion to call at Fox headquarters that same day, I got into touch with an official of the company, who promptly agreed to have the matter of possible carelessness about frame line investigated, and to call the attention of Fox studio men to the fact that the new picture size and projector aperture dimensions do not make ragged film photograph frame lines less undesirable than formerly. Not all theatres yet have the new projector apertures installed. Even if they did, it still would be highly essential to have the film photograph frame lines smooth and clean. May I suggest that all other producers follow the same procedure. Some cameramen or printer operators (probably the latter) may have the idea that clean frame lines are no longer important, which view is wholly and completely in error.

The hair-line spoken of was a *hair*-line, all right. I only found it after examination under a strong glass. It doesn't seem to be a scratch. It looks more like a hair or something of the sort that had adhered to the lens of the camera.

As to *motor-boating* and *airplane* noises, competent, working projectionists advise me

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there is but little of that sort of thing now, provided of course the projector sound head is in proper condition, and adjustment. However, I have consulted with the highest authorities we have in such matters, who say that printers may and occasionally do get out of adjustment in such manner that these noises result.

AS TO SWITCHING PHOTOCELL CIRCUITS

MARTIN TEKER of the Martin Opera House in Leith, No. Dak., presumably its manager, writes, "I have a problem in sound to which I have been unable to find an answer. Perhaps you can help me.

"Am using one of the battery operated sound equipments which uses two head amplifiers. Since it is out of the question during present business conditions to get one of the a.c. equipments, I would like to make some improvement in the one I have.

"When switching from one head amplifier to the other there is no sound for several seconds, or until the 112-tube heats up. This fault I would very much like to eliminate. One way is to install a switch that would keep all head amplifier tubes lit up continually during projection, but that of course would not only waste current, but also to some extent would shorten the tube life. I therefore would like to eliminate one head amplifier and use the present switch to change over the exciter current and the p.e. cells at the same time. What I want to know is, would a single pole, double-throw switch do a good job of changing over the sound portion, and if the anode of each cell can be directed direct to one side of the switch (the head amplifier to the center of the switch, of course)? Would like to know about this before we do any rewiring. The manufacturers of the system are unable to give me information as they do not build a set having only one head amplifier."

First of all, I don't think highly of a sound system manufacturer who is unable to answer such a question merely because he does not make a one-amplifier system. I referred this matter to the engineering department of Electrical Research Products for analysis. Here is their reply.

"This will acknowledge your letter of March 12, to which was attached a letter from Mr. Martin Teker, of Leith Opera House, Leith, North Dakota. Our answer is as follows: Except as a temporary measure to restore sound in an emergency, it is not good practice to switch photoelectric cell circuits as Mr. Teker suggests. There are several reasons why it is not, the most important of which are the following:

"1.—The photoelectric cell circuit is essentially a 'low-energy' circuit. It therefore would be quite likely to pick up extraneous noises.

"2.—Depending somewhat upon the impedance relations, if the capacity to ground of this circuit is appreciable, a loss in the higher frequencies would result. Under some conditions this loss may be as high as 8 to 10 decibels; even under some circumstances higher than that.

"3.—Such an arrangement would be very likely to result in noise at the time the circuits are switched from one projector to the other.

"4.—Unless the wiring is made mechanically secure, vibrations will be likely to result in flutter, due to small, rapid changes in the capacity to ground which would occur as the wiring vibrates.

"It would seem to us there are only two practicable methods by means of which the difficulty Mr. Teker reports as resulting from the interval required for the vacuum tubes to heat up, can be overcome. One is to keep the heater current on all the tubes in both amplifiers continuously. This is open to the objection, as he points out, that it both wastes power and shortens the life of the tubes. An alternative method, which would require the expenditure of less power and would not appreciably shorten the tube life, would be to keep the tubes of the idle amplifier partially heated while not in use. This would of course very materially shorten the time required for the tubes to reach operating temperature at the time of changeover. The method of accomplishing this would require nothing more than a series resistance in the vacuum tube circuits, which could be short-circuited when the amplifier is put into action. The exact amount of resistance required would probably be best determined by actual trial.

"The only other practicable solution would be an arrangement whereby the filament circuit of the amplifier on the incoming projector could be turned on a few minutes before the sound is switched. This, however, is open to the objection that unless it be in some manner made automatic, its success would depend upon ability, or perhaps it might better be said, close attention, on the part of the projectionist to do the switching correctly."

WHAT PROJECTIONISTS REALLY SHOULD KNOW

FROM Pennsylvania comes this letter: "I am an apprentice projectionist and have but a short while to serve before I take examination for projectionist license. I understand projectionists' unions in various sections require an entry examination. Would you help me out to the extent of submitting some sort of authentic list of subjects upon which I might concentrate, so that I may grasp the essentials of what a first-class projectionist should know?

"The theatre in which I am apprenticed has three 6B Powers projectors and a W.E. sound system; low intensity Peerless light source equipment. I have been studying Audel's electric series and principles of sound system, as well as your Bluebook School series, but it all seems rather hazy."

The Audel books are excellent, but not in my judgment quite what the beginner needs first. You should have studied the Bluebook itself, which is written not only for projectionists, but for apprentices as well. Nadell's sound book is excellent, too, but the Bluebook should be read first for the reason that it covers projection more generally. To tell you what to concentrate upon would be impossible because I cannot possible know what any individual examiner's idea of a competent examination might be. Some union examinations have been, and still are, rather unique.

To tell you what a projectionist should know, and what a really competent projectionist *must* know, might discourage you. However, there is no reason to be discouraged. One cannot possibly become highly competent all in a minute, a week, a month or a year. Keep studying and you will get there bye and bye. Things will lose their hazy look when you concentrate upon *fundamentals*. The projector intermittent, for example. Learn exactly what it is, exactly what increased or decreased speed of intermittent stands for, what the speed limitations are and why, what are the relations of speed of intermittent movement to screen illumination with any given power or light source, what are the relations of shutter blade width to flicker, how to proceed intelligently to reduce shutter blade width.

Take the light source as another example. Study fundamentals, to the end that you may know the why and wherefore of the electric arc, its light giving powers, and how to direct the light efficiently and intelligently after it has left the crater floor. Learn what the temperature of crater floors is and why it cannot be appreciably higher. Learn that it is, save in a small way, not change in brilliancy of the crater floor, which is approximately constant (volatilization temperature of carbon) in any except high intensity arcs, that determines the amount of light available, but the area in square millimeters of the crater floor, that it is the adjustment of the crater floor with relation to the mirror or the condenser that determines the percentage of available light sent forward to the projector aperture, that it is the diameter of the spot, within certain limits, that determines the percentage of light sent forward by the mirror or condenser which will pass through the aperture; that the spread of the light beam (in some measure controllable) and the projection lens diameter determine what percentage of light passing through the aperture that will go forward to the rotating shutter; and finally, that the percentage of shutter blade and shutter opening width will determine the percentage of light reaching the shutter which will pass through and thus be available for screen illumination.

My advice to you is to keep right on studying, keeping your ears and eyes wide open while working as an apprentice. Don't be afraid to ask questions. Many a projectionist lacks fundamental knowledge for no other reason than that he has feared to ask.

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PROJECTION MART

Equipment News and Comment

NEW GENERATOR MODEL

● A smaller model of motor-generator designed for theatres of the lower seating capacities, as well as for schools and other auditoriums using low intensity arcs for projection, has been developed by Automatic Devices Company of Allentown, Pa. It is marketed under the name of Stabilarc, Jr., and is described in general as a counterpart of the regular motor-generator produced by this manufacturer, with such changes as are indicated for a rectification medium capable of supplying up to 30 amperes per arc.

AUTOMATIC CHANGEOVER

● A changeover device which has some of the aspects of a safety control has been brought out by the United States Electrical Tool Company. In case the film is jammed or otherwise halted, the motor is cut off and the douser dropped.

In the changeover operation, the arc is struck and regulated, and the motor is started on the second projector, the fade-out sound switch is thrown from the first to the second projector, the douser is opened on No. 2 and closed on No. 1, with the operation completed five frames from the end of the current reel.

BY WAY OF NEWS

● The foreign market remains a live field for American sound equipment. Electrical Research Products, for example, reports considerable activity in its export business. There is now a total of 800 Western Electric equipments in Continental Europe, the Near East and India. France alone has 188. Germany, of course, is Klangfilm's private hunting ground. The 199th W. E. installation in London recently was completed in the Adelphi.

Messrs. Heddaeus and Blumenthal of the Ditmas Electric Company of Brooklyn, have taken over the Macy Engineering Company, at one time well known in the theatre equipment field for its speakers and other sound and address equipment.

RCA Victor wide range equipment has been ordered for the former Publix and RKO theatres in Texas taken over by Interstate Amusements, Inc., headed by Karl Hoblitzell. The four largest among them are the Majestic in Houston, the Capitol and Majestic in Dallas, and the Majestic in San Antonio.

L. V. Kuttnauer has established the Midwest Theatre Equipment Company at 208 N. Wells Street, Chicago, to deal in sound and projection equipment and general theatre supplies.

Color in the Lighting of Theatres

(*Continued from page* 11)

rated and purer. This effect is at its height when colors are in juxtaposition. When they are moved apart the colors appear to be less saturated and have more of the characteristics of a color which is viewed by itself.

Psychology of Color

The above discussion pertained to the physical make-up of colored light and its effect on the eye. There is a wealth of experience, particularly in the theatre, to attest to the psychological effect of color also. It principally affects our moods and reactions. This color sensibility has been developed through long association with color in life and nature, and our reactions to color are even indicated in our speech.

Some colors are stimulating, others tranquilizing, and still others subduing. The rich oranges and yellows, which are usually considered the brighter colors, are stimulating and are symbolic of laughter, life, and energy. The greens and blue-greens are tranquilizing or neutral. They are present all around us in nature. Blues and violets are subduing and symbolic of sadness or gloom. Similarly, associations have given "warmth" to the reds, oranges and yellows; and to the greens, blues and violets, "coldness."

In nature, one finds in looking into the distance that the lighter colors—oranges and reds—are near, and as the distance grows a haziness falls over everything and we see the greens more distant, with the blues and violets farthest away. The lighter colors are therefore known as "advancing," and the green-blues and violets as "receding," colors.

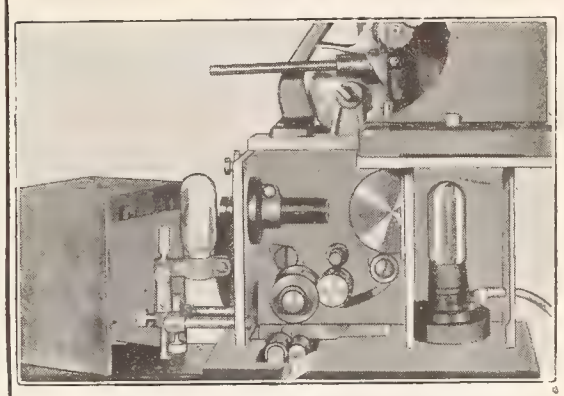
Through these long associations, symbolic usage has grown up for each color. Just a few of the more common connotations of the various colors are as follows:

Red—Fire, tragedy, war, cruelty, anger, hatred, valor, passions, danger, Satan and anarchy.

Orange—Approaches the effects of red or yellow, depending on its color. The usual oranges symbolize contentment, fruition, laughter and warmth.

Yellow—Gaiety, luster, wealth, enlivenment. Gold symbolizes glory, power, wealth, splendor and divinity; greenish-yellow, distrust, deceit, decay, cowardice, jealousy, inconstancy, sickness.

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Green—Freshness, youth, vigor, resurrection, faith, hope, cheerfulness.

Blue—Dignity, cold, sadness, hope serenity, truth, wisdom.

Purple—Royalty, pomp, richness, power.

White—Light, purity, truth, innocence, peace, modesty.

Black—Woe, gloom, death, mourning, serenity.

Gray—Penance, humility, sobriety, sadness, mature judgment.

Color Preferences

MANY TESTS have proved a scale of color preferences which may to some extent have influenced the standard theatre practices in vogue today. However, it should be recalled that these preferences in general refer to *small amounts of color* and are preferences for *color's sake alone.* They are an especially excellent guide for the use of color in advertising. *Table* II is the result of a comprehensive survey of color preferences as often shown.

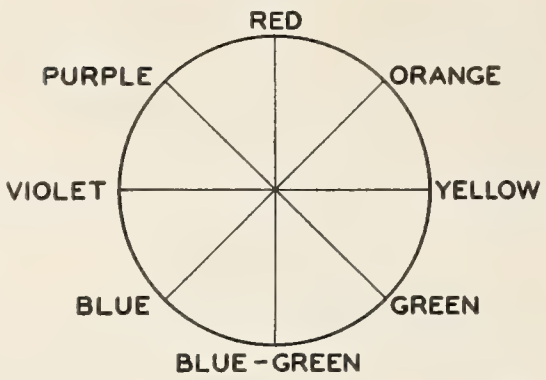


Fig. 5.—The color circle in which complementary or contrasting colors lie diametrically opposite each other. Complementary colors are those which, when mixed, produce white light.

Color Harmonies

COLOR HARMONIES are so widely influenced by the amount of color, the closeness of the colors and the environment that it is quite impossible to predict reactions to color groups. We do know, however, that contrasting complementary colors (*Figure* 5) when close together, are generally liked. A group of closely associated colors is also favored to a lesser extent.

The theatre has an exceptional opportunity to use the symbolism of color, to offset the psychological influence of the weather, to heighten the effect of music, to embellish the pictures, and to create the atmosphere for special occasions and to stimulate the desired audience mood.

[*In another article Mr. Falge will follow this exposition of the theory of color in lighting with a demonstration of the practical application of color to theatre illumination, especially as it finds timely use in the refurbishing of houses which have come to appear old.*]

15 Millions Too Much for Insurance

(*Continued from page* 7)

other human elements. Even if universal base rates were used as a starting point for various rate schedules, the general level of rates—an average rate for any given territory—might be widely different, yet both be justified. For example, all other factors being equal, if any state, or city, had five times as many fire-resistive buildings as another state or city, the average rate in the former would be the lower. They would not be comparable, yet both average rates over the whole territory might be justified.

Element of Time—Experience has shown that loss-cost varies from year to year as well as from place to place. The fire loss is not constant from year to year; some years more insurance is written than in others, so this variance is to be expected. To attempt to adjust rates in accord with the constantly changing ratio of losses to premiums, would impose additional expense which would ultimately mean increased premiums from the assured. Rates are therefore based on the average experience of a number of years. It is generally conceded that a period of less than five years is of little value as a basis.

From the foregoing general theory of rating, it is at once evident how the theatre class is discriminated against.

Instead of having its rates based on the *class* record, it is obliged to bear the penalty of having its rates based on a general average of *all* classes of risks. That is, instead of basing rates on the class experience, the rating schedules are made up to produce a rate that is adequate in the opinion of the rating board, which means that the general insurance cost is *distributed over all classes* as judgment dictates. There are some classes that are practically immune—from this method of rating—that is, their class record is kept separately so the rates more accurately measure the class experience. This is what the motion picture industry merits—a separate classification on which its rates will be predicated.

UNDER THE present system, the industry is paying dearly for poor underwriting judgment of the fire companies that write poor grade business which keeps the general level of rates up. It is a well-known fact that the profit-producing risk is rated higher than it should be, while the unprofitable risk is rated too low. This discrimination can be overcome largely by insisting on class experience rating.

Prejudice, no doubt, is responsible in a considerable part for the high theatre rates existing today. As an illustration of this, up to the time of the fire at the Iroquois theatre in Chicago, where so many lives were lost, the theatre almost from the beginning had been regarded as a risk that naturally carried a heavy loss record. The rates were high and the losses, when they occurred, generally were severe. The Iroquois theatre was a fireproof theatre and the property loss was insignificant compared with the loss of life. But because of the loss of life, an intensive study was made of theatre construction for the purpose of developing standards which would be as safe as possible for life and property.

The result was, and is, that the theatre today represents a risk in planning, construction, and maintenance wholly unknown twenty years ago. Yet the word "theatre" is apt to bring up in the mind of the underwriters a picture of the older type, the "opera house" which, of course, has not wholly passed away. It has taken some years to change the picture which the word "theatre" brings up and to develop a picture which the modern theatre, from the standpoint of fire insurance, ought to show. Along this same line, a prejudice exists in case of the motion picture house due to the use of nitrocellulose film, which underwriters in the early days of picture film regarded as very dangerous to handle and exacted high rates wherever film was used. As a result of such prejudices, theatre rates have remained much higher than the class record has justified in late years.

NOW THIS question of rates brings us to the consideration of the rating schedules used for rating theatre properties. For the sake of clarity, it should be explained that a rating schedule is a yard-stick by which all risks of a given class are measured so that equity may prevail. In the schedule itself the only vary factor is the key rate which usually is different for each city or town, according to fire department efficiency, water supply and other local factors. The base rate in some schedules is produced from the key rate but usually the base rate is an arbitrary figure or judgment rate used as a starting point from which to compute the schedule of charges and credits and arrive at the final net charge or rate. Then a standard building of the class is taken and charges made for any sub-standard features, while credits are allowed for any improvements to standard. This, briefly, with certain arbitrary charges for faults of management, completes the modern rating schedule. The schedule is a long step in the right direction, but so far, the improvement is practically confined to this, it gives equality of rates to a class when the same schedule is used, but there it stops. Its outstanding defect is that the charges in the schedule are based on judgment rather than on class experience. And the further objection that many rating boards use entirely different schedules and rules for the same class, thus producing different rates for property of the same grade. This means that in the theatre class, for instance, those theatres located under the same rating board have

the same schedules applied to them, but as the rating boards are so great in number in nearly every state, and sometimes in the same state, different schedules and rules are applied for rating theatre property.

The remedy for the present rating situation is most obviously the adoption of uniform schedules for rating properties of the industry. Such schedules carefully made and based on the class experience record for the past five or ten years would doubtless bring a reduction of at least fifty per cent of the present scale of rates, and would be fair to the underwriters as well as to the industry because the schedules would be based on fact and not guess work. Moreover, any additional improvement in the industry's loss record would be reflected in further rate concessions. The loss experience record together with uniform schedules that would apply the same measurement to property throughout the country, and the unification of rating rules will eliminate such outstanding variation in rates as the following tables show. The theatres taken for this illustration are of the same type but are located in different rating territories, therefore, rated under different schedules.

Brick Constructed Theatres Occupied for Motion Pictures Only

City	Base Rate	Building Rate	Contents Rate
Cleveland, O.	.184	.90	1.326
Albany, N. Y.	.10	1.17	1.72
Sheboygan, Wis. ..	.171	.315	.552
Manchester, Conn. .	.238	.89	1.53
Camden, N. J.	.5075	1.942	2.13

Fire-Resistive Constructed Theatres Occupied for Motion Pictures Only

City	Base Rate	Building Rate	Contents Rate
Hackensack, N. J...	.5075	.379	.971
Albany, N. Y.	.10	.25	.82
New York, N. Y...	.35	.273	.523
Massillon, O.	.194	.46	.914

Fire-Resistive Constructed Sprinklered Theatres Occupied for Motion Pictures Only

City	Base Rate	Building Rate	Contents Rate
New York, N. Y...	.35	.368	.668
Milwaukee, Wis. ..	.123	.092	.239
New Haven, Conn..	Judgment	.20	.45

Brick Constructed Sprinklered Theatres Occupied for Motion Pictures and Vaudeville

City	Base Rate	Building Rate	Contents Rate
Ansonia, Conn. ...	Judgment	.55	.80
Dover, N. J.	.5075	1.766	1.953

Fire-Resistive Constructed Sprinklered Theatres Occupied for Motion Pictures and Vaudeville

City	Base Rate	Building Rate	Contents Rate
Jersey City, N. J...	1.25	.57	1.176
Philadelphia, Pa. ..	.20	.32	.61

Fire-Resistive Constructed Theatres Occupied for Motion Pictures Only

City	Base Rate	Building Rate	Contents Rate
Middletown, Conn..	.10	.67	1.21
Newark, N. J.	1.25	.92	1.806
Milwaukee, Wis. ..	.109	.30	.637

The wide variation in the rates illustrated above are not due to community differentials or differences in territorial loss experience, but can be attributed clearly to difference in schedules used and peculiarities in local rules under which schedules are applied. That present schedules leave much to judgment of the rater which makes for wide variation under the same schedule is illustrated by the following typical theatres in the same territory.

Brick Constructed Theatres Occupied for Motion Pictures Only

City	Base Rate	Building Rate	Contents Rate
Cleveland, O.	.184	.90	1.326
Elyria, O.	.184	.713	1.003
Albany N. Y.	.10	1.17	1.72
Batavia, N. Y.	.30	2.74	3.24

Fire-Resistive Constructed Theatres Occupied for Motion Pictures Only

City	Base Rate	Building Rate	Contents Rate
Hackensack, N. J...	.5075	.379	.971
Paterson, N. J. ...	.5075	.752	1.755
Albany, N. Y.	.10	.25	.82
Albany, N. Y.	.10	.39	1.00

Fire-Resistive Constructed Sprinklered Theatres Occupied for Motion Pictures Only

City	Base Rate	Building Rate	Contents Rate
New York, N. Y...	.35	.175	.427
New York, N. Y...	.35	.368	.668

The popular conception is that rating schedules, such as used in rating theatre properties, produce actual measurements of the fire risk involved. They are believed to measure the fire cost of a property, which is the expected loss, plus expenses, plus a reasonable profit to the insurance company. This is far from the fact. It is true, however, that rates produced by schedule rating places one risk relatively on a fair basis with other risks in its own class, but no proof can be brought forward that will establish the accuracy of the rates which the schedules produce on a given risk in a class as compared to any risk in another class.

For instance, church property rates are a great deal lower than rates on theatre property, church schedules, where used, are much simpler than theatre schedules. Yet the loss ratio on churches has been extremely high and cannot be compared in a favorable light at all with the theatre class. This also can be said in the case of public school property. At their best, rates are estimated; the general level for the class is decided upon and a schedule devised to produce the predetermined rate. That the predetermined rate for the class is correct, cannot be proven by the actual loss-cost experience, because the rating bodies do not know themselves. The basis for these predetermined rates are insurance company estimates, but figures are not available to verify them. In other words, it is comparatively easy to prove that in the aggregate and over a long period, insurance companies do not receive exorbitant prices for the indemnity they sell, but the companies collectively, have not established the equity of class rates.

FOR ANY practical use in rating work and fire prevention work, it is necessary to compile complete loss records of the various types of theatres to learn just what the loss experience of each is,

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and furthermore, what is the particular cause of fires, internal or external hazards, and when they occur. Without such information, the industry never will get very far in correcting its excessive insurance cost or intelligently combating its fire waste. At present there is no systematic study made of fires as they occur, so that the lessons that may be drawn from them may be applied to preventing the start of other fires or of lessening fire damage from those that start in spite of fire prevention work.

It is in the insurance field that practically all of the best present day fire protection and fire prevention technique has been developed, and it is high time that agencies like fire departments and industrial classes put this available knowledge to use.

Fire inspection work today is largely confined to fire underwriters boards for the purpose of fire insurance rating and inspections of installations of automatic sprinklers. In some cases there are underwriters inspection bureaus which inspect and make reports for underwriting purposes for the insurance companies in the bureau. Fire prevention engineers of insurance agents and brokers, and also special agents of insurance companies, make inspections of particular properties. In some cities uniformed firemen make monthly inspections of theatres. This inspection work is sometimes helpful and again it is practically worthless. When efficient, it provides information concerning any defects in properties and does much to educate the property owner in fire prevention.

Such recommendations as fire insurance organizations make are necessarily advisory as they have no legal authority to require improvements. Their suggestions are accepted for obtaining a particular rate or as a condition stipulated for the acceptance of the property as a risk. There is nothing an insurance company can do which will prevent an owner from maintaining a fire hazard if he is willing to pay for it in his rate. High rates for hazardous occupancies are not always sufficient incentive for the correction of fire breeding conditions causing them.

Special mention should be made of automatic sprinklers and automatic fire alarms as necessary equipment for theatres for the safety of life and property and the reduction of insurance cost. The purpose of any fire detecting or extinguishing device is to catch a fire in its incipient stage before it gets beyond control. There is no question that the improved automatic fire alarm system accomplishes this, and if the system were installed in all theatres a marked reduction in the number of fire losses could be expected. The cost of the automatic fire alarm is nominal, much less in fact than the cost of automatic sprinkler installation, so that the saving in rate reduction should in a few years more than pay for the cost, not to mention the added protection to life and property.

There is a limit to what can be accomplished by municipal action. Such ordinances as may be enacted for fire safety are necessarily minimum requirements made under the general authority of the "police power" which enable communities to provide for the safety of the public in general. While living up to legal requirements will help, this cannot alone reduce to a minimum the general burden of the fire loss. The provision of further requirements for the fire protection of individual properties is dependent upon the individual owner's initiative. On them rest the responsibility for keeping their property in order, for eliminating defects in construction and for providing adequate fire protection. The fulfillment of such a program with a systematic method of compiling the industry's loss experience record will secure to theatre owners the lowest possible insurance cost.

Recent Decisions of the Courts in Theatre Cases

By LEO T. PARKER

[*Because of the length of Mr. Parker's discussion of sound equipment leases, requiring space in this issue, in which it is concluded, as well as in that of April 8, his regular review of the late court decisions in cases pertinent to theatre operation, is presented below lest further postponement lessen its value.—The Editor.*]

IT IS WELL established that a valid contract may exist between a theatre owner and seller of equipment or supplies although the contract is not written in accordance with hearsay legal knowledge.

For instance, a valid contract may be made orally or in writing, and it is *not* necessary that the signature of either the buyer or seller appears at any particular location on the contract, if the evidence shows that the two parties *intended* that the written agreement should be binding. This point of the law was discussed in the recent case of Tynan Company v. W. A. Hammond Company (12 P. [2d] 45).

In this case it was shown that a buyer and a seller entered into a contract by the terms of which the purchaser agreed to buy a stipulated quantity of supplies. After the purchaser had signed the contract he observed that *beneath* his signature were certain written stipulations.

Later litigation developed over the validity of the contract and it was contended by the purchaser that the written notations which appeared *after* his signature were not binding. However, the court held otherwise, and said:

"The point that respondent (purchaser) is not bound by the stipulation in the order contract excluding other agreements because respondent's signature appears above that portion of the contract is not sound. The order was plainly printed on a single sheet of paper; the clause at the end was not hidden or disguised in any manner."

Incorrect Initials Not Fatal

CONTRARY to the belief of the majority of persons the fact that a suit is filed against a person whose name is incorrectly spelled in papers presented to the court does not entitle the other party to a favorable verdict.

For illustration, in International Projector Corporation v. Maricella (144 So. 278), it was disclosed that a person named R. J. Maricella purchased an Acme motion picture projector, with equipment, for the price of $411.85, on which $102.96 was paid in cash and the balance of $308.88 was evidenced by the promissory notes of the buyer. Litigation developed over the payment for the equipment and the seller filed suit against A. J. Maricella. It was contended by the counsel for the purchaser that the fact that suit was filed against A. J. Maricella instead of R. J. Maricella resulted in the suit being invalid. However, the higher court held otherwise, and said:

"In this case, not only has plaintiff (seller) alleged that he erroneously stated the initials of the defendant (buyer), but it is clear that the defendant (buyer) has not been prejudiced by virtue of plaintiff's allegations incorrectly stating his initials. Unless these allegations as to the improper initials of defendants gave rise to, or formed the basis of, some advantage to plaintiff, to the prejudice of A. J. Maricella, then such erroneous allegations cannot give rise to an estoppel preventing a change to meet the facts in that respect upon an allegation of error."

Receipts and Contracts

GENERALLY SPEAKING, it has been consistently held by higher courts that a contract is an agreement between two or more parties by the terms of which both parties agree to perform some definite act. On the other hand, a receipt is a written acknowledgment by a seller who has received from a purchaser a specified sum of money made in payment for a stipulated article. In some instances a written document may be a legal and valid combination contract and receipt.

For instance, in Citizens v. Arrowhead (14 P. [2d] 821), it was disclosed that a person named Stimson purchased a certain amount of stock in a company. When the stock was delivered the purchaser received a document in the following formation: "Received of Annie W. Stimson.....152 shares.....for which I agree to deliver to her 3,040 shares of the preferred stock and 700 shares of the common stock..... or I agree to return the stock received."

Litigation arose subsequently over the validity of the receipt. The same contained

a notation by which the seller of the stock agreed either to deliver the stock purchased or return the money made in payment thereof. Therefore, the court held the agreement to be a *combination* receipt and contract, and said:

"The document is both a receipt and a contract because, in addition to acknowledging receipt of the stock, the agent agrees to deliver specified stock therefor or to return the stock so received."

Unsatisfactory Merchandise

THE LAW is well settled that a theatre owner who purchases merchandise or equipment is entitled to rescind the contract and refuse payment, where it is shown that the seller has in any manner breached the contract of sale, practiced fraud or misrepresentation to induce the theatre owner to sign the contract, or failed to fulfill the terms of the contract, or if the contract is illegal and in violation to state laws or city ordinances.

Moreover, it is interesting to observe that the courts have held that where a theatre owner purchases an article and makes a down payment, he may retain the article as security to recover the down payment from the seller, where it is proved that the seller breached the contract.

For example, in Mallow v. Hall (245 N. W. 90), it was disclosed that a purchaser entered into a contract with a seller for the purchase of certain oil burning equipment. The purchaser was not satisfied with the equipment and notified the seller that he intended to rescind the contract because the seller had not furnished the kind of equipment specified in the contract of sale. The purchaser refused to redeliver the equipment to the seller until the down payment was refunded. Litigation arose over this point of the law. This court said:

"If there had been a rescission, the defendant (purchaser) would have had the right to retain the property as security for the repayment to him of the down payment. That, however, does not confer upon him the right to use the property in the meantime as his own."

Paintings Not Real Property

AN IMPORTANT point of the law is that a theatre building contract of sale does *not* include valuable accessories within the theatre building, unless the contract clearly specifies this to be the intentions of the parties. This point of the law was decided in the recent case of Rodenbour v. Quaschnick (245 N. W. 255).

The facts of this case are that a buyer and a seller entered into a contract of sale for the purchase of a building. No bill of sale or any other writing was signed containing any description of the personal property or accessories which was being sold. It was shown that the parties went together to the office of a lawyer and there entered into a contract which described the lots upon which the building was located. The contract provided that the purchaser was to pay "as the purchase price of said real estate above described (and certain personal property contained therein and about said premises) which has this day been sold and transferred to said second party" the sum of $23,000. Later the seller, to secure a balance due from the purchaser, had the latter sign a chattel mortgage whereby the purchaser mortgaged to the seller all the furniture, fixtures and equipment and supplies.

Afterwards controversy arose between the buyer and seller whether or not the paintings which were hanging on the walls were included in the sale. The seller contended that it was not intended that the paintings should be included, whereas the purchaser pointed to the mortgage which indicated that if the seller had not intended to include all of the accessories, paintings, and the like, he would not have required the purchaser to give a mortgage thereon to secure a balance due on the purchase price.

Notwithstanding these arguments, since the contract of sale did not specifically stipulate that the paintings on the walls were included in the contract price, the higher court held the ownership to the paintings remained in the seller of the building, and said:

"Concededly, in the only writing signed by respondent, being the bilateral contract above mentioned, there was no statement or necessary implication that these paintings were being sold or transferred to appellant. As a matter of fact, that contract did not purport to transfer or pass title to any personalty whatsoever, but merely recited that the consideration for the $23,000 to be paid by appellant was the real estate therein described 'and certain personal property contained therein and about said premises,' which is about as indefinite a statement concerning the personalty as could well be made."

Duty to Keep Aisles Clear

MANY COURTS have held that when a theatre owner invites or induces, expressly or by implication, another to come upon his premises, whether for business or for any other purpose, it is his duty to be reasonably sure that he is not inviting him into danger, and he must use ordinary care and prudence to render the premises reasonably safe.

Therefore, irrespective of the nature or purpose of a visit by any person who is lawfully in the theatre building, the theatre owner is bound to exercise ordinary care to prevent injury.

For illustration, in the late case of Champlin v. Clevinger (12 P. [2d] 683), it was shown that a patron was seriously injured as a result of an accident which occurred while walking down an aisle. He filed suit to recover damages. The court held the injured patron entitled to a recovery, and stated the following important law:

"You are further instructed that the owner or occupant in charge of property owes a duty to an invitee to the exercise of reasonable and ordinary care for his safety, and such owner or occupant is liable for injury resulting to another from a breach of his legal duty; and in this connection, you are instructed that it was the

Words *pilfered* from *Harold B. Franklin* because they're *True!*

" . . . There never was a time when show business wasn't loaded to the brim with trouble. There never was a time when show business didn't present perplexing problems of many natures, but the present time is the most acute of all and those who are swimming against the tide have and are revealing a great strength and skill. It is no trick to float, for people who can't swim can do that. But it is a trick to buffet adverse currents and reach the opposite shore safely."

—from an editorial by Mr. Franklin, addressed to RKO managers in the circuit's house organ, Now.

and Better Theatres takes this occasion to add that what is true for Mr. Franklin's managers is true for all showmen everywhere—and for those who serve showmen—including

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duty of the defendant, Champlin, to use reasonable and ordinary care to protect the plaintiff, George Clevinger (patron), from any injury while he was in the building occupied by the defendant on business in said building, and to use ordinary care and prudence to protect the said plaintiff from injury, and it was the duty of said defendant to use reasonable and ordinary care and prudence to keep the aisles and passageways of the premises, in and through which persons were accustomed to pass, in a reasonably safe condition, so as not unnecessarily to expose the plaintiff to danger or accident."

Violation of Ordinance Does Not Result in Liability

CONSIDERABLE discussion has arisen from time to time whether or not a theatre owner is liable in damages for an injury sustained by a pedestrian as a result of failure of the theatre owner to conform with city ordinances with respect to repairs made to sidewalks, cleaning streets, cutting weeds, and the like.

Generally speaking, the fact that a theatre owner fails to abide by the terms of an ordinance of this nature does not result in his liability for an injury to a pedestrian or other person, if it is shown that the injury was not a proximate result of failure of the theatre owner to conform with the ordinance.

For instance, in Vuckis v. Terry (183 N. E. 104), it was shown that a city ordinance provided: "It shall be the duty of every owner of real estate, within the corporate limits of said city . . . to cut and haul away all weeds or other rank vegetation growing upon his premises, or to cause same to be done."

A property owner failed to cut the weeds between the sidewalk and the curb in front of his property and a pedestrian stumbled over a water pipe and was seriously injured. He sued the property owner to recover damages contending that violation of the ordinance resulted in the liability of the property owner. However, the higher court held the property owner not liable, and said:

"We believe the ordinance clearly shows that it was passed for the protection of public health, decency, and for aesthetic purposes. We therefore hold that the injury suffered by appellant was not proximately within the purpose or protection of the ordinance, and neither did the injury complained of fall within the category of those injuries against which the ordinance sought to guard."

Employe Injured Returning from Work

THE GENERAL rule followed by the courts in construing the Workmen's Compensation Act is that an employee is *not* "in employment" until he reaches the theatre where he is to work. Moreover, the employment does *not* continue after he has left the theatre.

On the other hand, various courts have held that if a theatre employe is injured while going to or from his special work, by means of a vehicle furnished by his employer, or if the employment contract contemplates utilization of a special means of transportation, the injury arises "out of and in the course of the employment" within the meaning of the Workmen's Compensation Act and the employe, or his beneficiary in the event of his death, is entitled to compensation for the injury.

For instance, in the late case of Schafer v. Industrial Commission (175 N. E. 789), it was shown that an employe was injured when an automobile in which he was riding was struck by a train when he was returning from his work. The dependents of the employe filed suit to recover compensation under the Workmen's Compensation Law. It was contended by the employer that the dependents were not entitled to recover compensation because the accident occurred while the employe was returning from work.

However, since testimony was introduced proving that at the time of the employment it was known by the employer that the employe necessarily would utilize no transportation but an automobile to come and go from his work, the higher court held the employe entitled to receive payment of compensation, and said:

"The controlling factor in determining whether the accidental injury arose out of and in the course of the employment is whether the employe was in the orbit, area, or sphere of his duty when the accident occurred. . . . There must be present a causal relation between the work or what is done incidental to it and the injury which occurs."

Murder in Arson Case

GENERALLY SPEAKING, a person who commits a crime is liable for all consequences resulting therefrom. Therefore, a person who sets fire to a building, or is implicated therein, may be guilty of murder if a person is burned to death.

For example, in the recent case of State v. Meadows (51 S. W. [2d] 1033), it was shown that a person named Meadows was arrested and convicted of setting fire to a theatre and hotel. The building was completely burned down and a person in the building was burned to death. A charge of murder in the first degree was filed against Meadows who attempted to avoid conviction by testifying that he did not intend to injure any one and that his only reason for setting the fire was because he was paid $5,000 to do so by another person.

However, notwithstanding this plea, the lower court held Meadows guilty of murder in the fire degree and the higher court upheld the verdict, saying:

"Neither did the proof show that defendant or his co-indictees intended to destroy human life in burning the building. It was not necessary so to charge or to prove. There need not be a design to take human life in order to make a homicide committed in the perpetration of arson murder in the first degree."

Picketing Held Lawful

WHEN DECIDING whether picketing a theatre is lawful or unlawful the court considers all facts and circumstances of the case. Generally speaking, where it is shown that the purpose of picketing is to benefit the members of the union then such picketing is lawful.

For illustration, in Blumauer v. Portland Moving Picture Machine Operators' Protective Union Local (17 P. [2d] 1115), it was disclosed that trouble arose between a theatre operator and a union as a result of the motion picture operators having had their wages reduced below the scale fixed by the union. The regular union operators refused to work for the reduced salary and their jobs were filled by non-union employes. Members of the union picketed the theatre with the usual signs and the theatre operator, as a direct result thereof, got into financial difficulties and was unable to pay the rent to the owner of the building who finally was obliged to take over the theatre. He continued to employ non-union employes.

The owner of the building filed suit to enjoin members of the union from picketing the theatre. Said the court:

"This court, as well as the public policy of the state, recognizes the right of employes to organize for the purpose of improving the conditions of their employment in respect to hours of labor, amount of pay, the sanitary conditions under which the work is performed, or for any lawful purpose. . . . This right would be of little value if they were deprived of the means of making the purpose of their organization effective. Therefore, organized labor has a right to lawfully use all lawful means to bring about reasonably desirable terms and conditions in the way of hours, pay, or other conditions of employment. Organized labor has the right to present its side of a controversy to the public by all lawful means if such means may be, and are, used in a lawful manner without violence, or threats, or intimidation of the employer, his employes, or the patrons of the employer's business."

Seller Liable on Expressed Warranty

GENERALLY SPEAKING, a theatre owner may rescind a contract of sale and refuse to pay the purchase price, if the seller fails to fulfill either an expressed or implied guarantee. This point of the law was decided in the recent case of Sales Company v. Mitchell (142 So. 700).

The facts of this case are that a purchaser consulted a seller's representatives and relied upon their superior skill and knowledge to supply equipment for his purpose. After making the purchase the buyer discovered that the subject of the sale would not function as it was guaranteed to do and he requested the seller to return the cash paid on account. The seller refused to return the cash paid on the account and filed suit against the purchaser to recover the balance due. However, the higher court held the seller not entitled to a recovery, and said:

"The record satisfies us that the equipment sold and installed by plaintiff (seller) failed at all times to do its work."

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

WE ARE designing a motion picture theatre to be erected at Fort Clayton, Canal Zone, in the near future. Would you kindly give me some assistance in the design of a stage for this theatre?

The theatre will be primarily for motion pictures, but at the same time we wish to provide some facilities for putting on vaudeville or stage productions.

The size of the stage will probably be 40 feet by 25 feet. What I really would like to have are some suggestions as to the general arrangements of the dressing rooms, exits, storage space, etc., for a stage of this size.

I have been a reader of your magazine, BETTER THEATRES, for some time and have picked up many valuable ideas from it, but I have been unable to find exactly the information I am now requesting. Thanking you in advance for any suggestions you may be able to give me.—J. E. S.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Answer:

ACCORDING to your inquiry I presume that the stage is 40 feet wide and 25 feet deep, but do not know whether this dimension is inside the proscenium arch or between the walls. If it is between the walls the stage will be rather small, and therefore I suggest that the dressing rooms should be placed under the stage.

The arrangement of the dressing rooms should be so that there are at least two distinct and separate means of egress connecting directly with the outside.

I think four small dressing rooms about 7 x 10 feet, and two larger ones of about 10 x 15 will suffice. The usual practice would be to place the dressing rooms along the rear and side walls with a 5-foot corridor separating them from the orchestra room, on each side of this corridor provide a stairway leading to stage and outside. You also will have to provide space for property room, lamp room, music closet, separate toilet rooms for men and women and if possible provide a shower in each toilet room, as the actors certainly will appreciate this accomodation.

All walls separating the dressing rooms from stage or other parts of the building should be fire division walls, and all floors, ceilings and partitions should be of fireproof construction. The above rooms should be separated from the other parts of the building by standard self-closing fire doors. All dressing rooms should be well ventilated by windows opening into areaways, street, alleys or open courts.

At your right facing auditorium you must provide for pinrail or rigging device, also space for switchboard. The height of the proscenium wall, over the proscenium opening should not be less than twice the greatest height of the proscenium opening, plus 6 feet.

The curtain wall under the proscenium opening should be located under the center of the fire curtain and should be a fire division wall.

If you do not care to go into the expenses of building a rigging loft you can place the iron beams required for forming slots for rigging just the same as if you would build the loft, but place them directly under the roof construction and use them also for support. By using underslung pulleys you will be able to take care of the rigging.

The stage should be provided with an automatic ventilator of an area equal to not less than one-eighth the area of the stage floor, such ventilator to be located near the center and above the highest point of the stage roof. The openings in such ventilator should be closed by valves, louvers or dampers, so counterbalanced as to open automatically. All valves, louvers or dampers should be held closed by hemp or cotton cords, connecting with the stage floor close to each stage exit door. Fusible links should be inserted in these cords.

The Question:

SINCE BEER has been legalized, and as I own a theatre in a town having a large majority of people of German and foreign descent who always have been very strongly against the prohibition laws and as I have been assured of a license to dispense the good old beer under the classification of beer garden, I am thinking of remodeling the front of my house for such purposes.

My theatre has a frontage of 70 feet with one store room on each side of the lobby. These stores extend about 70 feet. The rentals of these stores do not amount to very much, and I can easily sacrifice this revenue. I may use this space just as well for a beer garden.—H. E. L.

The Answer:

I ALWAYS thought this was a department of information for theatre building and remodeling, but since you are sincere enough to state the purposes of your remodeling and want to go European I will gladly give you the information required. However, I am still a theatre architect, not a designer of beer gardens.

By all means remove the store rooms. This will give you a space of 60 x 70 feet to use for your purpose. I presume that you still have a foyer between the back of the stores and the auditorium. I advise that you build a front lobby about 10 feet deep, leave the remainder of the floor space open for tables, but provide at least a center space of 15 feet between the tables for means of ingress and egress. This space should be governed by the amount of seats in the auditorium. You can take from each side of the front lobby enough space for service bar and storage. A small sandwich counter may add considerably to your revenues.

Have the interior of this room designed as attractively as possible. An atmospheric treatment such as a garden effect, with statuary, fountains and evergreens, would be very appropriate. A slate, terrazzo or tile floor would answer the purpose. Be sure to provide for plenty of ventilation, and I deem an air conditioning plant necessary. There should be doors between this refreshment room and foyer and between foyer and auditorium to keep out noises should you operate the beer garden independently of the theatre.

The shows in most of the European theatres are run with a half-hour intermission to enable the audience to partake of refreshments.

NEW THEATRE PROJECTS

Following is a list of theatre projects involving new construction, remodeling and re-equipping. This list has been compiled from the latest reports available on May 2. The listing is arranged alphabetically by states.

California

LONG BEACH—Mrs. Geo. M. LaShell, c/o George E. Bartlett, general contractor, 2132 Chestnut Avenue. Will repair theatre at 5384 Long Beach Boulevard.

LONG BEACH—West Coast Theatre Company, 333 E. Ocean Boulevard. Will make repairs to cost $4,950. Agent, J. W. Forderer, 253 S. Broadway, Los Angeles.

LONG BEACH—Long Beach Building & Loan Company Corporation, 2nd and Locust Streets. Repairing. Plans by Edwin F. Rudolph, 6239 Newell Street, Huntington Park. Cost $2,800.

OXNARD—Strand Theatre, C. A. Spaeth, Manager. Contemplate remodeling, providing 750 seating capacity, new entrances, electric signs, etc. Cost $10,000.

Illinois

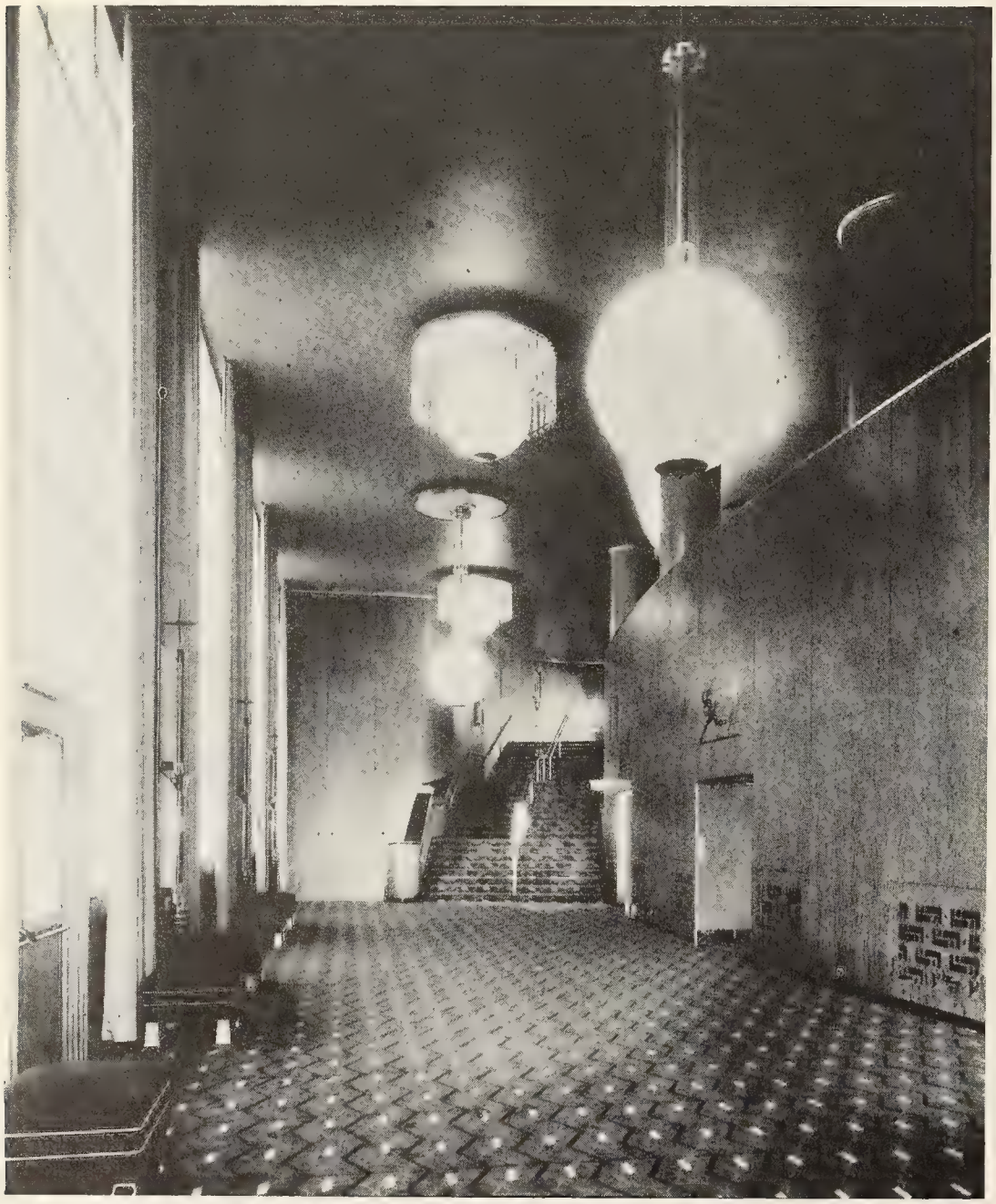
CHICAGO—Playhouse Theatre, 412 S. Michigan Avenue. Remodeling. Syndicate owners, c/o general contractor, R. Levine & Co., 6951 S. Green Street.

CHICAGO—State Amusement Corporation, Howard M. Lubliner, president, 11 N. Clark Street. Adelphi Theatre being remodelled.

Iowa

MARSHALLTOWN—Casino Theatre. Owners, Horwitz & Roskopf. Population 17,000. Improvements.

MELOHER—Casino Theatre. Owner, Peter Cerretti. Population 1,600. Will remodel theatre building, including cooling system, sound equipment and upholstered seats.



A view of the main foyer of the RKO Roxy, from the lobby.

Georgia

ATLANTA—R. F. Wynne & Louis F. Back, 782 Highland Avenue, N. E. Leased stores and will remodel for a theatre building. Cost $10,000. Louis F. Back is operator of Buckhead Theatre at 28 Roswell Road.

Louisiana

NEW ORLEANS—Eugene J. Gilbert, 4031 Delgado Avenue. Will remodel and erect addition to motion picture theatre.

Minnesota

MINNEAPOLIS — Nathan Fisher, 1308 4th Street, South. Will make alterations to cost $8,000. Architect, Perry Crosier, 1017 Phoenix Building.

SPRING GROVE—Henry O. Ellingson. Will rebuild the Opera House. Population 900.

New Jersey

CAMDEN—Parkside Theatre, Lewis Rovner, 1189 Haddon Avenue. Remodeling. Architect, David Supowitz, 246 S. 15th Street, Philadelphia, Pa.

CAMDEN—Parkin Theatre, R. M. Hollingshead, Jr. 413 Cooper Street. Erection of open air theatre. Architect, Howard E. Hall, 544 Federal St., Camden, N. J.

OCEAN CITY—Doughty's Theatre, c/o Architect, Lilly Wenge Studios, McClatchy Building, 69th and Market Streets, Upper Darby, Pa. Alterations to theatre at 8th and Boardwalk, Ocean City. Population, 5,500.

New York

NEW YORK—Haring & Blumenthal Realty Corporation, 1440 Broadway. Erecting theatre building on Mott Avenue, Far Rockaway.

WESTHAMPTON BEACH—Heelbarp Corporation constructing theatre building. Architect, Meyer & Mathieu, 316 Flatbush Avenue, Brooklyn, N. Y. Contractors, Roberts Nash & Co., Inc., 39-15 Main Street, Flushing, N. Y. Population, 400. Cost, $30,000.

Ohio

COLUMBUS—Empress Theatre Company, J. A. Jackson, Manager, 768 E. Long Street. Will remodel front of theatre. Cost, $6,000.

MARTINSVILLE—Hamilton Theatre, Church Street. M. R. Schottiland remodeling theatre. Population 7,700.

Washington

SEATTLE—Fifth Avenue Theatre, 1308 Fifth Street. Manager, Jim Leman, Alterations to building, new carpets, seats and stage changes.

YAKIMA—First National Theatre Corporation will install new sound equipment and new seats. Population 22,000.

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Among Contributors to This Issue:

¶ *C. H. Gray* (*15 Millions Too Much for Insurance*) *recently completed a comprehensive survey of the insurance practices and costs prevailing in the motion picture industry, an investigation prompted by industry interests and indications that insurance rating methods had not kept pace with the industry's own efforts to eradicate fire hazards, nor with the conditions created by modern codes, which call for a theatre in which one could build a bonfire without incurring much damage. Mr. Gray first made an elaborate survey of his investigations, and from this he has prepared his article for* Better Theatres. *He is associated with the New York insurance brokerage organization of Robert F. Coleman, Inc.*

¶ *Harry Leid* (*Cooling the Theatre for Comfort*) *is a heating and ventilation engineer on the technical staff of Loew's Theatres, Inc., a circuit which operates theatres of greatly diverse sizes and types, and with air conditioning systems ranging from the most elaborate plenum variety to those of simple direct ventilation. He has been associated with theatre heating and ventilating engineering during the development of cooling methods into the present scientific air conditioning technique.*

¶ *Francis M. Falge* (*Color in the Lighting of Theatres*) *is an illumination engineer whom readers will recognize as having contributed several times previously to* Better Theatres *on theatre lighting. He has made a special study of illumination of motion picture theatres, and is now planning extensive experiments in this field. Mr. Falge is on the staff of the engineering department of the General Electric Company in Nela Park, Cleveland.*

¶ *Leo T. Parker* (*Sound Equipment Leases*) *is a regular contributor to* Better Theatres *on legal aspects of theatre operation. He is an attorney-at-law in Cincinnati.*

¶ *Aaron Nadell* (*Sound Equipment Today—and Its Market*) *is a sound engineer, the author of numerous articles in* Better Theatres *and elsewhere, and of a book on sound. He has been connected with each of the several activities in the field of sound—with the reproducer and recorder manufacturer, with the maker of supplies, and with the theatre.*

WHERE TO BUY IT

ACCOUNTING SYSTEMS
Easy Method Ledger System
ACOUSTICAL PRODUCTS
The Celotex Company
The Insulite Company
United States Gypsum Company
Western Felt Works
ADVERTISING NOVELTIES
Brasel Novelty Manufacturing Co.
Edward I. Plottle & Co.
Pyroloid Sales Company
Slack Manufacturing Company
AIR CONDITIONING EQUIPMENT
Auditorium Conditioning Corporation
Carrier Engineering Corporation
Robert A. Kroeschell
Kooler-Aire Engineering Corporation
Supreme Heater & Ventilating Company
Typhoon Air Conditioning Co.
Wittenmeier Machinery Company
AMPLIFIERS
A-C Masterpack Company
Full Range Laboratories
LeRoy Sound Equipment Corp.
Mellaphone Corporation
Operadio Manufacturing Company
S. O. S. Corporation
The Radiart Corporation
Webster Company
AUTOMATIC CURTAIN CONTROL
Automatic Devices Company
Bruckner-Mitchell, Inc.
Econoquipment Manufacturing Company
Tiffin Scenic Studios
Vallen Electrical Company, Inc.
BANNERS, SIGNS
H. Dryfhout Company
CAMERAS AND PROJECTORS
Bell and Howell Company
Andre DeBrie, Inc.
International Projector Corporation
CARBONS
Carbon Products, Inc.
National Carbon Company
Noris Carbon Company, Inc.
CARBON ADAPTERS
Best Devices Company
CARPETS
Bigelow-Sanford Carpet Company, Inc.
Decorative Arts Company
Mohawk Carpet Mills
Wm. Slater, Jr.
W. & J. Sloane
CARPET CUSHIONING
The Celotex Company
Clinton Carpet Company
National Rug Mills, Inc.
Western Felt Works
CEMENT FOR FASTENING CHAIRS
General Seating Company
CHAIR ANCHOR BOLTS
Chicago Expansion Bolt Company
CHANGEABLE LETTERS
Friedley-Voshardt Company
Metal Products, Inc.
CHANGEOVERS
Apasco System
Basson & Stern
Essannay Electric Manufacturing Co.
GoldE Manufacturing Company
Guercio and Barthel
CLEANING COMPOUND
J. B. Ford Company
COLOR HOODS
Reynolds Electric Company
CUTOUT MACHINES
International Register Corporation
DATE STRIPS
M. A. Block Company
DIMMERS
Cutler-Hammer, Inc.
Reynolds Electric Company
DOUBLE BEARING ASSEMBLY
International Projector Corporation
Lavezzie Machine Works
DOUBLE BEARING MOVEMENTS
Guercio and Barthel
International Projector Corporation
S. O. S. Corporation
DRAPERIES
Decorative Arts Company
Tiffin Scenic Studios
EARPHONES
Hearing Devices Corporation
Western Electric Company
EFFECT MACHINES
Brenkert Light Projection Company
Chicago Cinema Equipment Company
Kliegl Brothers
ELECTRIC FLASHERS, COLOR HOODS
Eagle Sign Company
Reynolds Electric Company
Time-O-Stat Controls Company
EMERGENCY LIGHTING SYSTEMS
Electric Storage Battery Co.
Century Electric Company
ENGINEERING SERVICE
Kendell & Dasseville, Inc.
S. S. Sugar
EQUIPMENT SUPPLIES
E. E. Fulton Company
Guercio and Barthel
Monarch Theatre Supply Company
Movie Supply Company
National Theatre Supply Company
S. O. S. Corporation
Vortkamp & Company
FANS, VENTILATING
Century Electric Company
J. A. Tannenbaum, Inc.
Vallen Electrical Company, Inc.
FILM CEMENT
F. B. Griffin
Roscoe Laboratories
FILM PROCESSING MACHINES
Andre DeBrie, Inc.
FILM SCALES
Film Scale Company
FILM STOCK
Agfa Raw Film Corporation
DuPont Film Mfg. Corporation
Eastman Kodak Company
FIRE PREVENTION
Film Fire Prevention Company
Sentry Safety Control Corporation
FRAMING LIGHT SHIELDS
GoldE Manufacturing Company
Guercio and Barthel
GENERATORS
Automatic Devices Company
Century Electric Company
General Electric Company
Hertner Electric Company
Marble-Card Electric Company
Westinghouse Elec. & Mfg. Company
HORNS AND SPEAKERS
Full Range Laboratories
LeRoy Sound Equipment Corporation
Operadio Manufacturing Company
Racon Electric Company, Inc.
Wright-DeCoster, Inc.
INTERIOR DECORATIONS
Armstrong Studios, Inc.
Decorative Arts Company
J. A. Torstenson & Company
Novelty Scenic Studios
B. F. Shearer Company
LAMPS, HIGH INTENSITY
Brenkert Light Projection Company
Hall & Connolly, Inc.
International Projector Corporation
LAMPS, REFLECTING ARC
Brenkert Light Projection Company
The J. E. McAuley Manufacturing Company
Strong Electric Corporation
LENS MOUNTS
GoldE Manufacturing Company
International Projector Corporation
LENSES
Bausch & Lomb Optical Company
General Scientific Corporation
Ilex Optical Company
Projection Optics Corporation
Simpson Instrument and Lens Corporation
LENS AND REFLECTOR RECONDITIONING
G. O. Hansen & Brothers Optical Co.
MATS AND RUNNERS
St. Clair Rubber Company
MAZDA REGULATORS
Garver Electric Company
ORGANS
George Kilgen & Sons, Inc.
The Page Organ Company
Rudolph Wurlitzer Company
ORGAN HEATERS
Prometheus Electric Co.
Time-O-Stat Controls Corporation
PATENT ATTORNEYS
William N. Moore
PHOTO ELECTRIC CELLS
Continental Electrical Company
Herman A. DeVry Company
Duovac Radio Tube Company
General Scientific Corporation
G-M Laboratories, Inc.
Telephoto and Television Corporation
POSTER PROJECTORS
Bausch & Lomb Optical Co.
A. & B. Smith Company
F. D. Kees Mfg. Company
PROJECTION MACHINE PARTS
International Projector Corporation
Lavezzie Machine Works
Motion Picture Machine Company
S. O. S. Corporation
PROJECTORS
Andre Debrie, Inc.
Enterprise Optical Mfg. Co.
E. E. Fulton Company
Holmes Projector Company
International Projector Corporation
PUBLIC ADDRESS SYSTEMS
Associated Engineering Laboratories
Full Range Laboratories
LeRoy Sound Equipment Corp.
Operadio Manufacturing Company
Racon Electric Co., Inc.
RAILINGS, GRILLES
Zero Valve and Brass Corporation
RECTIFIERS
Forest Electric Corporation
Garver Electric Company
Interstate Electric Company
REELS
E. E. Fulton Company
Universal Electric Welding Co.
REEL END SIGNALS
E. W. Hulett Manufacturing Company
REWINDERS
Film Processing Machine Corporation
E. E. Fulton Company
GoldE Manufacturing Company
RHEOSTATS
Hoffman & Soons
SAFES, THEATRE
York Safe & Lock Company
SAFETY LADDERS
Dayton Safety Ladder Company
Patent Scaffolding Company
SCHOOLS
New York Institute of Photography
RCA Institutes, Inc.
Theatre Managers Institute
SCREENS
Da-Lite Screen Company
Ortho-Krome Screen Company
Raven Screen Corporation
Walker-American Corporation
SCREEN RESURFACING
The Motion Picture Screen Resurfacing Co.
Raytex Screen Process Company
SEATS
American Seating Company
The A. H. Andrews Company
Decorative Arts Company
General Seating Company
Heywood-Wakefield Company
Ideal Seating Company
The Irwin Seating Company
Standard Manufacturing Company
Wisconsin Chair Company
SIGNS—ELECTRIC
General Scientific Corporation
Metal Products, Inc.
SLIDES
National Studios, Inc.
Quality Slide Company
RadiO-Mat Slide Company
Standard Studios
SPEED INDICATORS
Essannay Electric Manufacturing Co.
International Projector Corporation
Mellaphone Corporation
SOUND REPRODUCING SYSTEMS
Bestone, Incorporated
Enterprise Optical Manufacturing Co.
Full Range Laboratories
General Talking Pictures Corporation
Gates Radio & Supply Company
Good-All Electric Mfg. Company
Holmes Projector Company
International Projector Corporation
The Kolograph Company
LeRoy Sound Equipment Corporation
Lincrophone Co., Inc.
Mellaphone Corporation
Platter Sound Products Co.
RCA Victor Company, Inc.
Scott-Ballantyne Company
S. O. S. Corporation
Powers Cinephone Equipment Co.
Universal Sound System, Inc.
Weber Machine Corporation
Western Electric Company
SOUND EQUIPMENT ACCESSORIES
A-C Masterpack Company
Essannay Electric Manufacturing Company
Full Range Laboratories
G-M Laboratories, Inc.
LeRoy Sound Equipment Corporation
Operadio Manufacturing Company
Radiart Corporation
S. O. S. Corporation
The Sonolux Company
Telephoto and Television Corporation
STAGE AND ORCHESTRA LIFTS
Brenkert Light Projection Company
Bruckner-Mitchell, Inc.
Peter Clark, Inc.
STAGE LIGHTING EQUIPMENT
Frank Adam Electric Company
Belson Mfg. Company
Chicago Cinema Equipment Company
Hub Electric Company
Kliegl Brothers
Major Equipment Company
Reynolds Electric Company
STAGE RIGGING HARDWARE
J. H. Channon Corporation
Peter Clark, Inc.
Klemm Manufacturing Corporation
Vallen Electrical Co., Inc.
STAGE SCENERY
Armstrong Studios, Inc.
Novelty Scenic Studios
Tiffin Scenic Studios
THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service
National Program & Printing Company
The Showman's Press
The Vitaprint Company
THEATRE SEAT REPLACEMENTS
General Seating Company
TICKETS
The Standard Ticket Register Corp.
TICKET MACHINES
General Register Corporation
The Standard Ticket Register Corp.
UNIFORMS
Chicago Uniform and Cap Company
Gemsco
Maier-Lavaty Company
UPHOLSTERY PRODUCTS
L. C. Chase & Company
Ideal Seating Company
VARIABLE SPEED PULLEYS
Horton Manufacturing Company
VENTILATING EQUIPMENT
Arctic Nu-Air Corporation
Auditorium Conditioning Corporation
Blizzard Sales Company
Kooler-Aire Engineering Corporation
Robert A. Kroeschell
Lakeside Company
Scott-Ballantyne Company
Supreme Heater & Ventilating Company
Tiltz Air Conditioning Corporation, Ltd.
Typhoon Air Conditioning Company, Inc
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems.
2 Acoustical Installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning euipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Arc regulators.
15 Artificial plants, flowers.
16 Automatic curtain control.
17 Automatic projection cutouts.
18 Automatic sprinklers.

B

19 Balloons, advertising.
20 Banners.
21 Baskets, decorative.
22 Batteries.
23 Bell-buzzer signal systems.
24 Blocks, pulleys, stage-rigging.
25 Bolts, chair anchor.
26 Booths, projection (portable).
27 Booths, ticket (portable).
28 Box office safes.
29 Brass grills.
30 Brass rails.
31 Bulletin boards, changeable.

C

32 Cable.
33 Cabinets.
34 Cameras.
35 Canopies for fronts.
36 Carbons.
37 Carbon sharpeners and wrenches.
38 Carpets.
39 Carpet cushion.
40 Carpet cleaning compound.
41 Carpet covering.
42 Cases, film shipping.
43 Cement, film.
44 Cement for fastening chairs.
45 Chair covers.
46 Chairs, wicker.
47 Chairs, theatre.
48 Change makers.
49 Changeable letters.
50 Change overs.
51 Cleaning compounds.
52 Color hoods.
53 Condensers.
54 Controls, volume.
55 Cutout machines, display.

D

56 Date strips.
57 Dimmers.
58 Disinfectants—perfumed.
59 Display cutout machines.
60 Doors, fireproof.
61 Draperies.
62 Drinking fountains.
63 Duplicating machines.
64 Dynamic speakers.

E

65 Earphones.
66 Effect machines.
67 Electric measuring instruments.
68 Electric fans.
69 Electrical flowers.
70 Electric pickups.
71 Electric power generating plant.
72 Electric signs.
73 Electric Signal and control systems.
74 Emergency lighting plants.
75 Exit light signs.

F

76 Film cleaning machines.
77 Film processing machines.
78 Film rewinders.
79 Film splicing machines.
80 Film tools.
81 Fire extinguishers.
82 Fireproof curtains.
83 Fireproof doors.
84 Fireproofing materials.
85 Fixtures, lighting.
86 Flashers, electric sign.
87 Flood lighting.
88 Floorlights.
89 Floor covering.
90 Floor runners.
91 Flowers, artificial.
92 Footlights.
93 Fountains, decorative.
94 Fountains, drinking.
95 Frames-poster, lobby display.
96 Furnaces.
97 Fuses.

G

98 Gelatine sheets.
99 Generators.
100 Grilles, brass.
101 Gummed labels.
102 Gypsum products.

H

103 Hand driers.
104 Hardware, stage.
105 Hearing devices.
106 Heating systems.
107 Horns.
108 Horn lifts and towers.

I

109 Ink, pencils for slides.
110 Insurance.
111 Interior decorating service.
112 Interior illuminated signs.

J

113 Janitors' supplies.

L

114 Ladders, safety.
115 Lamps, decorative.
116 Lamp dip coloring.
117 Lamps, general lighting.
118 Lamps, incandescent projection.
119 Lamps, high intensity.
120 Lamps, reflecting arc.
121 Lavatory equipment, furnishings.
122 Ledgers, theatre.
123 Lenses.
124 Letters, changeable.
125 Lights, exit.
126 Lights, spot.
127 Lighting fixtures.
128 Lighting systems, complete.
129 Linoleum.
130 Liquid soap.
131 Liquid soap containers.
132 Lobby display frames.
133 Lobby gazing balls.
134 Lobby furniture and decoration.
135 Lockers.
136 Luminous numbers.
137 Luminous signs, interior, exterior.

M

138 Machines, display cutout.
139 Machines, ticket.
140 Machines, pop corn.
141 Machines, vending.
142 Marble.
143 Marquee.
144 Mats and runners.
145 Mazda projection adapters.
146 Mazda regulators.
147 Metal polish.
148 Motors, electric.
149 Motor generators.
150 Motion picture cable.
151 Music stands.

N

152 Novelties, advertising.
153 Nursery furnishings and equipment.

O

154 Oil burners.
155 Orchestra pit fittings, furnishings.
156 Organs.
157 Organ novelty slides.
158 Organ lifts.
159 Organ heaters.
160 Ornamental fountains.
161 Ornamental metal work.

P

162 Paper drinking cups.
163 Paper towels.
164 Perfumers.
165 Phonograph motors.
166 Phonograph needles.
167 Phonograph turntables.
168 Photo-electric cells.
169 Photo frames.
170 Pianos.
171 Plastic fixtures and decorations.
172 Plumbing fixtures.
173 Pop-corn machines.
174 Posters.
175 Poster frames.
176 Poster lights.
177 Poster paste.
178 Portable projectors.
179 Pottery, decorative.
180 Portable sound equipment.
181 Power generating plants.
182 Printing, theatre.
183 Programs.
184 Program covers.
185 Projection lamps.
186 Projection machines.
187 Projection machine parts.
188 Projection room equipment.
189 Public address systems.

R

190 Rails, brass.
191 Rails, rope.
192 Rectifiers.
193 Records.
194 Record cabinets.
195 Recording equipment.
196 Redecorating service.
197 Reflectors.
198 Regulators, Mazda.
199 Reels.
200 Reel signals.
201 Reel packing, carrying cases.
202 Resonant orchestra platform.
203 Reseating service.
204 Rewinders, film.
205 Rheostats.
206 Rigging, stage.

S

207 Safes, box office.
208 Safes, film.
209 Safety ladders.
210 Scales.
211 Scenery, stage.
212 Scenic artists' service.
213 Schools.
214 Screen masks and modifiers.
215 Screen paint.
216 Screen Resurfacing Service.
217 Seat covers.
218 Seat indicators, vacant.
219 Signs, directional.
220 Signs, marquee.
221 Screens.
222 Seats, theatre.
223 Signals, reel end.
224 Sign flashers.
225 Sign lettering service.
226 Slides.
227 Slide ink, pencils.
228 Slide, lanterns.
229 Slide making outfits.
230 Slide mats.
231 Shutters, metal fire.
232 Soap containers, liquid.
233 Sound equipment, complete.
234 Sound heads.
235 Sound-proof installation.
236 Speakers, dynamic.
237 Speed indicators.
238 Spotlights.
239 Spring seats, interchangeable.
240 Stage lighting equipment.
241 Stage lighting systems.
242 Stage rigging-blocks, pulleys.
243 Stage scenery.
244 Stair treads.
245 Statuary.
246 Stereopticons.
247 Sweeping compounds.
248 Switchboards.
249 Switches, automatic.

T

250 Tapestries.
251 Telephone, inter-communicating.
252 Temperature control apparatus.
253 Terra cotta.
254 Theatre accounting systems.
255 Theatre dimmers.
256 Theatre seats.
257 Tickets.
258 Ticket booths.
259 Ticket choppers.
260 Ticket holders.
261 Ticket selling machines.
262 Tile.
263 Tool cases, operators'.
264 Towels, paper.
265 Trailers.
266 Transformers.
267 Transparencies.
268 Turnstiles.

U

269 Uniforms.
270 Upholstery material.

V

271 Vacuum cleaning equipment.
272 Valances.
273 Vases, stone.
274 Ventilating fans.
275 Ventilating systems.
276 Vending machines.
277 Vitrolite.
278 Volume controls.

W

279 Wall coverings.
280 Water coolers.

"BETTER THEATRES" DIVISION, Motion Picture Herald, [4-8-33]
1790 Broadway, New York

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: .....

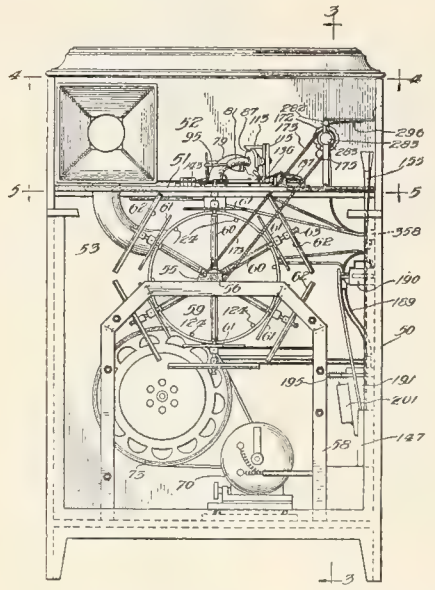
.....

Name ..... Theatre ..... City .....

State .....Seating Capacity .....

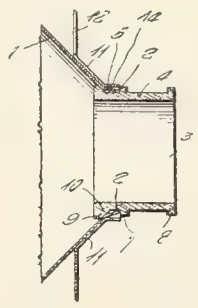
New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,873,432. TALKING MACHINE. Axel F. Larson and Charlie W. Anderson, Chicago, Ill., assignors to Western Electric Piano Company, Chicago, Ill., a Corporation of Illinois. Filed Aug. 19, 1927. Serial No. 214,066. 36 Claims. (Cl. 274—10.)



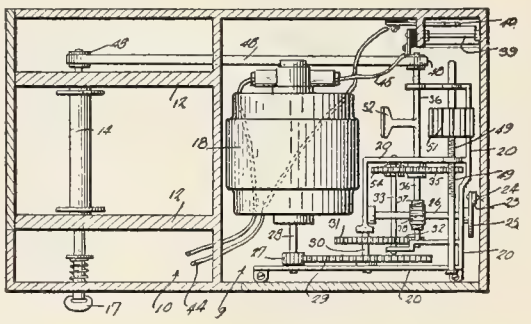
1. In a talking-machine, the combination of a plurality of record-supporting means, reproducer-means for cooperation with the records, and means for presenting different records in position to cooperate with said second-named means and comprising a drive member and a pneumatically controlled clutch controlling the driving of said first-named means by said drive member.

1,873,062. SOUND REPRODUCER. Sigurd A. Sollie, Palo Alto, Calif., assignor to Federal Telegraph Company, San Francisco, Calif., a Corporation of California. Filed Jan. 21, 1928, Serial No. 248,403. Renewed Aug. 2, 1929. 10 Claims. (Cl. 179—115.5.)



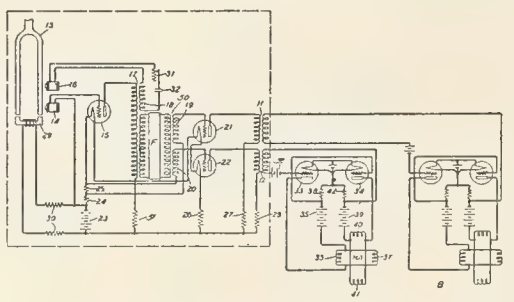
1. In a sound reproducer, a conical shaped sound reproducing diaphragm, a cylindrical supporting member carrying a winding, said cylindrical supporting member having an annular groove formed therein, and a resilient suspension member conforming to the contour of said conical shaped sound reproducing diaphragm and providing an anchoring means for locking said conical shaped sound reproducing diaphragm within said groove and said cylindrical support.

1,873,654. AUTOMATIC CAMERA. Andrew M. Mannick, Hazleton, Pa. Filed Nov. 24, 1931. Serial No. 577,133. 7 Claims. (Cl. 95—31.)



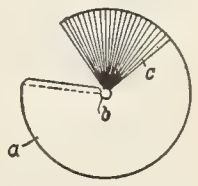
1. In an automatic camera of the character described, a casing, a lens and shutter mechanism, an electric motor in the casing, a gear train operated by the motor, operative connections between the gear train and shutter mechanism, a pair of contacts in circuit with the motor normally engaged with each other, and means operated by the gear train for separating the contacts to render the motor inoperative.

1,873,609. SYNCHRONOUS SIGNALING SYSTEM. George A. Locke, Glenwood, N. Y., assignor to Bell Telephone Laboratories, Incorporated, New York, N. Y., a Corporation of New York. Filed Sept. 23, 1930. Serial No. 483,796. 8 Claims. (Cl. 172—293.)



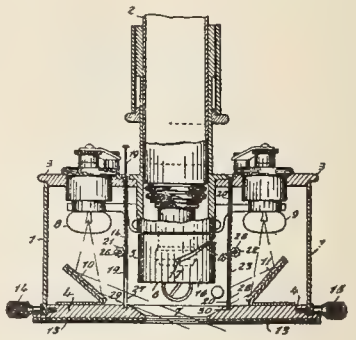
2. A synchronous driving system comprising a source of alternating current waves of a certain frequency, a motor and a pair of unidirectionally conducting devices interconnecting said source and said motor, characterized in this that a plurality of magnetic fields of said motor are successively energized by the output of aid devices respectively to drive said motor.

1,873,335. DIAPHRAGM FOR SOUND RECEIVING, REPRODUCING, AMPLIFYING, AND TRANSMITTING INSTRUMENTS. Hans Schmidt, Jena, Germany. Filed Sept. 10, 1930, Serial No. 481,031, and in Germany Oct. 15, 1929. 5 Claims. (Cl. 181—32.)



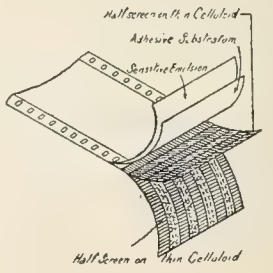
1. An acoustic diaphragm consisting of a thin sheet and flattened straw-stalks stuck side by side to said sheet, the fibres of the stalks extending substantially in the direction in which the vibration is to be transmitted.

1,873,149. MICROSCOPE FOR EXAMINING PICTURES WITH RASANT LATERAL LIGHTING. Fernando Perez, Rome, Italy. Filed Jan. 9, 1931. Serial No. 507,683, and in Italy Apr. 19, 1930. 1 Claim. (Cl. 88—39.)



A microscope comprising a lens tube having an objective end, a casing surrounding the objective end of the tube and provided with an opening towards the object, sources of light located in said casing illuminating an object from different sides by oblique incident light, slide-like shutters between the individual source of light and the surface of the object to be illuminated, said slide-like shutters being separately adjustable whereby the passage available for each oblique illuminating beam of light may be regulated or entirely closed independently of the other beams of light.

1,873,673. MULTICOLOR SCREEN FILM. John Edward Thornton, West Hampstead, London, England, assignor to John Owden O'Brien, Manchester, England. Filed Feb. 16, 1927, Serial No. 168,765, and in Great Britain Mar. 16, 1926. 4 Claims. (Cl. 95—81.5.)



1. A multi-color screen and support comprising a transparent support a plurality of lines in insoluble colored colloid printed upon one side of said support, a plurality of differently colored dyed lines alternating with the printed lines on said support, a second transparent support, a plurality of lines in insoluble colored colloid printed upon one side of the second support, a plurality of differ with the printed lines on one crossing the printed lines in the second supports, the printed and dyed lines on the second support being differently colored from those on the first support, the two supports being assembled with the printed lines on one crossing the printed lines on the other to form the complete color screen.

FROM REPORT OF

PROJECTION PRACTICE COMMITTEE
SOCIETY OF MOTION PICTURE ENGINEERS

Projection provides the industry's closest contact with the public whose continued patronage is dependent largely upon the quality of the projected picture and reproduced sound—the finished product which embodies the work of all other branches of the industry.

Acceptance of the foregoing leads naturally to consideration of the means available for maintaining at all times a high standard of quality.

The committee feels that every facility which even remotely aids in maintaining a high standard of projection work should willingly be provided.

HARRY RUBIN, Chairman

T. C. Barrows	C. Greene	J. J. Hopkins	F. H. Richardson
J. O. Baker	H. Griffin	W. C. Kunzmann	P. A. McGuire
C. Flanagan	J. J. Finn	R. H. McCullough	L. M. Townsend
G. C. Edwards	S. Glauber	Rudolph Miehling	V. Welman

Simplex
TRADE MARK REG'D.

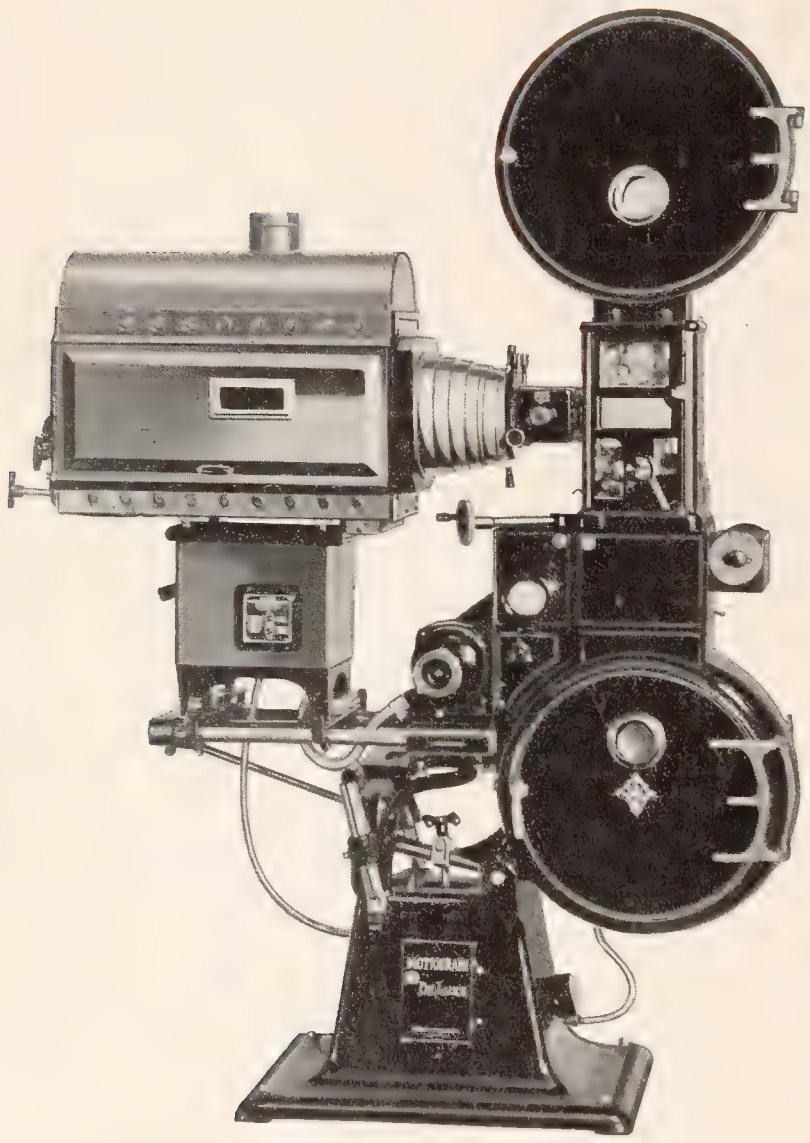
THE INTERNATIONAL PROJECTOR

HAS CREATED AND MAINTAINED PROJECTION STANDARDS FOR OVER A QUARTER OF A CENTURY

INTERNATIONAL PROJECTOR CORPORATION

90-96 GOLD STREET NEW YORK

WHY KEEP ON DOING IT THE OLD COSTLY WAY?



DO YOU KNOW THAT YOU CAN BUY DIRECT FROM THE FACTORY

— MOTIOGRAPH DE LUXE MECHANISMS —
— MOTIOGRAPH REFLECTING ARC LAMPS —
— MOTIOGRAPH DE LUXE AMPLIFIERS —
— MOTIOGRAPH DE LUXE FILM PICK-UPS —
— MOTIOGRAPH DE LUXE SPEAKERS —

MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT

which includes
Two Motion Picture Projectors
With Sound Units Built In
can be purchased

ON TIME PAYMENTS WITH NOT ONE CENT FOR WEEKLY SERVICE CHARGES!

●

Just Think of It!

YOU GET COMPLETE SOUND EQUIPMENT OF HIGHEST QUALITY AND WIDE RANGE—*WITH TWO OF THE FINEST PROJECTORS THROWN IN*—AT A COST OF *NO MORE* THAN SOME OTHER SOUND ATTACHMENTS!

●

Hundreds of Our Users Have Made this Saving—Why Not You?

MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT

IS SOLD DIRECT FROM FACTORY TO USER—AT FACTORY PRICES

WRITE US FOR THE "BLUE BOOK" AND BLANK SURVEY SHEET FOR LOWEST QUOTATIONS



THE ENTERPRISE OPTICAL MANUFACTURING Co.

4431-41 West Lake Street — Chicago, Ill.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

INDUSTRY SPEEDS UP AS BUSINESS IMPROVES

Growing confidence inspired by Washington's program is reflected by a quickened gait in industry

HALF MILLION SAVING FOR SMALL THEATRES

Reduction of 50 per cent in express rates on all return shipments of film becomes effective on June 15

STORY PURCHASES SET A NEW RECORD

Fifty-four books and plays purchased for 1933-34 release schedules; 150 bought since beginning of the year

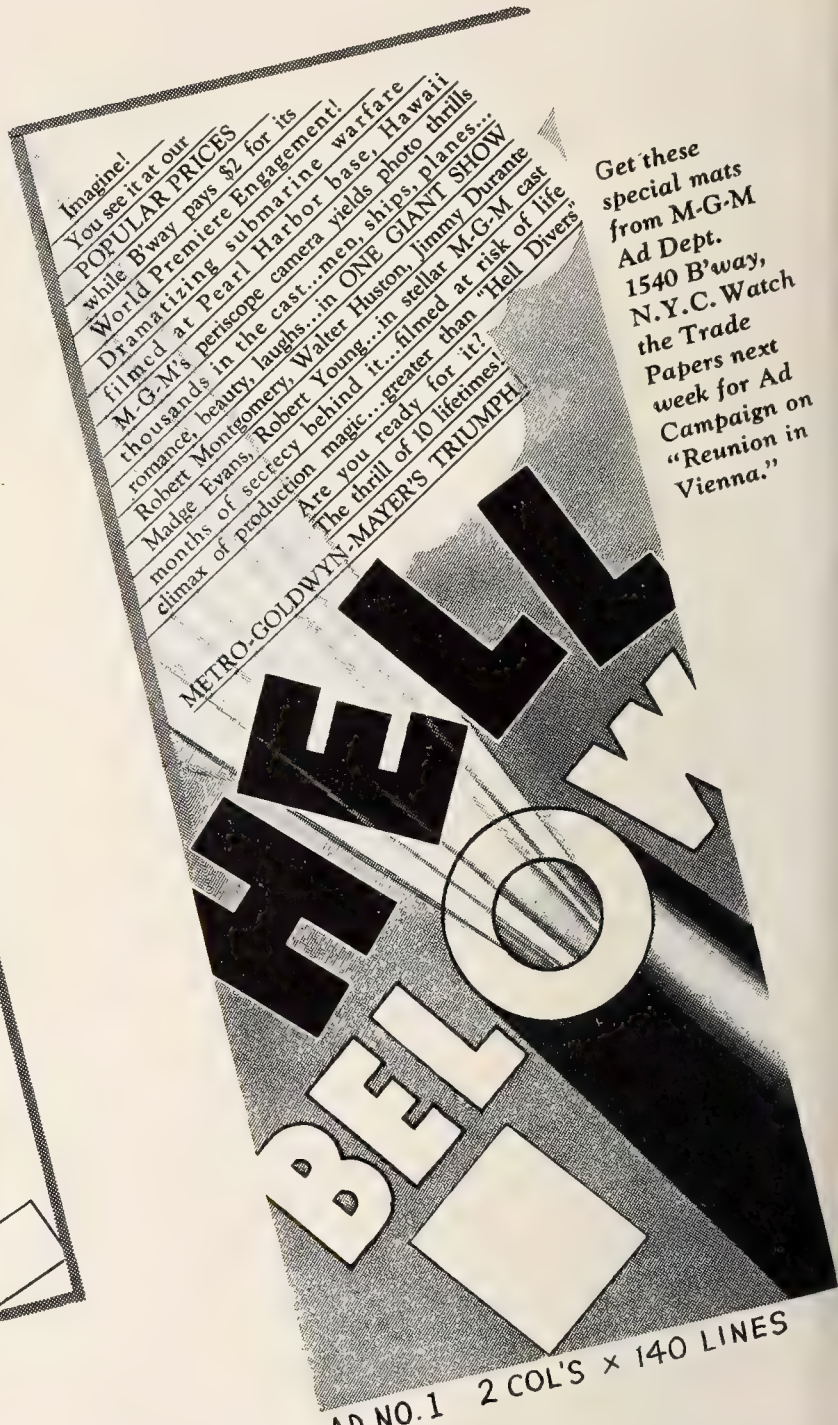
THIS WEEK: SPECIAL SHORT FEATURE SECTION

Vol. III No. 7 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March* May 13, 1933

GIVE THEM "HELL BELOW" *in smashing showmanship ads!*

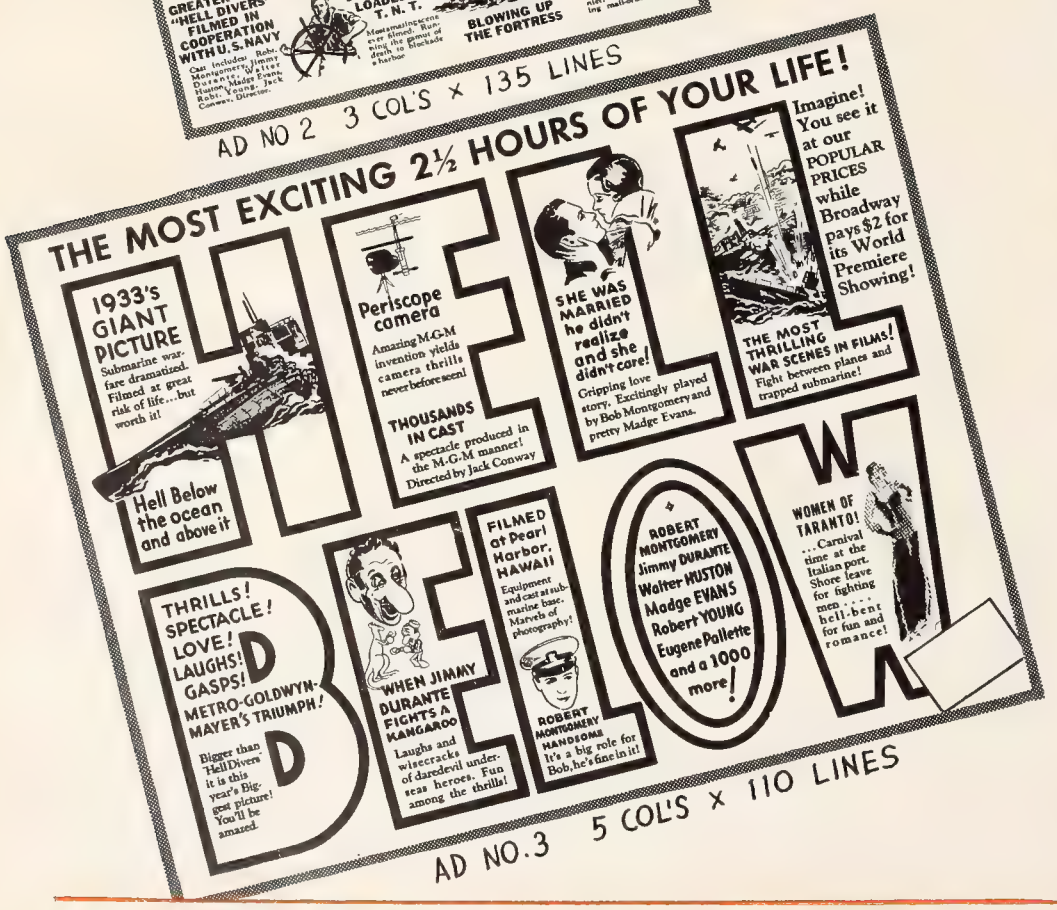


AD NO 2 3 COL'S × 135 LINES



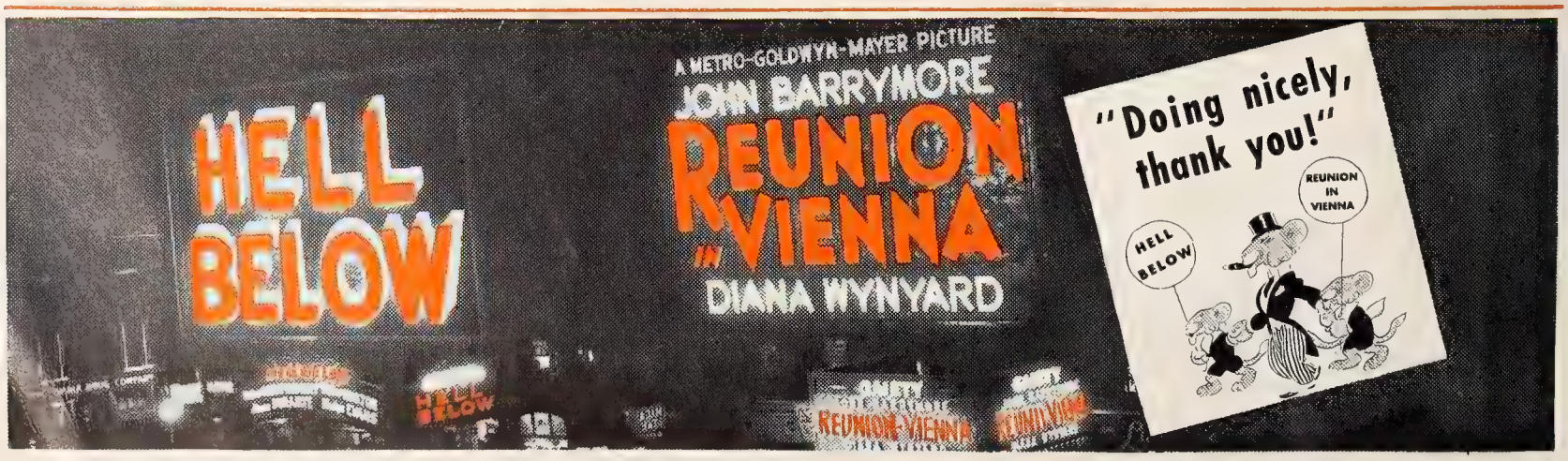
Get these special mats from M-G-M Ad Dept. 1540 B'way, N.Y.C. Watch the Trade Papers next week for Ad Campaign on "Reunion in Vienna."

AD NO.1 2 COL'S × 140 LINES



AD NO.3 5 COL'S × 110 LINES

M-G-M ABLAZE ON BROADWAY WITH TWO $2 HITS!



HE'S GOT THEM LAUGHING FROM EAR TO EAR



JOE E. BROWN

in

"ELMER THE GREAT"

A batty comedy of baseball and blondes. With Frank McHugh, Patricia Ellis, Claire Dodd. From the famous play by Ring Lardner and George M. Cohan. Directed by Mervyn Le Roy. A First National Picture

IN KANSAS CITY
"Getting away to a great start at the Uptown."—Variety

IN CINCINNATI
"Top money at Keith's."—Variety

IN LINCOLN, NEB.
"A wow in this spot."—Variety

AT RADIO CITY MUSIC HALL
(Soon)

"FILM DAILY" SUGGESTS:

"Films are getting too serious . . . . the demand for wholesome comedy never was so great. Theatres need a few good orders of laughter to lighten up the over-serious content of the current cinema bill-of-fare."

GET 5 BIG-STAR COMEDIES NOW FROM

WARNER BROS.

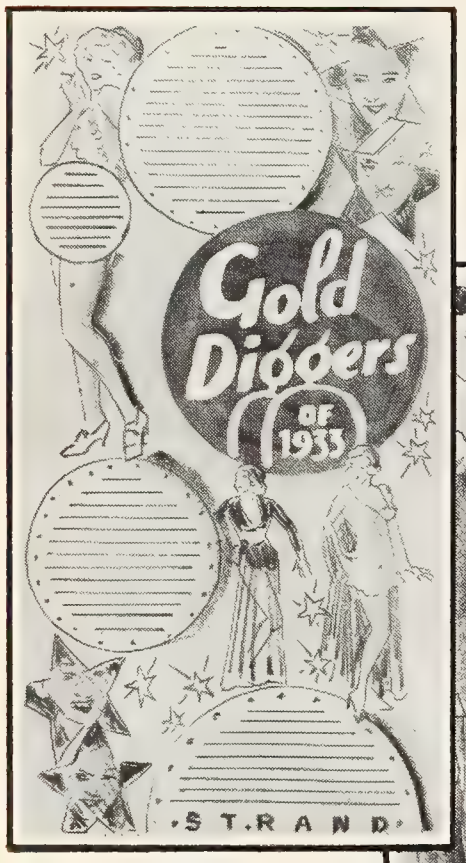
VITAGRAPH INC., DISTRIBUTORS

VOTE TODAY ON

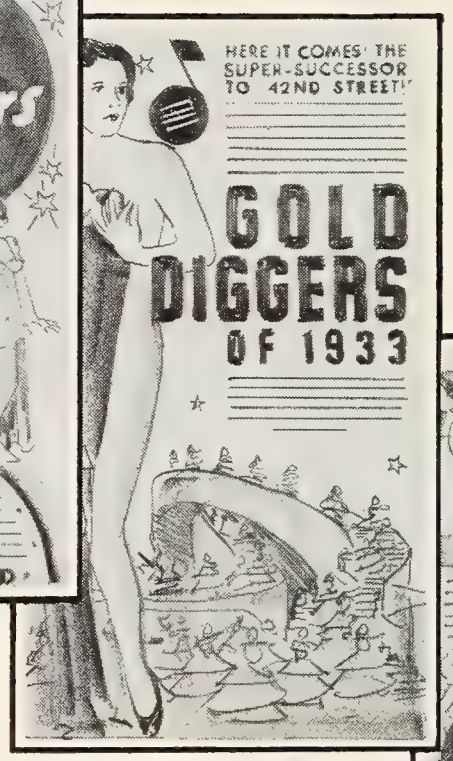
"'GOLD DIGGERS' IS GREA

Come on, you trade Ad-Visers! Here's one more big job to do and we'll be all set for the Campaign of the Century on the Show of the Century!

Hundreds of you have rushed to help us decide on Girls and Songs and Star Billing in these national "Gold Diggers" campaign conferences we've been holding every week. Now this fourth session gives you a chance to tell us the kind of ADS you want.



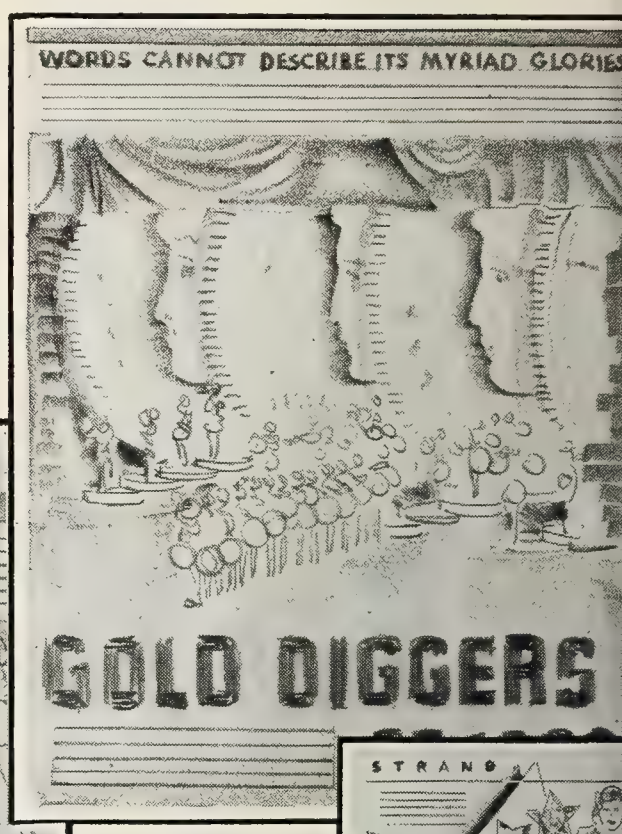
No. 1
480 lines



No. 2
420 lines



No. 3
354 lines



No. 4
560 lines



No. 5
264 lines

GOLD DIGGERS OF

THE SHOW OF THE CENTURY! WARNER BROS.' FIRST 193

ADS THAT SAY—

TER THAN '42ND STREET'"

Look over the varied layout styles submitted here. Decide whether you prefer those that feature the Spectacle, the Girls, or the Stars — or those that sell the whole show. Do you want "sock" or class ads—large or small—simple or tricky layouts?

***Tell us on the coupon below*—and we'll follow the wishes of the majority. *But hurry please*—because "Gold Diggers" prints will soon be on the way to the 1217 houses which have already signed for it!**



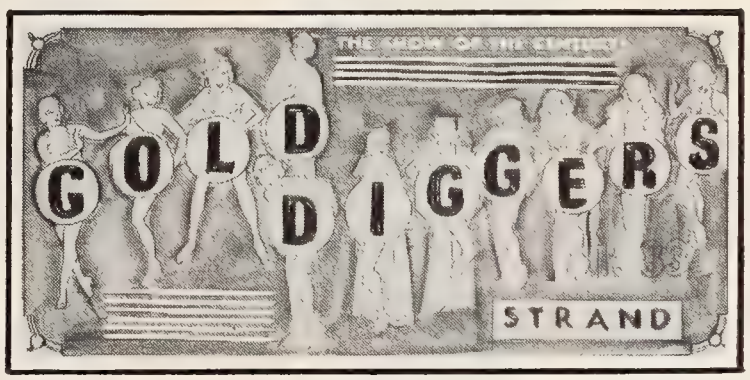
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244 lines



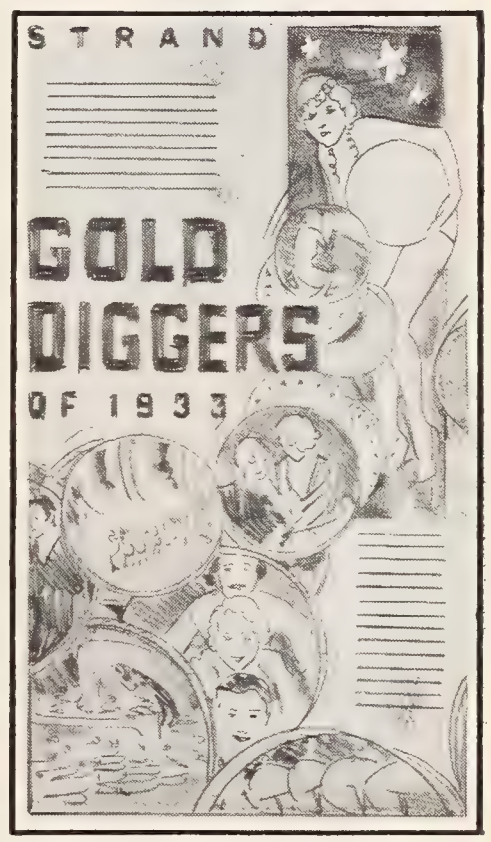
No. 7
162 lines



No. 8
300 lines



No. 9
320 lines



No. 10
444 lines

USE THIS COUPON TO GET MADE-TO-ORDER ADS
—the kind you think will get you the most dough from "Gold Diggers of 1933."

Warner Bros., Advertising Dept.
321 W. 44th St., N. Y. C.

I think ads like the following will pull best in my town. (Vote for 4 of the above layout styles, by number).

No._____ No._____

No._____ No._____

*Remarks*_____

_____

*Name*_____

*Theatre*_____

*City*_____ *State*_____

--M.P.H.

933

4 PRODUCTION

WARNING!

To the hundreds of opposition houses which used art and copy from the "42nd Street" press book to advertise other attractions, we make the urgent request not to use "Gold Diggers" art until *after* the picture has completed its local runs!

VITAGRAPH, INC., DISTRIBUTORS

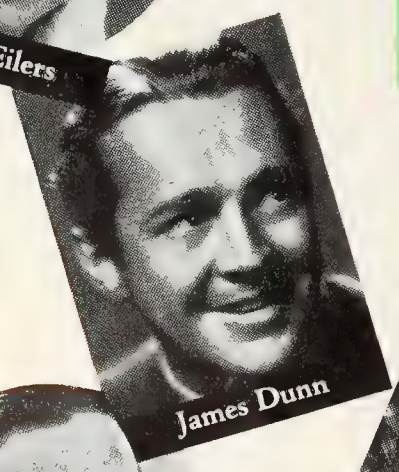
You get them ALL in the

FOX *May* FESTIVAL


Janet Gaynor


Henry Garat

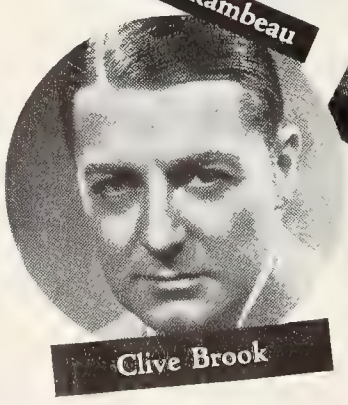

Sally Eilers


James Dunn


Victor Jory

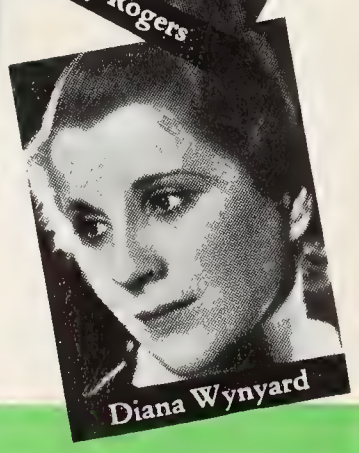

Norman Foster

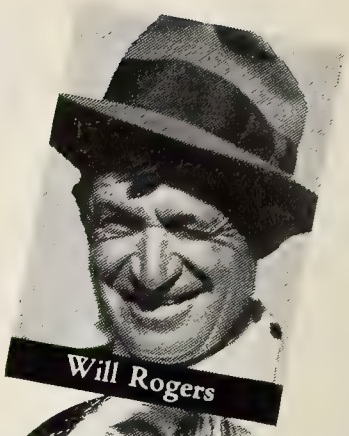

Marjorie Rambeau


Clive Brook


Loretta Young


Buddy Rogers


Diana Wynyard


Will Rogers


Marian Nixon


Elissa Landi


Gene Raymond

FOX provides a veritable torrent of talent for this box office celebration... every name with a definite draw. Something to sing about ... to *shout* about. Worth a special photographic lobby display! They'll make May your biggest month in *years.*

In these pictures:

Zoo in Budapest with Loretta Young. Jesse L. Lasky hit that reviewer Jimmy Starr nominates: "THE picture of the year!"

Janet Gaynor and Henry Garat in **Adorable.** With the happy, tuneful romance of "Sunny Side Up."

James Dunn and Sally Eilers in **Hold Me Tight.** It will boost them to a new popularity high.

Jesse L. Lasky's **The Warrior's Husband** with Elissa Landi. Booked into Radio City Music Hall . . . just watch it.

5c a Glass with Buddy Rogers, Marian Nixon. A picture and a title showmen dream about.

State Fair. Biggest repeat-booking clean-up in industry history.

Cavalcade. Nationwide mop-up at popular prices.

MAY 12 1933
©CIB 190110

MOTION PICTURE HERALD

Vol. III, No. 7 May 13, 1933

WRITERS AND RE-WRITERS

IT has long been a commonplace to read in West Coast tidings that such-and-such a studio has fifty-one writers engaged, another has thirty or another a mere dozen and a half. Writers, it would appear, are had and handled by job lots. One might expect to see them quoted on a Hollywood market at a daily price per hundred weight, like butter on the Elgin board, wheat in Duluth and beef in Chicago. There might be futures and writing crop forecasts by the government. The truth is that Hollywood often has and still does buy futures on the writing market, and rarely is the delivery up to the anticipations. It would be better if there were a market in which to sell fiction and scripts short.

All of this just picturesquely bears on another of the whimsies of a forest of strange growths that has been created in that remote sunshine land, sheltered from the rigors of commercial necessity, and irrigated these many years by a river of box office gold.

When words and sounds came to the motion picture, Hollywood with that curious naivete so characteristic of the region, gathered in haste makers of sounds and jugglers of words. The sound makers, the song writers and composers have long since flown, hungry, from the land of fickle promise, but the writers linger on, not to write, but to re-write. The effective writers of Hollywood, and they have them, are not writers in the broadly accepted sense of the word. Rather, these Hollywood writers take the material of writers and recast it into the pabulum that makes a motion picture. They are constructors and re-constructors, not creators; carpenters and builders, not architects.

This is not at all without appreciation of the very important work of these Hollywood re-writers, constructors of screen drama, but rather a definition of their labors, which someway their employers do not seem to have been able to make. The extreme folly of the frequent employment as a Hollywood "writer" of novelists and other creative writers of note, merely because they are of note, has been more than obvious. The reason that so many able writers have emerged from Hollywood cursing and making faces and telling ironic tales of dumbbell confusion is because the creative writer is not often a very facile re-writer. Good writers of fiction, whether of page or stage, are of a great deal more value to the motion picture industry at home or wherever they best produce. The Hollywood activity is fabrication, assembly, rather than creation. The creative processes of no art are ever tied to any office, any locale or any special environment whatsoever. In addition, there is evidence that the worst place to try to write anything would be that region of the United States south of Santa Barbara and west of the Sierras. That soil is great for citrus fruits, but the rock-bound coast of New England, the sands of Cape Cod, the canyons of New York and the prairies of Indiana are, as proven by their crops, more productive of good copy.

Now, despite the great rosters of writers in Hollywood, it is the usual observation that in every studio the real work resulting in pictures on the screen is done by an inner guild of a half a dozen hardworking re-writers of special fitness for the work. The rest are decorations for the kudos of the boss, like the King's Guards, and as valuable to screen drama as two little Evas and three Uncle Toms to Uncle Tom's Cabin.

△ △ △

THE NATURE FAKERS

ONCE again it seems that the motion picture industry has factors that can be aligned with the purposes of common honesty and decency of purpose only by a bust in the nose. After a variously pockmarked career on the map of the screen, "Ingagi", production of some seasons past, had been made the subject of a "cease misrepresentation" order from the Federal Trade Commission.

The Commission has found, as most motion picture men knew, and as any intelligent layman could tell by looking at the screen, that the expedition on which the picture was alleged to be taken was never made and that the "natives" were employed in Hollywood and variously bedecked with feathers, scales and skins to produce animals "new to science". The ugly truth of the story is that the picture took its major punch from a sequence implying the ravishing of a girl by a gorilla.

"Ingagi" with its flashes of prurient success has brought in sequel sundry imitative if less daring endeavours and the screen is these days being accursed with a bastard technique covering productions which range from expeditionary pictures with Hollywood inserts to Hollywood pictures with expeditionary inserts, all offered with the implication or the hope that they will claim the public's attention as records of fact.

There is no reasonable objection to devices of make-believe in the avowed drama. There is every objection to be made to motion pictures which purport to present fact and which resort to misrepresentation in word and picture to achieve their appeal. The whole important and valuable field of the expeditionary picture is being invaded and impaired by the ridiculous, studio-assembled, makeshift productions concocted out of film libraries and threaded together on a re-write man's nightmare of a narrative. With lecherous eyes on the dramatic screen, the makers of most of these pictures make their climax and big moment some form of rape in some far wild place, with the assistance of property trees, spanish moss and half lights.

If only the producer of such pictures reaped the consequences, it would not matter. But it so chances that the repute of the whole motion picture industry and its theatre is still in some degree at stake in every picture.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

ISLAND TONIC

Pep medicine for the world of today is being pilled in the Philippine Islands, if the assertion of L. DePrida, Fox Film manager there, be any criterion. In San Francisco last week for a six months' holiday, from manager DePrida came the cheery statement that in his bailiwick all theatres are doing excellent business, especially in Manila, with the lately much-abused Western leading the field, "Tom Mix and George O'Brien being the favorite stars." To American exhibitors the secret of Philippine success would doubtless be welcome. . . .

TALENT-SPLITTING

"Liable to raise Hell in this town" (Hollywood) is Columbia's Harry Cohn's plan for gross-splitting on three features planned with Lewis Milestone directing. 50-50 occurs to President Cohn as the most equitable splitting basis, though, he indicates, results may alter that proportion. On "Twentieth Century" he will also experiment with the new talent remuneration. The Hell he sees possibly popping will develop from a smart thought: to keep separate books on talent borrowed from other lots, paying them regular salaries but checking to see whether they might have made more on percentage. If they would, Experimenter Cohn visions refusals to sign "old-style" salary contracts. Frankly an experiment, Mr. Cohn wisely says, "We'll all know more after we make and release the first one." . . .

MOTOR MURDER

For an hour's motoring pleasure Monday night Floyd M. Brockell, head of important Midwest Theatre Corporation, left his Chicago suburban home, at Winnetka, Ill., accompanied by his wife. On the outskirts of Chicago, heedlessly rushing from a side street, came another car, crashing into Mr. Brockell's. From the former leaped its driver, dashed away, abandoning his machine, to be later sought by police. The 44-year-old film pioneer paid in full for the other's carelessness; Mrs. Brockell was severely bruised. Twenty-five years of films, including head of First National distribution during its days as a national circuit, led Mr. Brockell through various companies, to his own booking organization serving 50 theatres, and leadership in exhibitor circles. . . .

PRODUCTION ARM

Hitting the mark where the ammunition is nearest at hand, MGM plans establishment of a studio at Barcelona, Spain, there to handle dubbing of Hollywood product to meet Spanish requirements. With similar plants in Paris, Rome, will the Barcelona studio take its place, being yet another finger on the hand of the outstretched foreign arm of Metro-Goldwyn-Mayer. Another finger, planned for Berlin, must still remain an "if and when" while Hitler holds his oppressive sway. . . .

INGENIOUS CENSOR

Ingenious is Kansas Censor Secretary Hallie Tucker in her money-saving device for designating approved films. Displacing the "sunflower" tag, which appeared on the screen, and for which the inspector watched carefully, Miss Tucker's method stamps the celluloid itself with a mark invisible to the audience and requiring the inspector to see for himself, in the projection booth. Not displeased are major distributors by the shift, seeing better identification, less "bootlegging". From filmly-active Kansas Attorney-General Roland Boynton has come approval to delight Miss Tucker. . . .

VERSATILE MAESTRO

Versatile, unusually scientifically-minded is famed Leopold Stokowski, often-publicized, able conductor of the Philadelphia Orchestra. To Europe Conductor Stokowski last week sailed, during his three-month stay planning participation in French research designed to improve motion picture photographic technique. In mind are third dimensional vision, use of the full range of color, full range of sound. The maestro occupies his spare time with many an avocation. . . .

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SHARK BAIT

Idle Havana vacationers last week were Ann Harding, Alexander Kirkland and Marie Lombard, Miss Harding's secretary, when, of a bright afternoon, they boarded the small sail boat of one Magin Alvarez Piedra. A sudden squall, an overturned boat and the four were clinging to the upturned keel, far from shore. Tired of waiting, seeking aid, boatman Piedra set out, swimming easily, until a fin clipped the surface, Piedra threw up his hands, disappeared to be shark bait. Nearly four hours passed before George Andrews, assistant secretary of the American Embassy, glimpsed the weary mariners, hauled them to safety. Said Miss Harding: "It was a terrible experience." . . .

GUM CHEWING CHARITY

No practitioner is Will Rogers, drawling, onetime cowboy and humorist extraordinary, of the old saw: "The more one has, the more one wants." Recently the gum-chewing (for effect) film star turned to the air under sponsorship of Gulf Refining for seven Sunday monologues. To Salvation Army and Red Cross he last week addressed identical wires, indicating the NBC broadcast remuneration is to be divided equally between the two organizations. Sez he: "I got nothin' to lose in the transaction but my voice and I never lost it yet." . . .

AIRMEN'S CLOCK

Not alone motion picture equipment occupies the attention of research engineers of Western Electric's subsidiary, Electrical Research Products. Proudly last week Erpi engineers learned their Precision Timer had been approved by the Federation Aeronautics International, world governing body of airmen's neck-risking speed attempts. Photographing both finish and time of finish in incomprehensible fractions of one-hundredth of one second, the device won its spurs at last year's Cleveland air meet, sold itself to air officials with indisputable proficiency. . . .

BONE CONDUCTION

Faces brightened, lips moved, crude vocalizations issued forth one day last week in a schoolroom on New York's upper Riverside Drive. There, for the first time in their short lives a group of children, pupils of the New York school for the Deaf, heard a radio program, by grace of a new electro-mechanical instrument which transmits sound vibrations through the head bones. The invention's principle is "bone conduction," and is the work of Dr. Hugo Lieber of New York. At least possible is future motion picture application of the device. . . .

GAIT OF INDUSTRY IS QUICKENED BY IMPROVEMENT OF BUSINESS

Motion Picture Trade Stands To Share in Definite Upturn Now Marked in Business Activity and in Prices

"In the present spirit of mutual confidence and mutual encouragement we go forward."—President Roosevelt.

The pulse of the nation's industries quickened immediately early in the week upon learning from President Roosevelt that the Administration is encouraged to believe that "a wise and sensible beginning has been made" to put American business on the road to rehabilitation. Any improvement must react favorably on motion picture box-office receipts.

The President's promise of a "partnership" of the United States Government and industry in national economic planning was heartening. Tangible evidence of the revitalized sentiment was translated into actual business improvement. Reports of a decided upturn streamed into Capitol Hill from both coasts. Headlines of the nation's press told of the gratifying reaction. Both business and Administrative leaders feel that the inference reasonably to be drawn is that the industry has seen the worst of the reactionary movement.

Reassuring Headway Noted

Even though but a few days have passed since President Roosevelt outlined over a radio hookup his plans for recovery, and gave to the people an accounting of the first eight weeks of his Administration's stewardship, there can be no dispute that the turn for the better in trade and prices already has gained reassuring headway.

The events at Washington during the week were replete with interest, and of vital concern to the motion picture industry. With rehabilitation of the American worker definitely on the way, and the passage of inflation, farm relief and mortgage reduction measures, the film business, along with other industries of the nation, stands to gain a strong foothold in the development of its own program of reconstruction.

President Roosevelt gave assurance in his radio message last Sunday night that no dictatorship and no unbridled inflation is contemplated in his emergency legislative program, explaining that all the measures asked of Congress are for the purpose of putting the government into partnership with industry, agriculture and the railroads, with all profits to go, as in the past, to the private owners. The Chief Executive said the powers about to be given him by Congress for this "will be used when, as and if it may be necessary" to accomplish the end.

Providing Amusement Funds

The financial legislation under which inflation would be possible, said Mr. Roosevelt, would have "the definite objective of raising commodity prices to such an extent that those who have borrowed money will, on the average, be able to repay that money in the same kind of dollar which they borrowed."

From the standpoint of the motion picture theatre, this means that the exhibitor could raise his admission prices in line with the raised prices of commodities, without antagonizing most classes. In general, however, the effect of higher commodity prices (even without increases in admission prices) is expected to provide a greater number of people with that surplus income necessary for the regular purchase of amusement.

There is every indication that Mr. Roosevelt will employ promptly the provision in the inflation bill providing for government purchase of outstanding government bonds as a means of making millions, now invested by banks in these obligations, free for industry's use.

Typical of the general approval among industrial leaders of President Roosevelt's proposed partnership of government and business in economic planning, was the statement made Tuesday by Henry Ford, in which he gave full credit to Mr. Roosevelt for having "turned the Ship of State around." Mr. Ford's remarks were particularly significant because of his staunch pro-Hoover stand during the campaign last fall.

Employment To Help

Both circuit and independent theatre operators were expecting an additional upturn in grosses as a result of the drafting in Washington of a gigantic plan designed to put at least 3,000,000 men back to work in private industry on a specified date. The proposition was reported to have the backing of 25 chosen representatives of 56,000 manufacturers throughout the country.

The position of the exhibitors will be aided, too, by a new-born movement raising salaries in industry. A national checkup showed that the rapid return of confidence and activity already had resulted in raising wages and salaries affecting thousands of workers. Exhibitors had new reasons for optimism.

As if to place the fact of the starting of emphatic recovery beyond dispute, Dun's index of commodity prices listed the rise in the average during April at 4½ per cent, which was said to be the largest monthly average in a dozen years. Wheat has risen 30½ cents a bushel from the year's low, and cotton about $43 a bale.

Stock "Averages" Up 26 Points

The New York *Times'* stock market "averages" have advanced 26 points from the low figure of March 2, and are now one-third higher than last year. Steel reached not only the highest monthly total in a year, but, for the first time since the depression began, exceeded the output of a year ago.

Freight loadings showed an advance in April of 11 per cent over the previous month. Gasoline stock was up 27,000 barrels. Refineries were operating at 61.7 per cent of capacity. Richmond cigaret factories recalled several hundred workers. Newspaper headlines telling of the upturn appeared everywhere. Typical was: "Trade and Wages Rise as Industry Gains Confidence."

The announcement by the National Grain and Feed Dealers Association that values of wheat, corn and oats held by farmers suddenly had jumped $419,000,000, brought further prospects of better times for theatres in the hard-hit farming sections.

Heavy re-employment was reported in many territories. Box offices were expected to react accordingly. Plants which had been working part-time resumed full operations. New York state employment increased 2.7 per cent in volume, and wage payments increased 4.4 per cent.

Tariff Solution Awaited

Impending enactment of a Congressional measure giving President Roosevelt authority over import-duty rates, to be used in making reciprocal tariff agreements with foreign powers, may strengthen considerably the position of corporations which export films to Europe. Excessive tariff regulations and troublesome trade restrictions have been for many years as burdensome to motion pictures as to other commodities of American manufacturers. American films have been singled out the world over as the target of almost unsurmountable quota barriers.

The Administration's attempts to obtain a tariff truce abroad, pending the discussion of plans for new international agreements at the forthcoming World Economic Conference in June, at London, began to materialize this week. Upon the outcome of the tariff truce, and upon the results of the London conference will depend treaties under which barriers to the free movement of films may be eliminated. Such a situation would give Hollywood's producers some competition in merchandising their films to the American theatre owner, but the flood

(Continued on following page)

BALLYHOOS AND MOTION PICTURES

President Roosevelt's inspiring message of reassurance to the nation last Sunday evening gave light to the fact that—officially—things are looking up.

However, he pointed out, "I do not want the people of this country to take the foolish course of letting this improvement come back on another speculative wave. . . . We cannot ballyhoo ourselves back to prosperity."

The President, of course, was not referring to the motion picture industry when he warned against ballyhooing. Exhibitors know how important that is to their box offices.

Rehabilitation of Worker and Comprehensive Reconstruction Program at Washington Point Way to Box Office Gains

SMALL HOUSES TO SAVE $450,000 ANNUALLY BY LOWER EXPRESS RATE

Reduction by Railway Express Agency Will Approximate 26.6 Cents on Each of 12,000,000 Film Shipments a Year

The expense burden of many motion picture theatre owners will be alleviated to some extent beginning June 15, when Railway Express Agency, Inc., will make effective an order decreasing by 50 per cent the cost in express rates on all return shipments of film from theatres to exchanges.

Savings to exhibitors will approximate $450,000 yearly, or about 26.6 cents on each of the 12,000,000 film shipments made annually through the Railway Agency, which holds a virtual monopoly in railway express transportation throughout the country. The savings will principally affect exhibitors in the rural sections. Operators within the proximity of exchange centers receive prints to a major extent by daily motor truck service, or, to a lesser degree, by United States Mail. Daily motor deliveries usually are made to houses within a radius of 25 to 150 miles of the exchange.

Negotiations for the reduction had been conducted over a long period by special representatives of the Motion Picture Producers and Distributors of America, and early in 1932 Mr. M. A. Lightman, as president of the MPTOA, in conjunction with state leaders of exhibitors in some territories, launched an active campaign. Mr. George S. Lee, vice-president of the Railway Express Agency, represented that corporation in a comprehensive survey to ascertain justification of the exhibitors' claims. On Oct. 8, 1932, MOTION PICTURE HERALD first reported details of the negotiations.

Reduction Authorized

Originally, the negotiators were considering two plans: A reduction of slightly more than 25 per cent each way on express film shipments, or a reduction of 50 per cent only on return shipments. The REA could not arbitrarily lower its rates, and permission of the Interstate Commerce Commission was sought. Authorization for the reduction is contained in Supplement No. 22 to I. C. C. No. 150, a special order.

Most express shipments of motion picture film are charged both ways to exhibitors, likewise parcel post. However, costs of the motor dory deliveries are applicable only one way, and it was this competition that influenced the Railway Agency to adopt the reduction.

The reduction in express rates on lot shipments will continue in effect. In addition, the reduction of 50 per cent will apply to lot shipments as well as to single case shipments when the entire lot is returned to the point of origin as a round-trip shipment.

One of Largest Users

Because of the obligations assumed by the exhibitor in the standard exhibition contracts—also in individual company agreements—for loss or damage to prints in transit, Mr. Lightman's association holds that the REA's responsibility in handling prints, "and the ease with which shipments can be traced in emergencies," is an important item "in selecting a carrier for motion picture films, frequently overlooked until a settlement is demanded by a distributor for a lost print." "Lost prints," incidentally, are usually those stolen by "film pirates," who later make duplicates for foreign countries, although attempts to market such films in this country are on record.

The 12,000,000 shipments made annually through the REA express service in the United States do not include thousands of shipments of advertising accessories, trailers and the like. The motion picture industry is one of the largest users of transportation facilities, both passenger and freight.

The reduction in tariff for return film shipments was made in line with other REA cuts demanded by different industries.

Private investigation reveals that shipments by motor delivery service amounted to approximately 60 per cent; express shipments totaled 25 per cent, and parcel post 15 per cent. Air mail service frequently is used in dispatching "rushes," or first prints, from studios in Hollywood to home offices in New York, and from location in the field to the studio in Hollywood.

New York, followed by Chicago, leads in express poundage. Los Angeles is third and San Francisco fourth.

Industry Quickens As Business Rises

(*Continued from preceding page*)

gates to hitherto restricted markets abroad would be correspondingly opened to the product of American distributors.

President Roosevelt's proposal for obtaining authority to decrease or increase tariffs in "bargaining" with the foreign governments was completed Tuesday. It will be sent to Congress as soon as the tariff truce is assured. Duty imposts on motion pictures and film equipment and cameras may be changed by the signatories to the pact.

The President also outlined the Administration's plans for the control of industry, including an amendment of the anti-trust laws.

Amendment of the anti-trust laws will not be in the line of permitting any steps toward monopolies. It will be directed toward eliminating "cut-throat" competition.

The draft of the industry recovery program was completed last Sunday. It was reviewed by Senator Robert Wagner and taken to the White House Wednesday. It provides for a national board, consisting of the secretaries of commerce, labor, agriculture and the interior, and one to be named by the President, to act on codes of trade practices for the various industries of the United States, covering competition, labor standards, selling, purchasing and credit. It will permit independently competing persons or groups to make agreements tending toward improvement of the industry. It also is contemplated that loans be made to employers by the Reconstruction Finance Corporation.

The industry-control measure is described by its Congressional supporters as embodying a long stride from selfish individualism to cooperative effort on the part of industry.

A concerted movement would be provided against unemployment, concessions being granted to industry in return for the employment of additional working forces.

The program for calling upon industry voluntarily to put at least 3,000,000 persons back to work, while not an integral part of this legislation, is intended as a supplementary attack on present economic conditions. The plan has received approbation of a steering committee representing the Association of National Manufacturers.

The effect of the bill upon the film industry cannot yet be gauged. However, trade association agreements of far-reaching effect upon the film industry, as well as all other important industries, may be authorized. A three-year suspension of the anti-trust laws so that trade groups will be able to fix prices and enter into other compacts considered necessary for the stimulation of trade, might have an important influence on film operations.

If made effective, possible legal barriers to physical distribution mergers in the picture business would be removed, with the possible opening for other inter-company economies. During the recent conferences on the coast, Will H. Hays indicated that industry-wide action was being hampered by fear for possible anti-trust law violations and the Clayton Act.

The industry-control bill also contains a broad program for reviving business through a $3,000,000,000 public building program by the federal government, states, municipalities and private interests. A Public Works Administrator would have power to supervise the entire construction program. The Treasury would provide $1,000,000,000 and the Reconstruction Finance Corporation the remainder.

Aid for Rural Box Offices

Box offices in the rural districts are expected to benefit directly from the agricultural relief legislation, now in its final stages, which will improve the position of the farmer and, through higher prices for his products, make him again an important factor in the country's business.

With this, there will be legislation to ease the mortgage distress among the farmers and also among the home owners, measures for the provision of a half-billion dollars to help the states, counties and municipalities in their relief work, and a plan for development work in the Tennessee Valley, including operation of the long-idle Muscle Shoals plant.

Of outstanding importance was the passage by the Senate Monday of the securities-control bill, previously passed by the House, under which all new issues of stocks and bonds will have to obtain the approval of the Federal Trade Commission before being offered for public sale. This, of course, will apply to the stocks of film companies and theatre organizations, as well as to concerns in other business.

Six Maynards Raise U's Feature Schedule to 42

Adding six Ken Maynard westerns brings the Universal feature schedule up to 42 for next season in addition to the short product.

"Zest," by Charles Norris and "The Behavior of Mrs. Crane" are definitely set for 1933-34 production. "S. O. S. Iceberg," if not completed in time, will go over to next season's release. The company may also have "The Ghoul," made in England by British Gaumont with Boris Karloff.

'Anti' Legislators Lose More Ground

Activities during the week in legislative matters concerning the film business considerably widened the extent of the industry's victory in the battle which it has been waging against unfair legislation, and on behalf of helpful measures.

Anti-industry legislators in Congress—principally Representative Sirovich (D.), New York—made no further progress in their attempts to investigate the business, and, although the Sirovich bill is on the House calendar, there is little likelihood of it being brought to the floor before adjournment next month. Allied continued to urge members to request support of local legislators for the measure.

In the state legislative situation, the industry was nearing the end of a record-breaking fight against adverse measures. By the end of May, the law-making season will be over except in a half dozen states, including California, Massachusetts, Michigan, North Carolina, Ohio and West Virginia. California and Ohio still offer some trouble for exhibitors.

Maryland's new censor, Bernard B. Gough, took office, and, completely reversing the policy of his predecessor, declared that there will be no definite rules on censoring under his administration. Obviously, this was pleasant news for Maryland exhibitors. On June 1 a new state law will take from the board jurisdiction over home projectors and portable machines which use non-inflammable film non-professionally.

Missouri legislators finally adjourned without taking action on any of the many bills affecting motion pictures. A "privilege" tax of 5 per cent, a levy of 2 per cent and a proposal to tax newspaper advertising were killed. Exhibitor associations from St. Louis and Kansas City are chiefly given credit for preventing final votes on the following measures: Authorizing towns and villages to tax theatres and advertising; taxing rentals one-tenth of a mill per foot of film, to be paid by exhibitors; a bill prohibiting standing room.

New York's sales tax of one per cent became effective. Theatre equipment is taxable when sold outright. Motion picture film will be taxed only when it is sold by the manufacturer to the producer, unless the completed picture is sold later. There will be no tax on film or any other commodity when it is sold in interstate commerce.

Ohio's ten per cent admission tax proposal was killed when P. J. Wood, of Ohio's exhibitor organization, agreed to support Governor White's 2 per cent sales tax program, which will include admissions at the same rate as tangible articles. The agreement was made at a conference with Chairman Goodwin of the state joint taxation committee.

Wisconsin exhibitors would be protected against vandalism by a proposal to penalize stench bombing. Fines and jail terms are provided for.

Warner Theatres Zone Managers Convene

Eight Warner Theatre zone managers participated in a birthday party Sunday night for Joseph Bernhard, general manager of Warner Theatres, while attending conferences on operation. The zone leaders are James Coston, Chicago; Sol Hankin, Milwaukee; B. E. Hoffman, New Haven; Don Jacocks, New Jersey; Harry Kalmine, Pittsburgh; Lou Lazar, Albany; John Payette, Washington, and Nat Wolf, Cleveland. Sixty others, from the home office, attended.

The Paramount Case

The Paramount case is hindering the return of the motion picture industry to a sound and healthy operating condition.

Instead of fair and constructive procedure there has appeared an orgy of legalistic maneuver and scheming delay which is rolling up a huge cost not only to the Paramount company but also to the whole industry, because the Paramount company is, in the business of motion pictures, such an important unit that the adverse conditions now confronting it cannot but similarly affect the whole business.

In any accounting of the assets of the motion picture business the Paramount enterprises represent a substantial part of the total. This company, operating virtually throughout the whole lifetime of the industry as now constituted, has had a distinguished record. It has brought to the screen many of its finest productions. Its trade-mark and its reputation are respected throughout the civilized world. It is a great and vital institution of the motion picture industry.

▲ ▲ ▲

It is true that almost overwhelming financial difficulties crowded into its pathway during the deflationary period through which business generally has passed. But even this—if there is to be any fair play and justice accorded to it and to the industry of which it is an important part—should not permit or make possible any seemingly studied course calculated to drain its life-blood through red-tape, delay, attack and counter attack, leaving it in the long run a dissipated estate having contributed no profit or return to anyone except those who control the System of dragging a corporation through the courts.

While a capable and industrious organization has been straining at the straitjacket into which it has been thrust, this corporation since January 26th, on which date it consented to a receivership, has been kicked, like a football in a punting match, from one end of the field to the other. On March 15th came the petition in bankruptcy which offered promise of being able to whittle away the red-tape and get down to business. But still there has been little or no progress. The hawks, seeking to prey on the remains of the estate, continue to hover about menacingly at all times and, as occasions present themselves, dash in to disrupt anything that looks like a constructive development.

Of course, there is nothing unique in this record. Such an experience traditionally has been the penalty for a business which gets into the courts. But the motion picture industry stands at a critical crossroads. Business generally stands at a critical crossroads—and this is one time at least when it should be possible to get something constructive done and done in time.

▲ ▲ ▲

A great business institution which was once a big profit-maker—and may again be a big profit-maker—is being permitted to linger haphazardly at a time when it should be encouraged to drive ahead with all of the energy and resourcefulness at its command. The harm being done to the Paramount estate in itself is bad enough; but multiplied many times over is the harm which is being done to the industry at large in keeping this great institution bogged in a morass of legalistic maneuver.

Those persons who are in a position to influence the course of the Paramount case should realize that present times are not normal times. A great industry of which the Paramount company is an important part is fighting a desperate battle looking toward reconstruction. Of course, the struggle will eventually succeed. But not one moment of needless delay should be permitted—to the end that the motion picture industry will be able at the earliest possible moment to contribute its proportionate share to the return of prosperity to American business.

—MARTIN QUIGLEY

"INDIA SPEAKS" IS RARE FILM



OF HALLIBURTON'S ADVENTURES

"...A fascinating film record of the eternal Mother India and her multitudes of children provides unusual entertainment on the screen of the Radio City Roxy.

Indeed to catalogue all the fascinating happenings would take volumes . . . but rest assured that you'll applaud the offering as did the first audiences."

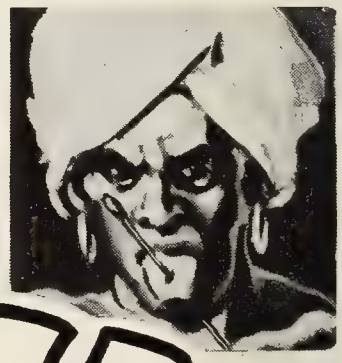
N. Y. American

"INDIA SPEAKS" is packed with hair raising jungle scenes, majestic settings —"The picture holds your interest and is thrilling." ***Daily News***

"Exciting, interesting and thrilling adventure film with unusually fine narrative." ***Film Daily***

"He has been truly and almost terrifyingly industrious in tracking down whatever romance is to be found in this depression-ridden universe." ***N. Y. Evening Post***

INDIA SPEAKS



WITH

RICHARD HALLIBURTON

AUTHOR OF

"THE ROYAL ROAD TO ROMANCE"

"THE GLORIOUS ADVENTURE"

"THE FLYING CARPET"

PRODUCED BY
WALTER FUTTER

MAKER OF
"AFRICA SPEAKS"

DISTRIBUTED BY
RKO-RADIO PICTURES

There hasn't been a picture in months that has hit the woman angle like "The SILVER CORD" . . . they're eating it up this week at Radio City Music Hall



Irene Dunne in

"THE SILVER CORD"

with JOEL McCREA
FRANCES DEE · ERIC LINDEN
LAURA HOPE CREWS

Based upon the play by SIDNEY HOWARD as produced by The Theatre Guild, Inc. Directed by John Cromwell. A Pandro Berman Production. Merian C. Cooper, executive producer

RKO Radio PICTURES

"It's a woman's picture, a picture for mothers who hate their daughters-in-law, and wives who hate their mothers-in-law, for it dramatizes the possessive mother-love problem with violence."
Bland Johaneson, Daily Mirror

"... one of the best films of the season . .RKO is to be commended for doing the film . . . and doubly commended for doing it so well. What with that company's production of the equally lasting "Our Betters" and now this Sidney Howard work, it deserves to win a few Pulitzer prizes itself. . . . as close to a first-rate play, or a "great" play as the modern theatre ever shoves forward."
John S. Cohen, Jr., N. Y. Sun

"Silver Cord" is marvelously done . . . a picture worthy to take its place alongside of RKO-Radio's "The Great Jasper" and "Topaze" . . . it is something that deserves your immediate attention. Brilliantly directed and marvelously acted . . ."
William Boehnel, World-Telegram

"...an interesting and absorbing story . . . the conflict is dramatic and extremely interesting."
Kate Cameron, Daily News

"Silver Cord is impressive drama . . . the film is alive with drama and offers excellent entertainment . . ."
Regina Crewe, N. Y. American

OFFICIALLY 'FAKE' NOW

Federal Trade Commission Finally Gets Around to Ruling on "Ingagi" of Several Years Ago

by FRANCIS L. BURT
Washington Correspondent

The old adage that great bodies move slowly was again demonstrated to be true when the Federal Trade Commission on Friday announced it finally had got around to the point where it had issued a "cease and desist" order against Congo Pictures, Ltd., of Los Angeles, producers of "Ingagi," which several years ago challenged the credulity of scientists.

Charges of "nature faking," particularly with respect to scenes showing animals which never had been classified by zoologists, were but one phase of the complaint against the picture, in which, it is said by the commission, an expedition which never took place is portrayed, headed by men who never existed. Pygmies who were merely Los Angeles Negroes made up for Halloween, gorillas with the amorous instincts of human beings, and sacrificial rites of mythical tribes, were among the ingenious devices resorted to in the making of a rather interesting if not entirely authentic picture.

Even the title of the film was "faked," the commission asserted, and the best scenes were taken in a Los Angeles zoo.

The commission's orders call upon Congo Producers to cease representation of the film as a true and authentic record of an expedition in Africa, "or any other country," unless all the scenes of the film were actually made in Africa or such other country, or that the film is a true representation of habits and customs of races, tribes or communities of human beings, when in fact such picture is entirely fictitious.

Some of the high spots of the film are touched upon by the commission in its order, in which it declared:

"The commission found that 'Sir Hubert Winstead, F.A.S., F.R.G.S.,' who was represented in advertising as having led the expedition into Africa, and 'Capt. Daniel Swayne,' billed as an American hunter and collector of museum specimens, who accompanied Winstead, were both fictitious persons not existing in fact. No expedition headed by such persons on which pictures were made ever took place.

"Among other representations ordered discontinued are: That pictures of gorillas are shown in a motion picture film when this is not true; that human beings dressed in animal skins are the actual animals they are made to portray; that a fictitious animal is an animal of a new species never before discovered.

"An animal proclaimed to be 'new to science' and designated in the film as 'Tortadillo,' because of its resemblance to a tortoise and an armadillo, was a turtle with wings, scales and a long tail glued on to it, while the socalled 'pygmies' said to be shown in their native environment were not pygmies at all, but colored children of from five to ten years of age, living in Los Angeles.

"The native woman represented as being sacrificed by her tribe to the gorillas was a Los Angeles colored woman, while the people represented as 'strange creatures apparently half-human and half-ape' were actually colored people living in Los Angeles and made up for the purpose of the picture.

"A lion shown in the film as attacking a cameraman and being killed was a trained lion in Hollywood, often used in moving pictures. Many jungle scenes of the film were taken in a Los Angeles zoo.

"While the word 'Ingagi' was represented as meaning gorilla in the African language, it was found that there was no such word in any written dictionary of any African language, the word for 'gorilla' as given in such dictionary being entirely different from the word 'Ingagi.'"

Which closes the incident.

AMPA Awards For Ads, Publicity

The Associated Motion Picture Advertisers, New York, is planning five annual awards along the lines of the Pulitzer prizes. The plan, with details to be made known by the board of directors in a month or so, tentatively provides for trophies or cash awards for the following:

The theatre man turning out the best advertisement;

Best trade paper advertisement on a picture;

Best exploitation of a picture;

Best United Press or Associated Press story;

Best publicity story.

New Nick Carter Series

Nick Carter, ace detective of thrillers and created by the late Colonel Frederick Van Rensselaer Dey, is returning to the screen in six-reel features adapted from the Street and Smith stories. Theodore Charlton, who in 1920 through Broadwell Productions produced 12 Nick Carter silent pictures in the Fellsway Studio, Medford, Mass., is preparing for the new series, in which the detective will talk.

S.O.S. Corporation Opens Branch

S. O. S. Corporation is opening a branch office and sales room at 358 West 44th street, New York. The second floor will be occupied by S. O. S. in conjunction with Allied Seating Company. The used equipment clearing house established some months ago by I. T. A. Corporation will be placed in operation. Main offices and sales rooms remain at 1600 Broadway.

Lee Ochs To Open Airdomes

Lee Ochs, New York circuit operator, is to open on May 13 six airdomes he recently took over from the New York Projectionists' Local 306. The theatres are in the Bronx.

IN THE NEWS...

GLEN W. DICKINSON is reopening the following theatres in the circuit of which he is chief executive: Wareham, Manhattan, Kan.; Empire, Chillicothe, Mo.; and the Dickinson theatres in Hiawatha, Osage and Paola, Kan. He has also taken over the Best theatre in Independence, Kan., and renamed it the Dickinson. . . .

R. FAWN MITCHELL, who represented the Chicago Section of the SMPE at the Spring Meeting in New York, will summarize the papers at the Chicago Section's dinner meeting Friday night. . . .

B. F. ZEIDMAN will produce two independent pictures for release by Universal next season, the first, "Undine," starting soon. . . .

LEON HAMBURGER, who came to New York in 1914 and formed Trio Amusement Company in association with JOHN W. SPRINGER, died last week. Six uptown Manhattan motion picture theatres were in the circuit. . . .

D. HOLT, of San Jose, Cal., is opening a new 1,100 seat theatre, the Padre, in the heart of the city, on May 27, with FRANK VESLEY as manager. . . .

AUBREY KENNEDY has assigned MARSHALL NEILAN to make the picture, "Chloe" at the Kennedy City studio, St. Petersburg, Fla. This is to be a PAT POWERS release in the new season, for which 36 pictures are to be made, 24 to be released by Powers and 12 through the EAGLE company. . . . "Plaything of Desire" and "Wild Women" are to follow "Chloe." . . .

MICHAEL ABEL died at Columbus, Ohio, after 20 years' association with the KEITH-ALBEE interests. . . .

FRED KEELER, JR., of Mason City, Iowa, will be president of a new circuit named Midwest Theatres, with C. E. MOSHER, fromerly manager of the Palace at Mason City, as general manager. The company has taken over the Hildreth in Charles City, owned by Mrs. J. C. NORMAN, who also owns the Gem theatre there. . . .

PHIL MEYER, who recently formed Helber Productions, will be guest at a testimonial luncheon at the Astor hotel, New York, on May 22. . . .

MARTHA MATTOX, veteran motion picture actress, died Thursday at her home at Sidney, N. Y. She is survived by two sons, O. A. and A. J. Snead. . . .

New Stay in Fox Midland Bankruptcy Action Waited

An order from the federal district court staying the Fox Midland bankruptcy proceedings is awaited at Kansas City by counsel for M. B. Shanberg and Herbert M. Woolf. The attorneys will file a motion for such ruling should the court fail to stay the proceedings in accordance with the temporary stay granted by the U. S. circuit court of appeals at St. Paul, Minn. Creditors were to meet Wednesday to elect a trustee.

Creditors of Fox Rocky Mountain Theatres also were to meet at the same time to elect a trustee.

Two Open Buffalo Exchanges

Tom Brady, once Fox exchange manager in Buffalo, has opened a branch of the American Film Exchange Company there to handle old Pathe films and RKO reissues. Howard F. Brink, manager of the Buffalo Educational exchange prior to absorption by Fox, has organized Independent Films exchange which will handle independent features and shorts.

54 STORIES AND PLAYS PURCHASED DURING APRIL FOR 1933-34 RELEASE

Sets Record in Story Acquisitions for One Month and Increases to 150 the Total Purchased Since January 1

Motion picture producers added further strength to the foundation for 1933-34 release schedules by purchasing 54 stories and plays in April. This is a record in story acquisitions for any one month, and raises the total since January 1 to 150. Numerous successful vehicles are included.

In line with the decision of industry leaders to effect production economies by refraining from purchasing highly expensive plays, activities during April were concentrated chiefly on published and unpublished stories, of which 46 were purchased, as against only eight plays.

Charles Furthman, Paramount's pioneer scenario writer, and Trem Carr, Monogram's production executive, voiced the opinion both of large producer and independent when they emphasized the superior value of originals or published stories to stage plays for motion pictures.

"Originals are the backbone of the industry," said Mr. Carr, who predicted that more than 75 per cent of Monogram's releases next season would be made from original stories.

Mr. Furthman said if Hollywood would forget there is such a place as Broadway, the film industry would benefit greatly. He attributes the success of most film stars to the fact that they infrequently have appeared in noted Broadway plays. "Why have Chaplin, Fairbanks or Lloyd never bought a stage play?" Furthman asks. "Because they have appeared on the screen not in film-adapted stage plays, but in original stories conceived, planned and designed for motion picture technique.

"Certainly some plays have been filmed, and very successfully, but without exception the play script was completely forgotten, the dialogue was discarded and a complete new screen play was built around the title and the central situation. Film producers who have attempted to film stage plays without great change invariably have met with disappointment."

To build a screen play around a successful stage character is a different matter, Mr. Furthman pointed out. He cited Mae West's "She Done Him Wrong," as an example. This vehicle, he said, was written for the screen around the personality in which Miss West won stage fame, but without retaining a single line of the play itself.

Lasky Talks About Plays, Too

That there is a temptation in the screening of successful plays to adhere too closely to the technique of the theatre with the result that the finished product is neither play nor picture, but a poor imitation of each, was pointed out by Jesse L. Lasky, who now is producing for Fox Film.

"This tendency to copy," said Mr. Lasky, "tends to increase in ratio to the importance of the stage production, evidently on the theory that it is best to leave alone a property that has proved its worth" on the stage. "However sound that principle may appear, its application is more often disastrous than beneficial, as so many of our film makers have discovered. What producers have failed to realize," he continued, "in this almost slavish copying of and adapting to the stage is that the motion picture is a medium dependent upon fluidity, changing tableaux and a minimum of dialogue."

Mr. Lasky said that there has been much speculation of late concerning the outcome of the John Balderson play, "Berkeley Square," which he is producing as his next for Fox. Mr. Lasky and director Frank Lloyd, however, have changed many of the play's speeches into direct action in order to revolutionize the treatment in keeping with the wider appeal of films. Act one of the stage presentation contained 549 speeches; Act two, 373, and Act three, 260 speeches—a total of 1,182. The film version contains 305 speeches up to the end of Act one in the play; 186 speeches up to the end of Act two, and 153 to the fadeout—a total of 644 speeches, in the film story, or a reduction of almost one-half from the play.

Radio Leads in Story Purchases

RKO was the largest purchaser of new stories and plays during April, acquiring 18, with Metro in second place, buying ten. Fox bought six; Paramount and Universal, five each; Columbia and Warners, four each, and Allied and Monogram, each acquired one. A recapitulation of properties acquired since January 1, follows:

COMPANY	JAN.	FEB.	MAR.	APR.	TOTAL
ALLIED	..	..	..	1	1
COLUMBIA	1	2	..	4	7
FILM CHOICE	..	1	..	..	1
FOX	4	3	4	6	17
FREULER	..	..	1	..	1
KBS	1	..	..	..	1
LEFF PROD.	4	..	..	..	4
MGM	12	9	5	10	36
MONOGRAM	7	1	..	1	9
PARAMOUNT	9	3	4	5	21
RKO	..	3	5	18	26
UNIVERSAL	..	3	3	5	11
WARNERS	2	3	4	4	13
WORLD WIDE	1	..	..	..	1
ZEIDMAN	..	..	1	..	1
GRAND TOTAL	41	28	27	54	150

Books and Plays Purchased

A detailed record of books and plays purchased by the producing companies during April follows. It embraces titles of properties acquired, together with names of authors and other information. Most of the acquisitions are scheduled for release in the 1933-34 season, although a few will be marketed late this season. Stage plays are so indicated:

ALLIED PICTURES

ORIGINAL story, by Kurt Kempler; for last of Hoot Gibson western series.

COLUMBIA

BIDDY, by Travis Ingham; assigned to Jules Furthman, scenarist.
KALEIDOSCOPE IN K, by A. J. Cronin.
PARTY'S OVER, stage play by Daniel Kusell.
TWENTIETH CENTURY, stage comedy by Ben Hecht and Charles MacArthur, based on a play by Charles Bruce Millholland.

FOX

DRESSMAKER, adapted from play, "Dressmaker from Luneville," by French dramatist, Alfred Savoir; for Elissa Landi; director, Wilhelm Dieterle.
GREEN DICE, by Anne Cameron; for Will Rogers; scenarists, Sonya Lexien and Ralph Spence.
LET'S GO, AMERICA, by Lamar Trotti; producer, Sol M. Wurtzel.
MY WEAKNESS, by Buddy DeSylva; for Lilian Harvey; music and lyrics by Richard Whiting and Leo Robbin; director, David Butler.
PEONIES, by Walter Reisch; director, Walter Reisch.
TOUGH GUY, by Mauri Grashin and James Seymour; for James Dunn; scenarists, Marguerite Roberts and Charlotte Miller.

Originals and Published Stories Excel Stage Plays as Screen Material, Declare Trem Carr and Furthman; Writers Busy

METRO-GOLDWYN-MAYER

BIOGRAPHY, play by S. N. Behrman.
FIVE DAYS, by Eric Hatch.
GABY DESLYS, by Melville Baker and John Kirkland.
LA BELLE PERKINS, by Howard Emmett Rogers and Edgar Allan Woolf.
QUEEN CHRISTINA, based on a story by Berthold Viertel, adapted by Robert E. Sherwood; for Greta Garbo; continuity and dialogue by Ernest Vajda, Claudine West and H. M. Harwood.
RAIN GIRL, by Edward Doherty.
STAGE MOTHER, by Brandford Ropes.
TRANSGRESSOR, by Anthony Richardson.
TUGBOAT ANNIE, by Norman Reilly Raine; for Marie Dressler and Wallace Beery; director, Mervyn Le Roy.
ORIGINAL story, by Gene Fowler.

MONOGRAM

FIGHTING TEXANS, by Wellyn Totman; for Rex Bell; director, Armand Schaeffer.

PARAMOUNT

DISGRACED, by Alice D. G. Miller; for Helen Twelvetrees.
EVERY MAN FOR HIMSELF, by Al Jackson and Joseph L. Mankiewicz; for Jack Oakie, Sari Maritza, Harry Green and Skeets Gallagher.
HANGMAN'S WHIP, by Barton MacLane.
MAN WHO MADE A FORTUNE (under option), by Lou Goldberg.
THREE CORNERED MOON, stage play, by Gertrude Tonkonogy; producer, B. P. Schulberg; director, Elliott Nugent.

RADIO

BALLOON BUSTER, by Norman S. Hall.
CHANCE AT HEAVEN, by Vina Delmar.
DEATH WATCH, by the late Edgar Wallace; director, Irving Pichel; scenarist, Marian Dix.
DOUBLE HARNESS, London stage play, by Edward Pool Montgomery; for Ann Harding.
DOUBTFUL LADY, by Kenyon Nicholson; for Constance Bennett; producer, William Goetz.
FIRE EATER, by Houston Branch; scenarist, Carroll Graham; for Bill Boyd.
FUGITIVE FROM GLORY, scenarists, Philip MacDonald and Ruth Rose; for John Barrymore; producers, Merian C. Cooper and Ernest B. Schoedsack.
HIDE IN THE DARK, by Frances Noyes Hart; for Bruce Cabot and Dorothy Jordan; producer, William Goetz.
JAMBOREE, by Ruth Rose, who adapted; sequel to "King Kong," featuring Robert Armstrong, Helen Mack and Frank Reicher; director, Ernest B. Schoedsack.
JUST OFF FIFTH AVENUE, by Louis Weitzenkorn and David Hempstead; scenarists, Wanda Tuchock and Ralph Block; for Dorothy Wilson and Betty Furness; producer, Kenneth MacGowan.
LITTLE WOMEN, by Louisa May Alcott; scenarist, G. B. Stern; director, George Cukor; dialogue by Salisbury Field; for Katharine Hepburn.
MEN OF TWO WORLDS, by Answorth Morgan; producer, Pandro Berman; to be filmed in Alaska.
MODESTA, by G. B. Stern; for Dolores Del Rio and Joel McCrea.
PRELUDE TO LOVE, by Ralph Block; for Ann Harding; producer, Kenneth MacGowan; director, Irving Pichel.
RAFTER ROMANCE, by Garret Fort; scenarist, Alexander McKaig.
SPEED KING, by Agnes Christine Johnston; for Dorothy Wilson.
THREE CAME UNARMED, by E. Arnot Robinson; for Dorothy Jordan and Joel McCrea.
ORIGINAL story, by Zoe Akins.

UNIVERSAL

KIDDLIN' BUCKAROO, by Nate Gatzert; for Ken Maynard; scenarist, Nate Gatzert.
KING OF THE ARENA, by Hal Berger and Ray Bouk; for Ken Maynard; director, Alan James.
LEFT BANK, stage play by Elmer Rice; scenarist, Tom Reed; director, Robert Wyler.
MY OLD LADY, by Jack Cunningham.
RIGADOON, stage play by Charles Knox Robinson.

WARNER BROTHERS

AMERICA KNEELS, by Sheridan Gibney.
FOOTLIGHT PARADE, by Mary Canfield; adaptor, Sheridan Gibney.
PROLOGUE, musical, by Melville Crossman.
ORIGINAL story by David Karsner.

While the managements of practically all important producing companies were engaged in the business of acquiring story properties, scenario staffs at the studios in Hollywood were

(*Continued on page* 18, *column* 1)

the lion's share of

. . . . will go to



maurice chevalier

in "A Bedtime Story" with Helen Twelvetrees, Adrienne Ames, Edward Everett Horton and Monsieur Baby Le Roy... directed by Norman Taurog



"i love that man"

with Edmund Lowe, Nancy Carroll, Robert Armstrong and Lew Cody ...directed by Harry Joe Brown a Charles R. Rogers production

★ climb on the bandwagon

30 motion picture contracts for as many perfect men and women to be selected from all the English-speaking countries of the world (16 from the United States alone) to appear in the forthcoming Paramount production

"the search for beauty"

International in scope — local in box office opportunity.

Wire Paramount's Hollywood Studio to learn how you can cash in.

Theatre registrations close May 19

★



Sylvia Sidney in

"jennie gerhardt"

by Theodore Dreiser with Donald Cook, Mary Astor, H. B. Warner and Edward Arnold...directed by Marion Gering a B. P. Schulberg production.

if it's a Paramount picture

the business

these nine Paramount Pictures



"song of the eagle"

("the passing of the beer baron")

with Charles Bickford, Richard Arlen, Mary Brian, Jean Hersholt, Louise Dresser, Andy Devine and George E. Stone . . . directed by Ralph Murphy a Charles R. Rogers production



"the story of temple drake"

with Miriam Hopkins, Jack La Rue, Wm. Gargan and Wm. Collier, jr. . . . directed by Stephen Roberts from William Faulkner's famous novel.



"the eagle and the hawk"

with Fredric March, Cary Grant, Carole Lombard and Jack Oakie. Story by the author of "Wings" directed by Stuart Walker



"international house"

with Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, George Burns & Gracie Allen, Sari Maritza, Col. Stoopnagle & Budd, Cab Calloway and his Orchestra, Baby Rose Marie and the Girls in Cellophane...directed by Edward Sutherland.



"the girl in 419"

with James Dunn, Gloria Stuart, David Manners and Jack La Rue...directed by George Somnes and Alexander Hall a B. P. Schulberg production



"college humor"

with Bing Crosby, Richard Arlen, Mary Carlisle, Jack Oakie, George Burns and Gracie Allen and the "ox-road" co-eds . . . directed by Wesley Ruggles

it's the best show in town!

RCA LINKS TELEVISION AND FILMS; HOLLYWOOD PLAYERS WILL BE USED

54 Stories and Plays Purchased

(*Continued from page* 15)

busy on new assignments for immediate production.

At Columbia, Irving Briskin, supervisor of the Tim McCoy westerns, signed Robert Quigley, Horace McCoy and Lambert Hillyer to write originals. Ben Orkow and Lee Freeman, noted playwrights, were added to the regular studio staff.

Du Bose Heyward, author, arrived in New York to start work on the scenario of "The Emperor Jones," which will be produced in the East by Film Choice, under direction of Dudley Murphy.

Realignment of duties in the story department at Fox Movietone City was completed. Executive responsibilities will henceforth be divided between Julian Johnson and Philip Klein, who will become story editor in charge of preparation of screen plays, while Mr. Johnson will take charge of the purchase of all new material.

Metro signed Oliver H. P. Garrett on a one-year writing contract.

With the signing of Tristram Tupper to prepare four original stories on the Monogram program for 1933-34, company officials decided to continue the "triple play" unit system instituted this year by W. T. Lackey, associate producer. Mr. Lackey believed that the basis essential to a successful picture was closer harmony between the writer, director and producer, and with this in mind, signed Mr. Tupper and Phil Rosen to work with him on his first three Monogram features, which are "Klondike," "Self-Defense" and "Phantom Broadcast."

Paramount's writing organization was quite active. Signed were Barton MacLane, young Broadway stage star and playwright; Ralph Spence, who will collaborate with Francis Martin and Frank Partos on "Her Bodyguard;" Laurence Stallings, who will adapt an untitled story which Bayard Veiller will produce; and Ruth Ridenous, New York magazine and newspaper feature writer, who will first adapt "All of Me."

Principal activity at Radio's studio was the elevation of Alexander McKaig, former story editor, to the staff of associate producers. Radio signed Eugene Thackerey, formerly a technical advisor, to the writing staff, also Byron Morgan and John Monk Saunders, who will do the script of his original story, "Birds of Prey." David Hempstead was assigned to "Just Off Fifth Avenue."

Howard Smith resigned as scenario head at Warners, which post he held for five years, to join Darryl Zanuck, who will produce for United Artists. Mr. Smith immediately left Hollywood for New York in search of story material for the new company, 20th Century Pictures.

Al Woods was signed to work on shorts at Warner's Vitaphone studio in Brooklyn.

Warners Reopening Studio in Early June

The Warner studio reopening in Hollywood has been set ahead until early in June. Max Arnow, casting director, was summoned back to the Coast from New York by Jack L. Warner, production executive, two days before his intended departure. Mr. Arnow had been lining up new material.

Merian Cooper to Be Placed in Charge of New Television Laboratory; Radio Players to Be Heard But Not Seen

The Radio Corporation of America has now officially joined together television and the motion picture. Radio will play a secondary part in the triumvirate.

Merlin Hall Aylesworth, president of RCA's various motion picture subsidiaries, and of its National Broadcasting Company, has outlined to RKO studio executives preliminary details of immediate television plans.

Mr. Aylesworth, before departing from the studio, announced that the world's largest radio broadcasting studio is to be erected within three months on the RKO lot at Hollywood, and, in connection with the broadcasting station, there will be a laboratory built for experiments toward perfection of television.

The NBC studios in New York will be moved to their new quarters in Radio City in four months, but Hollywood will be the home of all future television chain broadcasts to the entire country. The corporation has so decided because Hollywood is the talent center of the country, and its executives believe this artistic seat should be given fuller expression by the use of radio.

The picture business and radio must be coordinated, Mr. Aylesworth said, with radio utilitized as a means to exploit motion pictures—not only the screen product of RKO studios, but of other producing organizations as well. Experimental broadcasts along these lines already have been conducted successfully over NBC's nation-wide red and blue networks.

Merian C. Cooper, vice-president in charge of Radio production, was assigned by Mr. Aylesworth to be in charge of all television experimentation at the new Hollywood laboratory.

Facilities for Other Companies

"Television, in its present stage of development," said the RKO president, "can cover a radius of only between 15 and 30 miles. The wires are not capable of carrying any chain television broadcasts at this time. Television will be fully developed when there is a public demand for it"—when the public's purse is ready for it. "The first development of television will be to carry motion pictures into the homes.

"Television artists," he continued, "will be motion picture players rather than radio artists. The public would rather hear radio entertainers than see them."

Facilities of the new radio broadcasting organization at the Radio studio will be available to other companies. This is a "broad gesture to help the industry, and I hope it will be taken advantage of," declared Mr. Aylesworth, adding: "We will go ahead anyway, and it is up to Hollywood to develop programs of sufficient entertainment value to make it useful." Programs will be keyed to the slogan, "Go to the Theatre." This automatically raises the old question of radio as a competitor of motion pictures.

Franklin's RKO Contract Is Set

Official assurance of the continuance of Harold B. Franklin as president of the RKO circuit subsidiaries came this week with the drawing of a new contract for one year. Mr. Franklin said that the agreement was in the hands of the corporation's legal department, "which is just a formality." At the expiration of Mr. Franklin's contract in mid-April, Merlin Hall Aylesworth, president of the parent corporation, indicated that Mr. Franklin would continue in charge of the theatres. The status of Herschel Stuart, who is executive assistant to Mr. Franklin, likewise remains unchanged.

RKO theatre and home office executives in New York were formulating plans for another drive to effect economies in operation. The circuit will attempt to save $250,000 during 16 weeks of the summer. Weekly savings will approximate $18,000, to which all houses will contribute something in the line of reduced expenditures.

Economies in home office administration expense have also been ordered for the summer, with this division contributing about $4,000 weekly. Walter L. Brown is chairman of a committee consisting of Herschel Stuart, Phil Stern, Paul Shucker and O. R. McMahon, which will follow through on the home office economy program.

RKO operatives say that $10,000,000 in economies were effected last year, and that more than $1,000,000 has been saved so far this year.

Means Quits Board of Kansas-Missouri MPTA

Jay Means, president of the Independent Theatre Owners of Greater Kansas City, has resigned from the board of directors of the Motion Pictures Theatres Association of Kansas and Missouri, following frequent clashes of the two organizations over policy. Mr. Means said that as a result Allied States now has a "good chance" of entering the Kansas City territory. Reconciliation a year ago when Mr. Means was elected to the MPTA board was short-lived, when the independents conducted an active campaign for the bill of Smith Wildman Brookhart for federal regulation of the industry.

Grainger and Fox Film Amicably Settle Contract

James R. Grainger and Fox Film officials have amicably settled his contract, which is understood to have been a five-year agreement to run until Dec. 1, 1935. Mr. Grainger was for several years general sales manager. During the five months he has been on general leave of absence, John D. Clark has been in charge of Fox sales, but Mr. Grainger's title as vice-president in charge of domestic distribution had remained with him by virtue of his contract. He now has severed all relations with the company.

THE CAMERA REPORTS



CLIMAX. To Monogram's convention in Atlantic City — a banquet for officials, franchise holders and their guests. On the dais is shown the executive committee, consisting of Irving Mandel, Herman Rifkin, Ralph Poucher, W. Ray Johnston (president), Louis Nizer (toastmaster), Trem Carr (producer), Harry Thomas, Floyd St. John, Eddie Golden (sales chief).



TWO WEEKS OFF. Irene Dunne, RKO Radio star, arriving in New York for a vacation prior to her next production wherein she'll contribute a song or two. Her latest, "The Silver Cord," is at Radio City this week.



BUSY. Hilda Moreno, who has added to stage and radio activities the starring role in the Fox Spanish release, "The Last Man on Earth."



FOR OPENING. Charles R. Rogers, independent producer for Paramount, arriving in New York from Hollywood for the opening of his latest production, "Song of the Eagle," at the Paramount theatre on Broadway.

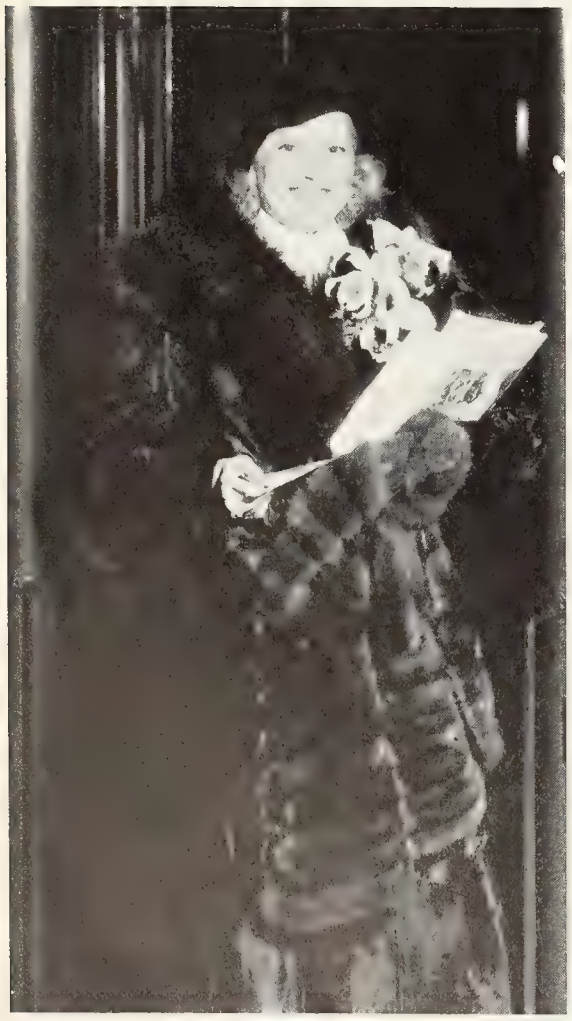


PLANNING NEW ONE. Maurice Chevalier, Paramount star, greeting Norman Taurog, director, and Benjamin Glazer, producer of his next picture, as they arrived in New York from California, by boat. Also shown is Mrs. Taurog.



INSPECTION TRIP. (Below) Robert W. Horn and Bert Sanford, Jr., of the Erpi home office, on the new U. S. Lines ship Washington, on which latest type Western Electric sound equipment was installed.





ENGLAND BOUND. Thelma Todd, Hal Roach-MGM comedy star, as she reached New York from Hollywood to sail for Britain, where she is to appear in a production at the Elstree studio of British International Pictures.

FLEX APPEAL. (Left) A new study of Marian Shockley suggesting she goes well armed for the defense of her position as one of the screen's most fetching comediennes. She has the feminine leads in Educational's Torchy series.



AID THEATRE'S EXPLOITATION. As Carl Laemmle added his name to a scroll intended for President Roosevelt in exploitation of Universal's "The Fighting President" by the Hillstreet theatre in Los Angeles. Besides Mr. Laemmle are shown Carl Laemmle, Jr., production chief; L. J. Schaefer, general sales manager; Mannie Lowenstein, Dr. Edwin Piness, Maurice Fleckles, Jack Ross, Harry H. Zehner, Alfred A. Cohen, William Heineman, Harry Ford, Sam Behrendt, Tom Brown, C. W. Cadman and M. Freedman.

MORE FLAT RENTAL SALES FOR NEW SEASON IS PARAMOUNT PLAN

Distribution Leaders Agree to Policy to Safeguard Producer and Exhibitor Product; Aim To Function from Receipts

A policy of more flat rentals and fewer percentage deals on 1933-34 contracts was agreed upon by Paramount sales leaders at a three-day convention of district and divisional managers at Atlantic City which ended Monday. This policy will be adhered to during the forthcoming season because, it is understood, the company's sales executives believe that exhibitors must safeguard the producer in order to insure his continuance in business and at the same time assure the theatre owner of a steady flow of film.

George J. Schaefer, general sales manager, announced at the end of the first day's session, Friday, that Paramount anticipates carrying through its 1933-34 program without resorting to banks for new financing. Through expected ability to function from receipts, the company would thus be self-contained and free from financial obligations and loans for the first time in many years, provided plans work out.

Test of Machinery

The Paramount sales head discussed new season sales policies during the convention with district and divisional managers. The branch managers will convene at a series of territorial conferences during the summer. Mr. Schaefer told the field executives that elimination of automatic selling and booking, prevalent until now under circuit operation, plus consequent renewed opportunity for individualism in selling endeavor, will prove the test of all distribution machinery in the field.

In addition to the features, which will number between 60 and 65 in 1933-34, Paramount will have 125 short subjects, 101 single reelers, 24 two-reelers, and in addition 104 issues of Paramount news. It is further understood that B. P. Schulberg may make an additional eight features for Paramount release.

22 Managers Attend

Among the highlights of the new season's product are a series of features starring Burns and Allen, radio headliners. One of these is "Cloudy With Showers." The titles for the others are not yet set. Mae West is tentatively set for three, the first two being "I'm No Angel" and "It Ain't No Sin"; Maurice Chevalier will do "The Way to Love," with two more planned; "Funny Face," for which Paramount bought the comedy strips sold through King Features Syndicate, and "White Woman," Dorothea Wieck's first American picture.

A production of "Alice in Wonderland" is also contemplated, with Charlie Ruggles and Alison Skipworth starring.

There were 22 divisional and district managers attending the convention, in addition to Robert Gillham, advertising director of the company, Stanley Waite, J. J. Unger and Neil F. Agnew, divisional managers. District managers in attendance were:

Milton Kusell, in charge of New York, Buffalo, Albany, Brooklyn and Jersey; P. A. Bloch, who handles Philadelphia and Washington; J. E. Fontaine, Cleveland, Cincinnati, Pittsburgh and Columbus; William Erbb, Boston, New Haven and Maine; Oscar Morgan, Atlanta, Memphis, Charlotte, Jacksonville and New Orleans; Jack Dugger, Dallas, San Antonio and Oklahoma City; Charles Reagan, Chicago, Detroit, Milwaukee and Indianapolis; R. C. Libeau, Kansas City, St. Louis, Omaha and Des Moines; Hugh Braly, Denver, Salt Lake and Butte; M. H. Lewis, San Francisco, Portland, Seattle and Los Angeles, and Ben Blotcky, Minneapolis and Sioux Falls.

According to *Motion Picture Daily,* Paramount will not guarantee stars, titles, or stories in next season's contracts. Tentative plans which were announced in Atlantic City will not be made known to salesmen, branch managers or the trade until late in June or early July, when regional conventions are to be held. Mr. Schaefer will attend the regional meetings with divisional and district managers. All branch managers, salesmen and bookers will be on hand for all individual territorial sessions.

It is understood that the schedule for the first six months of the new season is set, with release dates, and while tentative attractions for the closing six months are also decided upon in many cases, the company is holding space open for changes in market demands which may develop early in 1934.

William Goetz, Ray. Griffith Join Schenck-Zanuck Company

William Goetz, now an RKO producer, will be executive assistant to Darryl Zanuck, vice president in charge of production of the newly-formed Twentieth Century Pictures, Inc., of which Joseph M. Schenck is president. Raymond Griffith, former Warner production official, will be production supervisor. The company has just been incorporated under the laws of New York State.

Howard Smith, scenario editor, and William Dover, personnel manager, are now installed in the Howard Hughes offices on the United Artists lot in Hollywood, taken over by Twentieth Century.

Mr. Zanuck is on a month's hunting expedition in the Canadian Rockies of British Columbia, accompanied by Lloyd Bacon, Ray Griffith, Michael Curtiz, Ray Enright, John Adolfi and Sam Engel.

New Independent Exchange

Russell C. Borg is president and manager of Associated Film Distributors, Inc., new independent exchange formed at Kansas City. Offices are in the former quarters of Educational-World Wide at 130 West 18th street. Deals for Tiffany and Pathe reissues have been closed, as well as several First Division pictures.

Protests Forced Shorts Dating

Allied Theatres of New Jersey voted Tuesday to appeal to the Department of Justice, if necessary, to terminate socalled forced dating of short subjects in order to get features.

Fineman to Make Independent Films

B. P. Fineman has resigned from Metro-Goldwyn-Mayer and will produce pictures independently in New York. Mr. Fineman for the last three years has been a producer at the MGM studios on the Coast and before that was executive assistant to B. P. Schulberg at Paramount's studio.

Three pictures a year are planned. For the first he has purchased screen rights to J. B. Priestly's stage play, "Dangerous Corners," which ran seven months on Broadway and is opening soon in Chicago.

"Concentration on a few pictures a year is most essential at this time," Mr. Fineman said. "It makes possible reduced production costs, so necessary today, and guarantees a product that has individual attention, free from the complicating factors of a large quantity-production studio."

At MGM Mr. Fineman made Greta Garbo's "Mata Hari," and at Paramount "Sweetie" as well as a number of George Bancroft pictures.

Radio Board's Powers Upheld

The United States supreme court, in a decision by Chief Justice Hughes, has upheld the authority of the Federal Radio Commission, under the Davis amendment, to rearrange broadcasting facilities by canceling the license of a station in an overcrowded area and granting the frequencies there used to another station in an under-quota state.

The test case was based upon the action of the commission in 1921 in granting radio station WJKS, owned by Johnson-Kennedy Radio Corporation at Gary, Ind., additional facilities shared by stations WIBO, owned by the Nelson Brothers Bond and Mortgage Company, and WPCC, owned by the North Shore Church. WIBO and WPCC filed appeals from the decision which deprived them of frequencies formerly employed.

Several Changes Made in Columbia Publicity Offices

Columbia's publicity, advertising and exploitation department, of which George Brown is in general charge, has seen several changes in the last week, as follows:

Gregory Dickson, formerly with Paramount and Fox, has succeeded P. A. Parsons, resigned, in the advertising department. Lou Goldberg, who has been with Paramount, Warner and Fox, succeeds Ralph Gervers, resigned, as head of the exploitation division. Maurice Harris, of the Fox Brooklyn and the Seventh Avenue Roxy, has been added to the exploitation department, and G. Michelson, formerly with Hearst Service and Pathe, has joined the art department.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Story of Temple Drake

(Paramount)

Drama

Paramount, with grave courage, undertook to translate into terms of the motion picture, and designed for the general public which attends, the much discussed, often malodorous novel by William Faulkner, "Sanctuary," which treated of Southern depravity, bootlegging and the difficulties into which an aristocratic but extremely flighty young girl was thrown when she accidentally came into contact with "poor white trash" and an unscrupulous gunman.

Paramount has done remarkably well by the material at hand, contriving, with care and intelligence, to disregard the numerous inherently objectionable features of the Faulkner novel, to avoid the motion picture pitfalls with which the original was crowded, and at the same time to turn out a motion picture of definitely strong dramatic power, containing much which should be found popularly appealing. The resulting "Story of Temple Drake" is entertainment of the highly dramatic type, relieved by but little comedy, yet it is entertainment.

The motion picture is in a sense depressing, yet it engages and holds the attention extremely well, maintains its high peak of interest throughout, and has been constructed in such fashion that it moves rapidly, concentratedly, pushing forward to its conclusion with definite force. The depressing aspects are in a measure relieved by a conclusion at once happy and satisfactory.

The cast is extremely capable, featuring Miriam Hopkins, as Temple Drake; William Gargan, Jack La Rue, William Collier, Jr., Irving Pichel, all fairly good box office names. Miss Hopkins is sincere and convincing in the title role.

Temple, wealthy daughter of the South, refuses to marry the urgent and upstanding young attorney, Gargan, because she fears her "second self," which cannot stay hitched, is apt to make her do undignified things. A wild night motor ride with Collier ends in a crash and practical incarceration in the ruined house where dwell Pichel, La Rue, bootlegging gunman, assorted bad characters, and a feeble minded boy played well by James Eagles.

La Rue forces himself upon Miss Hopkins after Collier is taken out of the way, and Miss Hopkins goes with him to the city. Gargan finds them, and she, after claiming she is there of her own will, kills La Rue. La Rue had killed Eagles, trying to protect Temple at the old house. Pichel is tried for the murder, and in a dramatic court scene, Gargan, against his will, persuades Miss Hopkins to do the right thing, tell her story, and save Pichel from the gallows.

If there is danger of the original Faulkner novel being in ill-repute in the community, too much should not be made of it in the selling. Concentrate, in that case, rather on the story itself, its dramatic elements, and the performances of Miss Hopkins, particularly La Rue and Gargan. The story is often moving, always active and makes reasonably strong entertainment, of course only for adults.—AARONSON, New York.

Produced and distributed by Paramount. Directed by Stephen Roberts. From a novel by William Faulkner. Screen play by Oliver H. P. Garrett. Photographed by Karl Strauss. Release date, May 12, 1933. Running time, 72 minutes.

CAST

Temple Drake	Miriam Drake
Trigger	Jack LaRue
Stephen Benbow	William Gargan
Tody Gowan	William Collier, Jr.
Lee Goodwin	Irving Pichel
Judge Drake	Sir Guy Standing
Aunt Jennie	Elizabeth Patterson
Ruby	Florence Eldridge
Tommy, The Feeb	James Eagles
Pap	Harlan E. Knight
Van	James Mason
Miss Reba	Jobyna Howland
First Judge	Henry Hall
Lunch Wagon Proprietor	Clarence Sherwood
District Attorney	Oscar Apfel
First Jellybean	Kent Taylor
Second Jellybean	Clem Beauchamp
Wharton	Arthur Belasco
Bob	Grady Sutton
Doctor	George Pearce
Minnie	Hattie McDaniels

The Silver Cord

(Radio)

Melodrama

"The Silver Cord" is a powerful domestic melodrama which, under skillful showmanship, may be developed into an attraction that will reach into the hearts of both sexes. Essentially, however, it is a woman's picture. Always emotionally dramatic, it takes for its theme a delicate and much discussed subject, the age-old question: to whom does a man's life and love belong—his wife or his mother? Dialogue dominates, action is almost entirely absent. Naturally there is romance, but it serves only to develop the dramatic situations. Its occasional comedy is only of that type which dramatic reactions precipitate. Frankly it is that kind of show that will interest mainly the class which appreciates thought-stimulating screen fare. It is apt to be a bit boring for all but the more mature adolescents and certainly is too deep for juveniles.

Establishing Christina and David as happy newlyweds, the story moves into the Phelps' homestead. David has been absent for some years. His bride is a stranger to his mother. David's reception is heart-warming, but it is evident that Mrs. Phelps is jealous, living only for David and Robert. Mrs. Phelps plays upon the youthful Robert until he breaks his engagement with Hester. Following Hester's hysterically dramatic accusal of Mrs. Phelps, Christina realizes that she is sitting on a keg of dynamite. The situation becomes more absorbing as Chris announces that she is to have a baby. Vainly she pleads with her husband to put his mother aside, but David feels he owes a duty to his mother, who works every angle.

Breaking under her tragedy, Hester runs away only to fall through a hole in an ice-covered pond from where she is rescued by David and Robert. Despite the unhappiness that she can see growing every minute, the mother is adament. Finally, Chris prepares to leave with Hester. But she gives David one more chance. Graphically she analyzes the mother-wife question, but David sits unmoved as Mrs. Phelps presents her side of the story. Chris leaves. David follows her. In the widow seat, Robert sees him catching up with her, going away with her as the picture fades.

Where the title is so irrelevant the story is the big selling point. With the idea that the picture is dramatic, human and strikes deep, prepare copy that will be dignified and in the best taste, and still carry the suggestion of dramatic punch. Hint at the theme, but don't try to tell everything. Remember women probably will be your great audience for this picture and they like to use their imagination. In making tieups with women's clubs, etc., treat the show with the same class and delicacy that has been used by the producers. This is the kind of show that calls for a personally written letter to your women patrons. Tell them the kind of story it is; that it is finely acted; well-mounted and interesting. Don't attempt any weird exploitation. Sell the show as a prestige builder, one that no one should miss. —MCCARTHY, Hollywood.

Produced and distributed by RKO Radio. Directed by John Cromwell. Screen play by Jane Murfin. Based on play by Sidney Howard. Photographer, Charles Rosher. Film editor, George Nicholls, Jr. Sound, Clem Portman. Release date, May 26, 1933. Running time, 74 minutes.

CAST

Christina Phelps	Irene Dunne
David Phelps	Joel McCrea
Robert Phelps	Eric Linden
Mrs. Phelps	Laura Hope Crews
Hester	Frances Dee

Hello, Sister

(Fox)

Drama

Taken from a play by Dawn Powell, which fact, incidentally, will probably mean comparatively little in the selling, this slight dramatic effort becomes fairly presentable mine-run program material, adaptable chiefly for the smaller situation in the smaller community. It is a big city story of boys and girls, meeting, loving, with complications entering, running their course and smoothing the way eventually for the expected and happy conclusion. The picture is of major quality neither in its specific aspects nor taken as a whole, but it is slightly entertaining of its kind.

In general, the picture reminds of Fox's "Me and My Gal," though without that film's snappy dialogue and sparkling lively performance. The names here are good, and salable, headed by those of James Dunn, who has achieved for himself a rapid, but rather dependable popularity, and Boots Mallory, the comparative newcomer, who is highly attractive physically, and who possesses a definite appeal, though it is a trifle sacharine, heavily sentimental. The few players in support contribute a bit of liveliness, handle themselves well, and include Minna Gombell, Zasu Pitts, Will Stanton and Terrance Ray.

Dunn and Ray "pick up" Miss Mallory and Miss Pitts, boarding house roommates, though the method of acquaintance is foreign to the sensibilities of Dunn and Miss Mallory, neither habitual city dwellers. The two fall in love, while the pathetic Miss Pitts sheds secret tears, burns the dress on the ironing board, when she hears the two plan to be married. Ray, seeking Dunn's hard-earned money for some scheme of his own, by implication indicates that Miss Mallory is not all that she might be. When Miss Mallory is kept waiting at the

license bureau and an argument follows, Dunn walks out on her. Suddenly he learns the truth, at the moment when an explosion occurs in the boarding house in which is Miss Mallory. Dashing through fire and smoke, he rescues her to conclude the picture.

The material is not new, but there is a certain amount of program appeal to the picture. A note of comedy is added by Stanton, as the boarding house inebriate, in addition to that of Miss Pitts. In selling the leads, and Zazu Pitts, also indicate the connection of the title with the story, it being the salutation of the "pick-up," and imply certain of the results of that first experience in the gentle art on the part of the leading players, a boy and girl who met on New York's streets and learned to trust each other. The younger set should derive a greater amount of enjoyment from the picture than the elders.—AARONSON, New York.

Produced and distributed by Fox. From the play by Dawn Powell. Screen play by Leonard Spigelgass. Photographed by James Howe. Art director, William Darling. Sound recorder, Alfred Bruzlin. Release date, April 14, 1933. Running time, 56 minutes.

CAST

Jimmy	James Dunn
Peggy	Boots Mallory
Mona	Minna Gombell
Millie	Zasu Pitts
Mac	Terrance Ray
Man	Will Stanton

Tomorrow at Seven

(Radio)

Comedy Mystery

Effectively combining hokum mystery, melodrama and comedy, abetted by a catchy romance, "Tomorrow at Seven" looks to have all the elements that make for unusual audience entertainment. Basically it is a cleverly constructed detective mystery story. Yet the farcical antics of the two ultra-dumb "dicks" so completely dominate everything else that it really is hilarious comedy. While the mystery, drama and romance intrigued the preview audience, it was the foolish McHugh-Jenkins comedy that stirred it to the greatest enthusiasm. Well acted, the yarn has the rare quality of being continually interesting and exciting. Probably its most intriguing feature is that the audience never knows what kind of mystery show it is. They know that people are killed. They know there is a killer. But, as menacing characters and conditions are paraded in ad lib they never know who that killer is. Even then they never find out just why he killed.

Opening novelly, the story puts a comic twist on the introduction of Broderick, writer of mystery novels, and Martha Winters. She pans his books until he tells her who he is. Lots of laughs here. Then Broderick meets Drake, sworn enemy of "The Black Ace," identifying mark of the killer. With Drake's life threatened by the receipt of a black ace of spades and the two dicks, Clancy and Dugan, brought in to start their careers of kicking everything logical to pieces, the whole moves down to a Louisiana plantation via airplanes. En route, Winters is killed and the Clancy Dugan duo get hot. After much foolishness they lock all the principals in separate rooms only to have the plane pilot killed and another ace found. A mysterious, menacing character, Simons, who introduces himself as the coroner, enters and activity of the speechless Mrs. Quincy and the very black Pompey further complicate the situation.

After much side-splitting hodge podge, during which the two cops are frightened half to death several times, the story moves to a quick conclusion with Drake revealed as the Black Ace, Broderick a secret service man and Simons his aide and, of course, Dugan and Clancy still a couple of dumb cops. The conclusion is of the exciting kind that will have audiences on pins and needles, and is a good touch to complete the story.

Give this picture the benefit of a real campaign. It is the kind of show that will build. Make use of all the old mystery stimulating gags you can recall and through smart use of the title concoct some new ones. What happened "tomorrow at seven" can be gagged in a thousand ways, and when you top your teaser copy off with the promise that they will be mystified as never before, that they will laugh, that they will be thrilled, frightened and surprised, you should have a campaign that should catch their interest. The picture is all right for both adults and juveniles because it is all in fun.—MCCARTHY, Hollywood.

Produced and distributed by RKO Radio. Directed by Ray Enright. Screen play and dialogue by Ralph Spence. Photographed by Charles Schoenbaum. Produced by Joseph I. Schnitzer and Samuel Zierler. Release date, June 9, 1933. Running time, 64 minutes.

CAST

Neil Broderick	Chester Morris
Martha Winters	Vivienne Osborne
Clancy	Frank McHugh
Dugan	Allen Jenkins
Drake	Henry Stephenson
Winters	Grant Mitchell
Simons	Charles Middleton
Marsden	Oscar Apfel
Mrs. Quincy	Virginia Howell
Coroner	Edward Le Saint
Pompey	Gus Robinson

The Circus Queen Murder

(Columbia)

Detective Story

It would be rather stretching the point too widely to designate this a mystery of murder and detection. Rather it has to do with a method of apprehension of a dangerous criminal than the unraveling of a deep mystery. There should be good selling value in the origin of the picture, the fact that it is the screen adaptation of one of the rather well known Anthony Abbot murder mysteries, featuring Thatcher Colt, debonnair and highly efficient New York police commissioner. There can be no question but that those books have had many readers, followers of Anthony Abbot and his Thatcher Colt, and these readers should be definite potential patrons. There is, of course, the excellent opportunity also for tieups with book stores in the community.

There is an interesting background in this particular story, that of a circus, though it is true that there is little or no mystery, as such. The audience, almost as soon as the breath of danger appears, is aware of the murderer, and his identity, and that awareness finally is proved accurate. There is almost a sense of slight disappointment when the murderer actually proves to be the original suspect.

The sartorially flawless Mr. Colt is ably personified by Adolphe Menjou, who seeks a vacation in a small town, accompanied by his secretary, an attractive and capable girl, Ruthelma Stevens. Trying to get away from trouble, Colt finds trouble comes to him, in the form of the circus. The manager appeals to Colt when various of the star high trapeze performers receive warning notes promising death if they attempt their acts. The principal recipients of these notes are Greta Nissen, star and "queen of the air," and her fellow performer, Donald Cook. It develops, as a result of Colt's ferreting, that Miss Nissen is in love with Cook and that Dwight Frye, her husband, and also a trapeze artist, is insanely jealous. Thatcher Colt's method of apprehension turns out to be different from what one might suspect. He fails to save Miss Nissen from a dart shot from a blowpipe by Frye high at the top of the big tent, which is for the moment blamed on a group of savages with the show. Also he permits Frye to kill himself as a substitute for arrest.

Certain liberties have been taken with the original story, but not to the point of distortion, and the result is an active, rather fast-paced and lively motion picture, fairly good entertainment. Juveniles should enjoy it, since it has much circus atmosphere and the settings are authentic in appearance. The exhibitor has one of a group of popular detective yarns to sell, with a time-honored name in the role of the fictional detective. There is good action copy inherent in the sequence which has the lovely circus queen plunging from her high trepeze, dead, with a poisoned dart in her back. Thatcher Colt cannot prevent it, but he causes the murderer to destroy himself.—AARONSON, New York.

Produced and distributed by Columbia. From the story by Anthony Abbot. Screen play by Jo Swerling. Directed by Roy William Neill. Assistant director, C. C. Coleman. Cameraman, Joseph August. Sound engineer, Edward Bernds. Film editor, Richard Cahoon. Release date, April 10, 1933. Running time, 65 minutes.

CAST

Thatcher Colt	Alophe Menjou
Josie La Tour	Greta Nissen
Kelly	Ruthelma Stevens
Flandrin	Dwight Frye
Sebastian	Donald Cook
Dugan	Harold Holman
Rainey	George Rosener

Radio Parade

(British International)

Revue of British Heroes of "the Air"

Although British International acts on the axiom that "one swallow doesn't make a summer," they still have in this one a film in which one star (of the many) will make all the money likely to be contributed by American picture fans.

Nearly 20 of the most popular British Broadcasting artists currently using the air on this side, throw their radio turns into this collection of vaudeville items. Some one has used a good deal of imagination here and there in the collation and direction, but as far as the U. S. market goes, the whole would have benefited immensely from a drastic pruning of gags, many of which are of that naivety which misses fire on full-blooded Americans.

The one glowing item of interest on Uncle Sam's side of the herring pond is contributed by Florence Desmond, now recognized and purloined by Hollywood. She gives some most amazing impersonations of Hollywood film stars, and her brilliant rendition of a party given by Janet Gaynor, and "patronized" by Greta Garbo and Tallulah Bankhead, will help young Americans to laugh off the depression. The Houston Sisters in a fake ventriloquism item also make amends for the faint humor of those other artists who should be comical.

On the English side the selling value of the film is unquestionable: it should be a riot in many places, and I believe as a plotless collection of bright nonsense (assuming the rest is cut by some one knowing America) it has points for successful exploitation throughout the United States.—W. H. MOORING, London.

Produced and distributed by British International. Directed by Achibald De Bear and Richard Belville. Scenario by Paul England, Claude Hulbert and Frank Miller Running time, 70 minutes.

CAST

Mabel Constanduras	Mario Lorenzi
Michael Hogan	Clapham and Dwyer
Tex McLeod	The Carlisle Cousins
Florence Desmond	Harry Pepper, Doris Arnold
Keith Wilbur	Jeanne de Casalis
Elsie Carlisle	Stanelli and Edgar
Flotsam and Jetsam	The Houston Sisters
Stainless Stephen	Leonard Henry
Claude Hulburt	Gus McNaughton

Alimony Madness

(Mayfair)

Drama

With but little to recommend it, this independently produced picture gives every appearance of a high school amateur theatrical. Helen Chandler battles bravely, but trite situations, dialogue and support are of such a character that her efforts are useless. The picture still remains entertainment of the weakest sort.

Outside of that of Miss Chandler there are not even names with which to entice a patronage to the theatre with this. Leon Waycoff, tall and reasonably attractive in a masculine fashion, is amateurish in the extreme, while little more can be said of the others.

We have a young architect, Waycoff, played for a good thing by his wife, who acquires a divorce, frames a considerable alimony and proceeds to "bleed" the former husband for all he can possibly earn. Miss Chandler, out-of-work stenographer who participates in the acquisition of legal evidence for the wife's



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with

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MARJORIE RAMBEAU
ERNEST TRUEX
DAVID MANNERS

From the play by Julian Thompson
Directed by Walter Lang
JESSE L. LASKY Production

FESTIVAL

divorce, develops a distinct fondness for the man she has tricked and aids him through an attorney friend. They marry, have a child and live in a small apartment, and considerable financial difficulty, as Waycoff's wealthy patroness and best client turns him down when she learns of the divorce through the ex-wife.

The infant dies, Waycoff having been apprehended and taken to court with his last $20 before he could purchase the necessary medicine for the ailing child. During the course of his early payments to the former wife, he is delinquent on numerous occasions and spends considerable time in the alimony jail in consequence, which lends the only satisfactory light touch to the film, even though it was probably not meant so to be. The wife kills the ex-wife, but the weeping jury acquits her nobly.

The exhibitor playing this must necessarily have a difficult time in the selling. With comparatively little with which to work, he will have to concentrate on the story involved, and under no circumstances should he permit himself to promise too much, since the picture will not stand up under it. It is not for juveniles, since they will completely fail to understand it, though there is nothing particularly objectionable.—AARONSON, New York.

A Fanchon Royer Production. Distributed by Mayfair Pictures. Directed by Breezy Eason. Assistant director, David Hitchcock. Story and dialogue by John Thomas Neville. Photographed by Ernest Miller. Recording engineer, Earl N. Crain. Film editor, Jeanne Spencer. Release date, April 1, 1933. Running time, 65 minutes.

CAST

Joan Armstrong .....Helen Chandler
John Thurman .....Leon Waycoff
Joel Mason .....Edward Earle
Eloise Thurman .....Charlotte Merriam
Mrs. Van .....Blanche Friderici
Mary .....Alberta Vaughn

India Speaks
(RKO Radio)
Travelogue

Despite the fact that the extremely well known author-adventurer-lecturer Richard Halliburton participates to the extent of rendering the accompanying explanatory dialogue as this picture progresses, and despite the fact that there is an earnest effort to inject drama and construct continuity, the film still remains merely a travelogue, in full feature length, and must necessarily be handled as such.

Mr. Halliburton, according to his own admission in a personal appearance on the stage of the Radio City Roxy in New York, was hired by Walter Futter, producer of the picture, to render the dialogue, appear to be the central figure in the series of newsreel-type clips, although, he says, he was not concerned in the editing of the picture or the script, and was not actually in India during the filming of any of the scenes in "India Speaks." Mr. Futter, in a screen foreword, also is at great pains to make clear the origin of the feature.

However, if Mr. Halliburton is at all well known to the community, and he should be, since thousands have read and heard his adventures, his name in its connection with the picture should be a selling point not to be overlooked. At the same time it would not be advisable to promise more than the feature contains. There is a certain amount of drama inherent in numerous of the scenes, much in the manner that drama may be found in newsreels. Also, the material is interesting and appealing in the fashion of the travelogue which dwells at length on the customs, habits, ceremonies of a foreign people. Seen are the "untouchables," lowest of all the innumerable Indian castes. The self-deprivation of Mahatma Gandhi, practiced in an effort to free the "untouchables," is at the moment in the daily press, and offers a possible selling point.

The camera wanders from one section to another over the whole of India and Tibet, the mountainous, cold plateau of Asia, where dwell the Lamas, priests who wield an oppressive power over the people of the land. Woven into the feature is the supposed attempt of Halliburton to rescue a half-caste white girl, about to be sacrificed by the Lamas as the mother of the new "living god," the monastary's self-constructed diety. The attempt at drama is only mildly successful, the whole appearing rather obviously staged. A fight between a trapped lion and a tiger provides a moment of excitement, while the shot of thousands of Mohammedans worshipping in a great court, bending their heads to the ground, is impressive. Those scenes which have Halliburton escaping with his life after some adventure were avowedly made in Hollywood.

The camera work, completed in India over rather a lengthy period, actually was handled by three men, Peverell Marley, Robert Connell and H. T. Cowling, and is undoubtedly often highly effective.

There would appear to be little intelligence in trying to force the picture to be what it is not. Sell it as a feature-length travelogue, telling much that is well known, some things not so well known about the tremendous land which is India, using the name of Richard Halliburton for what it would seem to be worth.—AARONSON, New York.

Produced by Walter A. Futter. Distributed by RKO Radio. Technical director, David Miller. Musical director, Samuel Wineland. Cameramen, Peverell Marley, Robert Connell, H. T. Cowling. Narrator and director of the majority of sequences, Richard Halliburton. Release date, April 28, 1933. Running time, 75 minutes.

Lucky Dog
(Universal)
Dog Drama

This is a novel dog drama. Buster is the hero. The humans are the background against which his story is told. It runs the gamut of emotions from comedy to tragedy. For its point it stresses the affection that exists between man and his most faithful friend. It should have an appeal for all dog lovers, and is a natural for a juvenile show. Still, it is novel and entertaining enough to hold the attention of the everyday theatre-goer.

In the story Buster is the happy pal of lovable "Chic" Sale. Everything is rosy, with Buster making friends with a little mutt, until Sale is jailed for embezzling his firm's funds. Wondering what has become of his master, Buster waits days for him to return. Falling into the hands of a vivisectionist, he escapes as he sees Sale in the distance. But the detective is taking him away. Buster never catches up and then he becomes a wandering stray. Poverty replaces comfort. In the slums, he meets his little mutt friend again. For stealing sausages to feed the hungry Buster, the mutt is beaten. Buster is with him as he dies. The sequence is heavy with pathos.

Meanwhile Sale, out on parole, searches all the pounds for Buster. Jobless, he, too, descends to the slums. Stealing something to eat, he is chased by the restaurant owner. Buster, picking up the old scent, follows to where the proprietor has Sale cornered. As the man breaks in the door Buster rushes in only to be struck by Sale with a heavy wrench. Too late he realizes who Buster is. Picking him up he rushes him to a dog hospital, where Buster is fixed up. Finale is Sale and Buster out in the country, the old comradeship renewed.

To stimulate adult attention capitalize on the intriguing power of the words "new" and "different." Tell them exactly the kind of story it is. Concentrate on the established affection existing between man and dog. For the youngsters, circus it. Do everything from the old pet parade and dog show up. In all cases play up the dog angle, his drama and tragedy, over the human elements.—MCCARTHY, Hollywood.

Produced and distributed by Universal. A Zion Myer production. Story, screen play and direction by Zion Myers. Dialogue by Roland Asher. Photographed by Jerry Ash. Release date, April 20, 1933. Running time, 55 minutes.

CAST

The Man .....Chic Sale
The Dog .....Buster
The Business Man.....Harry Holman
The Doctor .....Clarence Geldaft
The Detective .....Tom O'Brien

SHORTS

Thrown Out of Joint
(RKO Radio)
Has Its Moments

Harry Sweet, Harry Gribbon and Tom Kennedy succeed in delivering several portions of fun though it is sporadic and comes essentially out of the non-essentials, bits of byplay such as balancing stunts that lead into comedy situations, and the effective mixture of Fifth Avenue and Bowery in the dialogue It's about two slickers who sail a goodly share of the seven seas to dodge their victim, only to wind up in his drinking establishment in the Fiji Islands.—Running time, 21 minutes.

Fifi
(Vitaphone)
Fine Musical

Expertly woven for the maximum effectiveness, this subject contrives to combine real story interest and musical melodiousness to a marked degree. At the wrecking of an old theatre a musical comedy star of former days retrieves a bust of Victor Herbert, recounts for his niece the story of the famed "Mlle. Modiste," which is reproduced briefly in flashback. Ably it is done with certain of the famed numbers from the operetta rendered with ability. If exhibitors are looking for musical flavor in their short subjects, here is one which should fill any bill.—Running time, 21 minutes.

Mister Mugg
(Universal)
Good Comedy

Chiefly is Jimmy Gleason, of the ready tongue and ready fists, responsible for bringing this number above the average comedy standard. As a professional "protector," he accidentally gets the job of protecting Dorothy Christy, who is angry with her lover. In a rough dive, the fighting starts, and a grand and general brawl is interrupted by the police, during which Jimmy saves the girl—for himself, apparently. It is good lively comedy stuff.—Running time, 21 minutes.

Bosko in Person
(Vitaphone)
Amusing

The animated youngster, Bosko, and his sweetheart Honey, equally animated, perform on the vaudeville stage, and via the cartoonist's pen, give rather amusing, apt impersonations of several of the more noted stars of the screen. Chevalier, Durante and others come in for a bit of the play, done in amusing fashion.—Running time, 7 minutes.

The Plumber
(Universal)
Amusing

Lightly amusing in rather the accepted cartoon style, this animated number finds Oswald the Rabbit and his best girl in plenty of water when the small animated brother gets into mischief with the water supply. Sardines go swimming and a sword fish on the wall joins the fray. Lively and has a bit of originality.—Running time, 7 minutes.

Knight Duty
(Educational)
Comic

A lot of clowning in a wax museum. Langdon, fleeing from a fat park cop, finds refuge among the dummies. A man and woman, crooks, seek to steal a fabulously priced jewel. Laugh-exciting scenes as police and owner scout through the museum jabbing pins and weilding

nightsticks trying to ascertain which are wax and which has feelings. Langdon finally gums things up so that the crooks are caught and as a reward he wins the owner's daughter. Absence of much dialogue and plenty of "sock-'em" action combine to make this short plenty comic. Running time, 18 minutes.—McCarthy, Hollywood.

Family Troubles
(Universal)
Fair Comedy

Henry Armetta, whose Italian comedy bits have occasionally added a good bit of amusement to features, here appeared in a short comedy as the husband who has trouble with his formerly married wife, her too-smart son and the latter's fresh friend. Armetta overhears a murder plot on the part of the boys, and not realizing it is part of a play, goes with a detective to the lonely house. Slapstick, pursuits and the like have their active moments on the screen with fairly effective comedic results.—Running time, 21 minutes.

Speaking of Operations
(Vitaphone)
Sparkling

There is light and lively entertainment with a laugh, a song and a dance herein, and in addition a group of radio entertainers whose names make for attention and may well make for some additional patronage. The excuse for it all is the theatrical producer who, suddenly stricken with appendicitis, is rushed to the hospital, and etherized, imagines the hospital staff composed of entertainers. The minstrel show goes on at a lively pace. This is enjoyable, and highly salable short subject material.—Running time, 18 minutes.

Alias the Professor
(Universal)
Amusing

Jimmy Gleason is chiefly responsible for the amusement to be found in this comedy, concerning Gleason's posing as a professor in the home of the grandmother of his penitentiary pal, who has just graduated from "school." Bank bonds are stolen, Gleason and his pal are suspected, but through the use of their clever pocket-picking fingers, the real thief is caught, the final laugh is on the detective who came to investigate.—Running time, 21 minutes.

Techno-Crazy
(Educational)
Fair

A nitwit technocracy addict gets himself mixed up with a lot of burlesque Communists. Trying to make good with his girl's dad, who is the town's mayor and thus the reds' foe, he presents him with a clock in which a time bomb has been concealed. Tossing the bomb around, with everybody trying to get rid of it, with subsequent falls, bumps, chases, provides the laugh action. Continual repetition of the same gags robs the picture of some interest. Running time, 16 minutes.—McCarthy, Hollywood.

People vs. Vince Barnett
(Universal)
Fair Comedy

With Henry Armetta, Italian comedian, on the bench as judge, and Vincent Barnett of the vacant physiognomy as the defendant, this comedic trial for apartment houses disorder and assorted black eyes affords some little amusement in situation and performance. As witnesses take the stand, the flashback carries the sometimes humorous action. After emphatically criticizing the owner of the apartment house, Armetta suddenly discovers he himself owns it. Armetta on the bench and Barnett's marital woes are chiefly responsible for the laughs.—Running time, 21 minutes.

A Pair of Socks
(Educational)
Good Comedy

Moran, blackface cook in a colored folks' boarding house, boasts to the little boy, Security, what a great fighter he is. Shooting the flying flapjacks is first laugh provoker. Colored heavyweight champion comes to boarding house and tries to steal Moran's girl. Mack can't see why they should waste a natural bout in the kitchen, so he stages a regular ring battle. Fight is a ridiculous burlesque as rival warrior neglects to change from street clothes in his hurry to get at Moran. Plenty of laughs ensue before the exhausted Moran causes his foe to collapse. Little colored boy adds zip to the picture, which is a far better than average short. Running time, 20 minutes.—McCarthy, Hollywood.

Rockaby Cowboy
(Universal)
Funny

Jimmy Gleason, Vince Barnett and Raymond Hatton as three cowboys who "inherit" a baby girl, have their troubles until they decide that one of them must marry to give the baby a mother. Gleason loses and the three set out to find him a wife. His approach to several girls causes near riots but he finds a wife—and so, incidentally, do Barnett and Hatton. Their efforts with the baby are extremely funny, especially to the feminine audience, and the wife-hunting portions are equally good for laughs.—Running time, 21 minutes.

Nothing Ever Happens
(Vitaphone)
Clever Burlesque

Rather cleverly, with extremely capable performances, "Grand Hotel" is here smartly burlesqued, the object of fun-poking. The dialogue, the character names of the players, the manner of their work, all combine to make this amusing, entertaining. Charles Judels, Jeraldine Dvorak, Jack Bohn, Curtis Karpe all do unusually good work. Song numbers and dancing bits by the page girls in chorus order add a bit of additional liveliness to the picture which serves to increase its effectiveness.—Running time, 18 minutes.

A Quiet Night
(Universal)
Fair

There is a fair portion of comedy in this number for those who have a fondness for noise, general excitement, pistol shots and hectic rushing to and fro. Bert Roach, district attorney, just escapes a raid on a crap game, only to get home and into a row with his wife and brother-in-law. Matters are made worse when he learns a convict he convicted has escaped and is on his way to pay off the debt. Mistaken identity adds to the furore.—Running time, 21 minutes.

Matto Grosso
(Principal)
Travel

Much in the nature of a travel picture, this subject films an expedition to Matto Grosso in Brazil. The early footage pictures, in close-up, various species of small animals common to the country, all of which is interesting material, though not striking. The accompanying descriptive dialogue is rather haltingly rendered, serving to slow the movement of the piece. For the rest, natives in ceremonial convolutions have their moment before the camera, while the concluding, and by far the most interesting portion of the footage, pictures a hunt, with dogs and on horseback, for a marauding jaguar, during which an unwary large cat is treed and roped expeditiously. The subject is on the whole of general interest, without succeeding in being in any sense unusual.—Running time, 24 minutes.

Strange As It Seems
(Universal)
Good

One of the usually interesting John Hix series of oddities the world over, filmed most effectively in Magnacolor, this number is highlighted by the pictures of Captain William Banning, son of the founder of California's first stage coach line, who still runs the stage daily for the fun of it, though the line has not carried a paying passenger for 40 years. Scenes in Morocco, salmon leaping to their spawning ground and other subjects provide additional interesting material in a series always entertaining.—Running time, 9 minutes.

Voodoo
(Principal)
Travel Subject

The general excellence of the lengthy travel-adventure short subjects of Principal Pictures is hardly maintained to the same degree in this instance. The attempted inclusion of elements of drama rather reacts against the complete effectiveness of the subject as a whole. It deals basically with a highly interesting condition of civilization, the voodooism which is so prominent a part of the daily life and the religious activity of the natives of Haiti, the black West Indian republic. Something of the daily life, the mode of worship of the inhabitants of the island of La Ganave, small island off Haiti, is recounted by Faustin Wirkus, U. S. Marine stationed there, and sometimes called the white king of La Gonave. Interesting is the pictorial record of the frenzied ritual of the blacks, but when the planned sacrifice of a girl is frustrated by the efforts of Wirkus, the picture smacks too much of the posed melodramatic to be highly effective.—Running time, 36 minutes.

Towed in a Hole
(MGM)
Not Standard

This number falls somewhat below the standard of short comedy previously set by the usually highly amusing team of Laurel and Hardy. In this instance the pair are fishmongers, and apparently successful, until Laurel conceives an idea. That idea, involving the catching by the two of their own fish, brings considerable, and occasionally amusing trouble in its execution. The business, of course, goes the way of most Laurel and Hardy enterprises.—Running time, 21 minutes.

Let's Dance
(Paramount)
Amusing

The comedy of Burns and Allen, the comics of the air whose forte is the absurd, and who have attained a wide radio popularity, is reasonably amusing. The lines of the feminine member of the team are rendered in the usual style with a cheap dance hall thronged with sailors and hostesses as the background. The etherized success of the pair makes the subject worthy of billing.—Running time, 10 minutes.

The Hold Up
(Universal)
Musically Fair

One of the series produced by Rowland-Brice for Universal release, this subject presents various of the popular radio voices of the day, including Morton Downey, John Young, Joe Young, composer; the Do-Re-Mi Trio and Freddie Martin and his Orchestra. An inconsequential yarn is the excuse for the appearance of the vocalists. Entertaining for those who like their radio singers.—Running time, 21 minutes.

NEW ACADEMY PLAN UP FOR VOTE IN WEEK

Program Would Bring Employees' Branches to Even Strength with Producers; Membership Already Increased by Campaigns

The Academy's socalled "new deal" for governing the studio workers of Hollywood will be voted upon within a week. The new program, if adopted, will set up a more democratic form of government for the creative branches of the studio colony, bringing the employee classes up to even strength with the producers. As the workers greatly outnumber the employers, the inauguration of the program is deemed a certainty in Hollywood.

The situation is a direct outgrowth of the producers' recent activities concerning deep salary reductions and also proposes "reforms" in production, including a centralized bureau for all talent.

Reorganization under a new and liberalized constitution has been for three weeks the subject of discussion by a special committee of ten, which has been writing a new basic law to govern all branches of the Academy, membership of which is as follows: actors, 272; directors, 101; assistant directors, 52; writers, 120; special classes, 27; producers, 246.

Individual section campaigns have already resulted in raising the membership of several branches. Dozens of players who have taken no interest in Academy affairs heretofore have filed applications. The addition of nine new members in the art directors' section was announced late last week, including James Basevi, Carroll Clark, Bud Gillespie, Jack Holden, Fred Hope, Chick Kirk, Leo Kuter, Hugh Retiker and A. Toluboff. New members enrolled in the assistant directors' division during the week included Al Alborn, William Cannon, Charles Hansen, Louis J. Marlowe, Richard Blaydon and Ansel Friedberger.

There had been threats of producers withdrawing from membership in the Academy, but this has not materialized, nor is it expected to. In any event, the Academy membership under the new constitution, hopes to circumvent such action by building up a $1,000,000 "war chest," thereby making the Academy independent and the socalled "champion" of contract talent.

Under the new constitution, election would be vested in the directorate, comprising 15 members, and seven representatives each from the actors', technicians', directors, producers' and writers' branches.

Specifically, the new financial reorganization would provide for the setting up of a reserve fund for each branch, to accrue through dues amounting to 1 per cent of each member's earnings. Three-fourths of the fund would be put in trust for the branch, with lending and insurance permitted. Also, branches of the Academy would be self-governing and would serve as units of an Academy Federation.

A producers' branch would be reorganized as a fifth talent branch, with no executive empowered to sign contracts eligible to office in the Academy. Corporations would be admitted to only associate membership, with no vote.

Negotiations with producers to have a compulsory arbitration clause in all contracts, with disputes to be umpired by the Academy, also was suggested, likewise a special class to be created for agents. Agents already have had several conversations with Academy representatives. They would be eligible only after signing a proposed artist-agent code of practice.

Meanwhile, the development of proposed centralized Artists Service Bureau for the clearing of most contract talent (writers, players and directors) appeared to be at a standstill. A committee of the producers' are supposed to be working out the details.

Horowitz Resigns As a Trustee in Paramount Case

The resignation of Louis J. Horowitz as one of the three recently elected trustees in bankruptcy of Paramount Publix was received Monday by Referee Henry K. Davis at a meeting of Paramount creditors in New York. A successor to Mr. Horowitz will be appointed at a creditors' meeting May 19. Mr. Horowitz' resignation is said to have come as a result of attacks against his connections with Prudence Co. and the Commercial National Bank and Trust Co., both of which have been closely associated with Paramount financing.

At the same meeting, Ralph Kohn, treasurer and a director of the company, told the creditors that a 15 per cent fluctuation in theatre attendance last summer left Paramount Publix in such a precarious position financially that the National City Bank of New York refused to renew a three-months loan of $1,000,000 for an additional three months. This, Mr. Kohn said, precipitated the company's receivership and ultimate bankruptcy; the bank's refusal placed the company's credit in jeopardy because it had to be reported to all banks with whom Paramount had established lines of credit when negotiations for new loans or renewals were made. A temporary respite for this crisis was provided by Sir William Wiseman, a Paramount director and member of Kuhn, Loeb & Co., who arranged for National City to take a demand note when the $1,000,000 obligation came due. With this temporary relief, Paramount made its last attempt to put its financial house in order. John Hertz, then chairman of the finance committee, was summoned to New York and met with Mr. Kohn and Sir William, along with several other bankers and financiers. Although Mr. Kohn, in reciting these events to the creditors and trustees on Monday, intimated that aid had been promised Paramount at the meeting of financiers, the results of this session had not been described at the close of Monday's meeting.

Describes Loan Procedure

Testifying earlier, Mr. Kohn described processes by which the company's loans, aggregating $9,600,000 in 1932, were made; all of these were unsecured except by promissory notes of the company. He also described the establishment of company credit lines which placed $16,900,000 at the company's disposal, and which would have been used to meet all obligations which had been renewed for the second three months period, had the receivership not been precipitated.

A further examination of Mr. Kohn will be made by Ethan Alyea, of the firm of Root, Clark & Buckner, attorneys for Paramount trustees, next Monday.

An action seeking new financing for Paramount is now in preparation. The action will call for a $13,875,000 transaction with 12 banks to be set aside and will ask for title to 23 film negatives, pledged as security, to be returned to Paramount. The action may be completed and filed within the next week. It is based on the assumption that the transaction between the banks and Film Productions Corp., Paramount subsidiary, resulted in giving the 12 banks involved a preference over the other Paramount creditors. Under the plan, if Paramount regains title to the negatives, they will be pledged as security for new financing. Additional security may be given by pledging anticipated distribution receipts. Action is being prepared by Root, Clark & Buckner.

Sam Dembow Testifies

Other developments in the Paramount Publix bankruptcy situation include the testimony of Sam Dembow, Jr., at a meeting of Publix Enterprises creditors before Referee Davis Tuesday. Mr. Denbow claimed that Southern Enterprises became Publix Enterprises, Inc., by a change of name and that its principal function was "keeping books." Mr. Dembow is president of the bankrupt Publix subsidiary. He testified further that Publix Theatres Corp. had never paid a dividend and, so far as he could remember, made no profits. He said that Publix was organized only to manage theatres and not as a profit-making organization.

Publix Theatres Corp. will oppose the application for a receiver brought by Charles M. Fox, a former employee, at a hearing scheduled late this week before Supreme Court Justice Gavegan. Fox's application came as a result of an unsatisfied judgment of $47,722 obtained early in April.

Basing its decision on a technicality, the circuit court of appeals on Monday denied a motion vacating the Paramount Publix voluntary bankruptcy. Louis Boehn, attorney for three Paramount stockholders, brought the application charging that the voluntary petition was obtained by fraud and that an involuntary action, filed earlier, should be substituted.

Samuel Zirn, counsel for several Paramount Publix bondholders, is understood to be building a case for the U. S. supreme court in making a number of efforts to stop the voluntary bankruptcy action.

Topliff Seeking Reorganization

George Topliff, of the Irving Trust Co., as trustee for Publix Enterprises, is making his headquarters in the Publix offices, trying to effect general reorganization of Publix Enterprises and its 76 subsidiary companies, totaling approximately 350 theatres. Many of these are in the process of being turned back to their original owners, but it is impossible to determine at the present time just what progress is being made, Mr. Topliff's office said on Wednesday. "Many of the subsidiaries are in bankruptcy themselves and it would be out of the question to say how many have reverted to their original owners," a member of the staff said.

Five Publix houses in Boston have been turned back to George A. Giles. Pittsburgh headquarters of the Publix-Skouras Theatres have been closed and only three towns, Johnstown, Ambridge and Butler, are left.

Eastern Theatres, Ltd., a subsidiary of Famous Players Canadian Corp., showed a net profit of $97,194 for the calendar year 1932 for its group of theatres in Ontario, it was learned this week. Earnings equaled $19.44 per share on the 5,000 shares of the company for the past calendar year and dividends were paid. Current assets increased for the year from $198,556 to $237,647.

Publix-Ohio Corp. this week filed a petition for a discharge from bankruptcy. The petition has been assigned for a hearing before Judge George P. Hahn in Toledo district court on June 24.

Rockefellers Oust Rivera, Muralist

Diego Rivera, noted Mexican artist, was halted at work Tuesday night on his scaffold in the Great Hall of the 70-story RCA Building in New York's Rockefeller Center and informed that the fresco on which he was working was not acceptable to the Rockefeller family. He had previously refused the request of Nelson A. Rockefeller, son of John D., Jr., to remove a head of Lenin from one of the panels. Mr. Rivera, whose Communistic leanings have frequently drawn him into controversy, was handed a check for $14,000, completing payment on his $21,000 contract for the work. The Lenin panel had been completed a week ago. A letter, included with the check, expressed regret that the artist had been unable to compromise with Mr. Rockefeller in the matter and said that the check was to be regarded as terminating his employment, although none of the three murals for which Rivera had been engaged had been finished.

The large fresco mural occupied the place of honor in the front hall of the building and was the first interior detail to meet the eye on entering. Mr. Rivera said Tuesday he had been told that Mr. Rockefeller and his advisers did not find the mural as "highly imaginative" as they had expected, and that its effect was unpleasant. Mr. Rivera's attorney, Philip Wittenberg, said Wednesday, no action is planned unless the mural is to be destroyed, in which case an injunction will be sought.

New Processing For Photography

A new system of composite or process photography, announced by Dr. L. M. Dieterich, Hollywood optical engineer, is described by Hollywood Herald as follows:

"Dr. Dieterich says that no new optical equipment beyond that now used in present process systems is required. In the Dieterich method the camera is threaded with three films. In front is an orthochromatic film with red backing, the so-called "redortho" (Dupont) with the emulsion to the rear. Behind this is a positive print of background scene, with emulsion to rear. Back of this is a standard panchromatic film with emulsion to the front. All three films are in contact with each other.

"A standard Mitchell shuttle will pass these three films, Dr. Dieterich claims, without adjustment in proper contact and tension. The finder ground glass adjustments are the same as for by-pack color photography. In a Bell & Howell camera the same finder ground glass adjustment is made, and the shuttle adjusted to the combined thickness of the three films.

"As far as stage setup is concerned, the foreground is illuminated with a blue light which is absorbed by the red backing of the orthochromatic film. The background can be a plain drop, illuminated with a red light, containing no blue or green."

Hal Roach Forms Company

Hal Roach Productions, Ltd., has been formed in London with a nominal capital of $5,000, which is to cover production in England in the event Mr. Roach, now in England, decides to produce there, according to Henry Ginsberg, Roach general manager, in New York.

Loew's Earned $2,186,531 in 28 Weeks; $478,163 RCA Deficit in First Quarter

Net profit $2,186,531 was earned by the Loew-Metro companies during the 28 weeks ended March 16, 1933, and net loss of $478,163 for the first quarter of 1933, was reported by RCA, according to reports to stockholders which were issued early this week. Comparative earning statement of Loew's, Inc., follows:

	28 Weeks Ended Mar. 16, 1933	28 Weeks Ended Mar. 11, 1932
Operating Profit	$4,602,494	$7,965,424
Depreciation and Taxes	2,415,963	2,700,695
NET PROFIT	$2,186,531*	$5,264,729

(*Equivalent for the period to $1.04 per share on the common stock as compared with $3.13 for the corresponding period in 1932.)

David Sarnoff, president of the Radio Corporation, made public the RCA statement of income and surplus for the first quarter of 1933. The net loss of $478,164, after all charges, compared with a net income of $503,223, for the corresponding period of 1932.

Gross income from operations was $12,981,059, against $20,322,408 in the first quarter of 1932, and total income was $13,222,054, compared with $20,585,222. Net earnings after costs and expenses were $556,747, against $2,250,318.

Surplus at the end of March was $9,373,020, against $9,851,184 at the close of 1932. In the first quarter last year there was a surplus of $160,204 after $343,019 Class A preferred dividends. No dividends were paid in the first quarter this year:

The income account in detail follows:

Gross Income:		
From Operations	$12,981,058.63	
Other Income	240,995.04	
Total Gross Income from all sources		$13,222,053.67
Less:		
Cost of Sales, General Operating, Development, Selling and Administrative Expenses		12,665,306.78
Net Income for the Period (Before Interest, Depreciation and Amortization of Patents)		$556,746.89
Deduct:		
Interest	$57,819.67	
Depreciation	827,091.07	
Amortization of Patents	150,000.00	
Total Deductions		1,034,910.74
Net Loss for the Period Transferred to Surplus		*$478,163.85
Surplus at December 31, 1932		9,851,184.18
Surplus at March 31, 1933		$9,373,020.33

*Deficit.

Principal subsidiaries of RCA, are National Broadcasting, RCA Communications, RCA-Victor and the RKO motion picture companies.

Shearer Forms Theatre Circuit in Alaska

B. F. Shearer, head of B. F. Shearer Theatre Equipment Company of Seattle, has formed a new independent theatre organization named Alaska Greater Theatres, Inc. The two first houses are the Coliseum and Redilla in Ketchikan, with others in Juneau and other southwestern Alaska cities to follow.

Worldkino To Expand

Worldkino Corporation, of 1501 Broadway, New York, sponsor of "The Return of Nathan Becker," Yiddish talking picture from Russia, which now is in its fourth week at the Europa theatre, is planning additional releases. Joseph Burstyn is president and general manager.

Warner Adds Branches In Three Countries

Warner Brothers has opened new branches in Italy, Uruguay and Java. Mario Zamo is manager for Italy, with offices at Via Palestro 68, Rome. N. E. Bertolini has charge in Uruguay, with the branch in Montevideo. Nat Liebeskind has opened an office in Batavia, Java, and will operate that as well as the exchange in Singapore.

Rialto Books "Forgotten Men"

Arthur L. Mayer, managing director of the Rialto theatre, New York, booked "Forgotten Men," official war picture, from Samuel Cummins of Jewel Productions, Inc. Joe Lee was engaged to handle the exploitation and advertising of the premiere Friday.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 172.—(A) To what should authorities pay close attention in the matter of removing possibility of fright in the event of fire? (B) Does limiting size of projection room ports, protected with properly fused fire shutters, serve any good purpose? (Note: The words "limiting size" are expected to be construed along reasonable lines. No object in making ports larger than is necessary to expedite the work of projection.) (C) Give us your own idea of effectively fusing port shutters, remembering that to insure prevention of fright, shutters must fall within a period not to exceed two seconds of the start of an aperture fire.

Answer to Question No. 165

Bluebook School Question No. 165 *was*: "*(A) Give us your views as to just what the theatre projectionist should do in the matter of film inspection.* [*Section B duplicated in Question* 160.] *(C) Just what may be the various effects of receiving film in bad mechanical condition? (D) What do you do when film is received in poor mechanical condition?*

The following answered acceptably: J. Wentworth, C. Rau and S. Evans, G. E. Doe, Lester Borst, T. Van Vaulkenburg, Dale Danielson, Wilbur Ostrum, H. Edwards, Kenneth Dowling, E. Parkinson, Bill Doe, T. McGruder, G. Tinlin, T. Davis and T. Lambert, D. R. Peters and D. Holler, D. U. Granger, S. D. Love and W. Love, D. Emmerson, D. K. Ormie and T. M. Vinson, P. Jackson and B. Diglah, J. Cermak, O. L. and J. F. Evans, D. L. Sinklow, B. I. Fanchann, G. Farmann, L. M. Croft, R. Suler and R. Wheeler, B. T. Miller and T. L. Raymond and D. Neills, P. T. Zann and L. Grant, M. D. Oleson and J. B. Malley, J. Williams, O. Allbright, R. D. Oberleigh, T. Kelly and C. Cummings, P. L. Daniels and P. L. Day, E. L. Gibbs and L. Lorient, M. H. Lonberger, D. Anderson, G. K. Berger and H. R. Baldwin, E. Harlor and H. Harrison, M. Dickson, H. True, P. L. Danby and R. Geddings, F. and J. L. Hanson, D. L. Howard, L. Hendershot and B. Runin, D. L. Daniels and H. Pilson, D. V. Peterson, L. Hutch and D. Goldberg, D. T. Arlen and M. Spencer and L. G. Howe, T. N. Danby and D. M. Banks and L. Summers, L. F. Thomas, M. Simms and O. L. Daris, D. L. Tapley, D. Michelson, M. Spencer and D. T. Arlen, L. S. Zaren, R. S. Allen and T. N. Williams, H. B. Coates, T. Davis and T. Lambert, E. W. Warner, J. C. Peters, R. L. Mitchel, D. D. Davis and L. Thomas, R. D. Konley and S. Maybe, J. T. Ballinger and D. L. Mason, T. R. Bancroft, B. Sappert, B. L. Banning and L. Jones, D. Singleton and J. B. Buckley, H. Rogers, C. Ray and T. Taylor, L. H. Simmons, B. L. Blinkendorfer, R. Singleton and M. L. George, E. Rymer and B. L. Tanner, M. R. Davis, A. Bailey, A. Ilks and P. L. Jensen, N. Truman, D. Haber and A. Breaston.

I believe, taking everything into consideration, G. E. Doe has made the answer to Section A most suitable for publication. He says, "As a matter of safety it is essential that the projectionist at least make such personal examination of films after receipt from an exchange, or from another theatre, as will satisfy him they may be projected with safety. What more should be done it is not easy to say, since there is more than one perfectly legitimate way of regarding the matter.

"It cannot possibly be disputed that it is not the business of projectionists to do work free of charge which the exchange is paid to do, and very naturally exhibitors object to any extra charge on the part of the projectionist for film inspection. On the other hand, the average exhibitor or manager just will not make the fight necessary to compel some exchanges to inspect and repair prints thoroughly. So there you are. My own view is that, answering the question as asked, it is up to the projectionist to see to it that all films are in safe condition to project, and to make every possible effort to force the exchange to inspect and repair all prints sent to the theatre for use thoroughly, including removal of any oil thereon."

On the whole, after rereading some of the answers I have concluded to print that of our old friends Rau and Evans. They say, "It is the duty of the projectionist to inspect the film before projecting it. If there are any badly damaged portions, such as badly strained sprocket-holes, scratches, sprocket-teeth indentations, etc., he should report this to the manager of the theatre and have the manager personally view the damage before the film is run, so that the theatre will not be held liable for the damage. If the projectionist deems the film unsafe for projection, he should notify the manager to that effect and request him to endeavor to get another print. Also, if there is a government department in charge of theatres, this department should be immediately notified, in which case the responsibility will be taken off the projectionist's shoulders."

(C) Arlen, Spencer and Howe say, "There should be none, except to the projectionist, the manager and the exchange, for the projectionist should refuse to stand responsible for any trouble caused by the condition the prints were received in. The projectionist should look them over, make careful note of all damage found, particularly such as will make their use unsafe. He should make detailed report to the manager immediately, asking that the matter be at once taken up with the exchange and proper protest made."

Dale Danielson answers Section C thus: "Do you want the effects upon the film and projector mechanism and the resultant effect on reproduced sound and screen image, or the effects upon the audience, manager, projectionist and box office? I'll attempt to include some of each. Mechanical defects might be further increased. The screen image might be streaked with rain, jumpy, larger lateral and vertical movements interspersed with flashes of white or black, a regular Fourth of July as the cues start to run through; the image blurred from oil or buckled film; sound cracky; frequent pops; motor-boating; noisy. We all know or should know the effect on the projectionist. If not, try and run a perfect show with film mechanically bad. The manager, perhaps, can hide from the audience. The audience, disgruntled, restless, dissatisfied with the entertainment, tired, with strained eyes, vows never to return. The box office suffers greatly. Customers don't come back. There is a bad whispering campaign against the theatre. The result—intake lower, expenses must be reduced, cheaper projectionists, poorer state of equipment repair, projection poorer, box office further hit, further economies, with probable failure in the end."

(D) Kenneth Dowling says, "When film is received in bad condition I at once call the manager and show them to him. If it is very bad we try to secure another print before show time. If the condition be not too bad I make the necessary repairs, leaving it to the manager to deal with the exchange. When packing the reels for shipment I slip a note under the band of reel No. 1, describing the condition in which the films were received, enquiring, not too politely, as to what the large idea may happen to be."

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

DISCOVERED: A flaw in an otherwise technically flawless motion picture, Fox's "Cavalcade." A closeup of the *Titanic* shows a life preserver on which appears the inscription: "S. S. Titanic—Southampton." The steamer, which went down in the North Atlantic on April 14, 1912, was out of Liverpool, not Southampton. The person who discovered the error is a well known New York attorney who handled many of the cases against the White Star company, filed by survivors of the 1,517 persons who died in the collision with an iceberg.

▽

Omigosh! Someone in Hollywood said "no" to Mr. DeMille. Paramount makes formal announcement of the bombshell, as follows: "Charles Bickford was the first man to say 'No!' to Cecil Blount DeMille and live." It seems that C. B. asked Bickford what he thought of "Dynamite."

"Speak right up," urged DeMille.

"I think it's lousy," Bickford finally exploded.

Another illusion shattered; another Hollywood precedent established.

▽

Aside to B. B. Kahane, Radio Studio, Hollywood: Charlie Ruggles, temporarily working for your company, sends over to the Paramount commissary every noon for his lunch.

▽

The publicity and promotional department of the combined RKO companies spends $4,000,000 a year. Film rentals for the corporation's circuits costs $6,000,000. The bill for union labor at its theatres totals millions; overtime alone costing nearly a million annually. Not a nickel should be wasted, Herschel Stuart of the home office recently told house managers in another economy message.

If each manager made only a $5 mistake a day, or wasted $5 a day, "that wouldn't be a $5 mistake, but a $200,000-per-annum mistake," he said. "To make a single comparison for all of us," continued Stuart, "a thousand-dollar bill wasted would buy the services for one week of 10 stenographers, twenty ushers, one cashier, 25 cleaners, one telephone operator, two first-class house managers, in addition to a tank of fuel oil, a hundred cartons of paper towels and two cases of toilet tissue."

▽

Aaron Saperstein's Allied Theatres organization in Chicago asks why the censors there permit a complete picture to be shown in Loop theatres and later apply their scissors and do some fancy carving so that the same pictures cannot be recognized when they reach houses half a mile from the Loop.

▽

Cowboy Rex Bell doesn't even hope to become as famous in motion pictures as his wife, Clara Bow. But he will be immortalized in sculpture, which Clara isn't. Alex Romano is now modeling a half life-size statue of Ray Johnston's western star. Other Hollywood luminaries probably would insist upon full life-size or nothing. Mr. Bell is no snob.

▽

N. Ek, manager of RKO's Cameo, near Times Square, in New York, has the shortest name in the business.

▽

The Atlanta Journal said that "more than anything else right now the country needs the services of optimists." We suggest that the government officials at Washington draft some motion picture press agents, ad writers and film salesmen.

▽

And from 'Frisco comes the report that "One-eyed" Connolly was almost drowned the other day trying to crash the Golden Gate.

He shot news hokum in the air.
It fell to earth he knew not where.

But when the guys on whom it fell
Shot it back; he yelled like hell!

(With apologies to Cinema Digest)

MR. WALTER WINCHELL published the following in his *Daily Mirror* column last Friday morning:

> **"An actual talkie of 'Lady Chatterley's Lover' (no blue-pencilling) is being privately shown in Hollywood these nights. Made in Czecho-Slovakia under the name of 'Ekstasz' (Ecstasy?). . . . And the climax of the flicker is the same as the book's . . . none of the details being omitted! Paramount owns it! The leading lady of it will soon be starred in H'wood. . . ."**

Evidently Mr. Winchell's confidential advisor in Hollywood was mistaken.

First—"An actual talkie of 'Lady Chatterley's Lover' (no blue-pencilling) is being privately shown in Hollywood these nights." The film "Ekstasz" was sent to Hollywood by the Paris agent of Paramount in order that the studio's casting director might see an actress who was in it. This is not unusual in the search for new talent.

Second—"The climax of the flicker is the same as the book." The photoplay "Ekstasz" bears no resemblance to Lawrence's book, "Lady Chatterley's Lover." It is not the same story. "Ekstasz" was shown throughout Europe and has not been criticized on account of being salacious.

Third—"Paramount owns it!" Paramount does not own the picture, nor did it ever own it. The film was merely sent to Hollywood for reasons stated above. *It was returned to Paris last February after having been shown privately but once in the studio projection room.*

Fourth—"The leading lady of it will soon be starred in Hollywood." If the leading lady of this picture will be starred in Hollywood, it will not be in a Paramount picture. Paramount quickly decided when the picture was screened in the private projection room that the young lady was not desired by that company.

▽

Apropos of George Bernard Shaw's recent visit to New York and Hollywood. David Wark Griffith told us of the time when Shaw and the noted writer, Sir James Barrie, used to live in the same building in London's Adelphi Terrace. Barrie's rooms were diagonally across the court from the Shaw apartment, and Sir James spent the greater portion of his time, while writing, looking out of his windows across the court, beyond Shaw's abode and onto the Thames. One day Shaw moved elsewhere. A few months later the two authors met at a tea. Sir James looked pale and wan, Shaw was feeling quite facetious. Finally, he turned to a companion, and, half addressing him, half speaking to Barrie, said: "Poor Jamie. Ever since I moved he hasn't been able to see anything of life. He used to watch my every move, but now that I've gone, there's no more human interest around the place for story material. Poor Jamie."

▽

Imagine the embarrassment of Metro salesmen when they call on exhibitors to sell the company's latest feature, "Never Give a Sucker a Break."

▽

Paramount has a squeak tester at the coast studio. Henry Barton, a 250-pounder, walks systematically over sets looking for floor squeaks. If Henry was a squawk tester he might get some place.

NOT even Seattle's fishing boats are safe from the influence of Hollywood. Metro sent north the cast and crew of "Tugboat Annie" to film a number of scenes in which three small vessels of the northern Pacific waters were used. The names of the trawlers were not pleasing and they were changed. "Wallawa" was changed to "Narcissus"; the mighty "Sea King" became a subdued "Firefly" and strong "General Gorgas" was born anew as "Glacier Queen."

United States Custom inspectors, however, took exception to the changes because they had not been consulted. Someone hurried off in the direction of Washington and fixed things up.

▽

How to remain heavily veiled and still view motion pictures is a problem which has long bothered the women of Trebizond, who still shroud their faces in public. When the theatre is darkened, they now push aside their veils slightly, just enough to bare one eye. When that eye gets tired, they switch to the other.

▽

Bette Davis, blonde, petite and pretty Warner star, recently told us a few of her experiences during the transcontinental trip with the "42d Street Special." One of the many personal appearances made by the stars was at an elaborate and quite proper supper place, noted for its dance floor, in Pittsburgh. Tom Mix led his horse, King, onto the floor. "And I just couldn't help hoping," Miss Davis said, "that he would perform. I mentioned this to Mrs. Mix, who fixed me with a glassy stare and frigidly said, 'That's not possible, young lady, King knows how to behave in public.'"

▽

Henry Warren, who wrote "42nd Street" music, says that Sam Goldwyn has asked him to write a snappy tune similar to "42nd Street," for the new Eddie Cantor picture. The fact that Cantor's next picture is based on Androcles and the Lion makes no difference.

▽

Grace Empey is the executive secretary in the important office of Tammany's Mayor O'Brien, who, on account of the depression, has only two cars to Jimmy Walker's and Joe McKee's one. Both cars have 12 cylinders, and each displays egotistical license plates marked "OB—1." All of which is beside the point. Mrs. Empey is the former wife of Arthur Guy Empey, who was quite well known in motion picture circles many years ago. Besides others, he authored and appeared in "Over the Top" for Vitagraph, back in '18, after having been discharged honorably from the British Army with wounds received in battle.

▽

The Internal Revenue Bureau has returned $40,000 to John Gilbert, a credit from his 1930 payment. Which is another reason why John is not worried about continuing his career in Hollywood.

▽

Philip Duffield Stong, young son of pioneer Iowa farmers, used the $15,000 which Fox paid him for writing "State Fair," to buy back the old family homestead, known as Duffield Place, in Van Buren County. Mrs. Io Sloan Therme, operating the Wampas theatre, at Keosauqua, Iowa, writes about Phil and his forebears in the Van Buren *Record*. She said his great grandfather was the first white settler west of the Des Moines River in Iowa. His grandfather, George Crawford Duffield, bought the Duffield place with money earned as a "forty niner." Old George knew Black Hawk, Keokuk and other famous Indian chiefs personally.

Best Sellers And Renters

The following listing of Best Sellers is based upon actual count of The Baker & Taylor Company's sales throughout the country, as noted in "The Retail Bookseller," organ of the company. The Best Renters ranking is founded upon reports of the distributors of "The Fiction Guide."

Best Sellers

February 20 to March 20

1. The Eyes of Love. By Warwick Deeping.
2. Walls of Gold. By Kathleen Norris.
3. Ann Vickers. By Sinclair Lewis.
4. Hardy Perennial. By Helen Hull.
5. An American Girl. By Tiffany Thayer.
6. Adventures of the Black Girl in Her Search for God. By George Bernard Shaw.
7. Unfinished Symphony. By Sylvia Thompson.
8. Female. By Donald Henderson Clarke.
9. Other Women. By Katharine Brush.
10. Mulliner Nights. By P. G. Wodehouse.

Best Renters

February 10 to March 10

1. Ann Vickers. By Sinclair Lewis.
2. The Last Adam. By James G. Cozzens.
3. Imitation of Life. By Fannie Hurst.
4. Forgive Us Our Trespasses. By Lloyd C. Douglas.
5. Beauty. By Faith Baldwin.
6. Flowering Wilderness. By John Galsworthy.
7. The Kennel Murder Case. By S. S. Van Dine.
8. The Narrow Corner. By Somerset Maugham.
9. Magnificent Obsession. By Lloyd C. Douglas.
10. Never Ask the End. By Isabel Paterson.

Australia Raises Tariff To 17 Cents a Linear Foot

The Federal government at Sydney, N. S. W., Australia, has increased the import duty on foreign negatives and positives from 68 cents a reel to 17 cents a linear foot. Educationals and socalled "home films" are exempted, as are British productions. Since the last tariff increase foreign distributors have been importing only one print, the copies being made at Sydney, with a consequent decline of 66 per cent in government income from this source.

General Electric Net $2,838,810 for Quarter

General Electric Company reports a net profit of $2,838,810 for the quarter ended March 31, 1933, compared with $5,152,423 in 1932. Surplus was $2,195,049 for the period this year as against $4,508,667 in 1932.

Labor Negotiates New Studio Pacts

Negotiations for a new basic studio agreement covering union craft labor in Hollywood will get under way in New York late this week. Meetings, proposed to effect such negotiations, have been deferred many times during the past two months.

The current basic agreement expired as the time the 25-50 per cent salary cut went into effect. At that time heads of the socalled "Big Four" union group agreed to go along, pending the striking of a new solution for labor problems which this week's conferences will attempt to solve.

The "Big Four" groups will be represented by their four presidents: William C. Elliott, president of the IATSE; Edward Berritz, president of the International Brotherhood of Electrical Workers; Joseph N. Weber, president of the American Federation of Musicians, and Abe Muir, president of the Brotherhood of Carpenters. Pat Casey, labor contact man for the producers, will represent the industry. Executives of several major organizations may attend the meetings.

Owen D. Young Resigns From Board of RCA

Owen D. Young has resigned as member of the board and chairman of the executive committeee of Radio Corporation of America, in compliance with the federal court consent decree of Nov. 21, 1932, requiring complete separation of the interests of RCA and General Electric Company, of which Mr. Young is chairman.

On Friday the board of RCA accepted Mr. Young's resignation as chairman and director, also as director of RCA subsidiaries, and re-elected the following officers:

James G. Harbord, chairman of the board of directors; David Sarnoff, president; J. R. McDonough, executive vice-president; Manton Davis, vice-president and general attorney; Otto S. Schairer, vice-president in charge of the patent department; George S. DeSousa, treasurer; Henry A. Sullivan, comptroller; Lewis MacConnach, secretary; Robert C. Proppe, assistant secretary.

First Division To Open Five New Film Exchanges

First Division will open four new exchanges in West Coast and New England key cities, and a fifth elsewhere, to handle distribution of the four pictures a year which First Division will itself produce. The new exchanges will supplement the present nine of the company.

Production on the first feature will begin on the Coast in about two months, with Al Friedlander, sales manager, and Dario L. Faralla, former Educational treasurer, supervising. They will leave for the Coast about June 15. Production details will be announced later.

Columbia Declares Dividend

The Board of Directors of Columbia Pictures Corporation this week declared a quarterly dividend of seventy-five cents per share on the company's preferred stock, payable June 1 to holders of record at the close of business May 17.

Best Sellers During 1932

Here is a list of the best selling books of 1932, *as compiled by the* Retail Bookseller, *organ of The Baker & Taylor Company, New York. Best seller sales were off about* 25 *per cent since* 1931, *because of the times, but were ahead of* 1930 *sales. "The Fountain," which was purchased for screen purposes by MGM, heads the* 1932 *list. Number nine is "Peking Picnic," a future Fox release, and bought for production by Jesse Lasky. "The Magnificent Obsession" was reported to be the year's record-maker; after three years on the market it has outsold its newer rival. The best sellers of* 1932:

Fiction

1. The Fountain. By Charles Morgan, June 1 (Knopf).
2. Sons. By Pearl S. Buck. Sept. 26 (Day).
3. The Good Earth. By Pearl S. Buck. Mar. 2, '31 (Day).
4. A Sheltered Life. By Ellen Glasgow. Aug. 24 (D. D.)
5. Obscure Destinies. By Willa Cather. Aug. 1 (Knopf).
6. Magnificent Obsession. By Lloyd C. Douglas. Oct. 22, '29 (W. C.)
7. Magnolia Street. By Louis Golding. Mar. 10 (F. & R.)
8. Flowering Wilderness. By John Galsworthy. Nov. 11 (Scrib.)
9. Peking Picnic. By Ann Bridge. Sept. 9 (L. B.)
10. Head Tide. By Joseph C. Lincoln. July 29 (App.)

General

1. Only Yesterday. By Frederick L. Allen. Dec. 1, '31 (Harp.)
2. The Epic of America. By James T. Adams. Sept. 30, '31 (L. B.)
3. Van Loon's Geography. By Hendrik W. Van Loon. Sept. 8 (S. & S.)
4. A Fortune to Share. By Vash Young. Sept. 9, '31 (B. M.)
5. More Merry-Go-Round. Anonymous. Aug. 22 (Liv.)

Ask Ontario's Education Department Do Censoring

Transfer of the censorship of motion pictures from the provincial treasurer's department to the Ontario department of Education was asked at a conference of educational authorities and provincial government officials. The argument was advanced by school officials that those in charge of the training of children have a more intimate knowledge of what is good for juveniles. A protest also was registered against approval of "horror pictures."

Universal Theatres Sued

Suit against Universal Chain Theatrical Enterprises, Inc., and Universal Chain Theatres Corporation, claiming $35,703.47 is due on a stock transaction since May 24, 1926, has been filed in Maryland by Isidor Friedman.

SHORTS ARE IN SEASON

by TERRY RAMSAYE

THIS IS THE SEASON for asparagus and shorts. Nature is responsible for the asparagus, but it is the habit of sales managers which makes this the custom established time for the buying and selling of shorts.

¶ This is the period when Hollywood and the sales management are trying to make up their minds about the titles of the product which is to be announced for the coming season. While the sales managers are thinking about that, they think up a job for the sales force, which always consists in seeing what can be done about the shorts. It is not entirely complimentary to where shorts stand in the sales manager's mind, but it has, all in all, worked out in a rather practical way for the industry as a whole, including that newly discovered person, the exhibitor. For, by reason of the fact that he is not being high-pressured on the subject of "longs", which is to say features, super-features and near-features, he does have time to give some attention to that very important component of his show, the "short".

¶ A vast service could be done to the art of the motion picture, the industry and the public, if shorts could be taken more seriously. The preponderating concern about the dramatic feature is warranted enough but to the great majority of exhibitors who depend on the process of making their theatre a neighborhood institution with repeat business the short element of the program can do a deal more toward building the repute of the house than is appreciated in practice.

¶ Generally speaking, the better shorts contain more intelligence and more production enthusiasm per foot than a large proportion of the dramatic offerings. No producer in Hollywood ever was able to buy more white-heat devotion to doing a good job by a three-thousand-dollar-a-week director than a newsreel editor can get by the mere beckoning to a good average $125-a-week news cameraman ($125 if he gets it). And a large fraction of the shorts, the good ones, are really by-products of newsreel organizations.

¶ Despite the development of the expeditionary pictures that has been observable in the last two years, the short has also the special merit of being the principal avenue of fact to the screen. Features are 99 per cent fiction. The exhibitor's only real opportunity to deal with the vast field of interesting fact on his screen is among intelligently selected shorts, novelty reels, travelogues, scenic and adventure pictures, newsreel and newsreel specials. Non-fiction is a great component of the public interest as served by the printed page of book, newspaper and magazine. The screen, it seems, has always been devoted much more to make-believe than the older forms of publication. Yet there is no showman of the screen in America of note who has not been a conspicuously careful buyer of shorts.

¶ It is a fair assertion that not less than half of the whole status and repute of the motion picture is based on what an intelligent public thinks of newsreels and topical shorts. It is clear enough that an intelligent, careful short buy can go at least half way in making the good name of the average theatre.

¶ And generally speaking, the human race being what it is, the film salesman who thinks of shorts mostly once a year when the short selling season is on, seldom knows the whole story and is more likely to undersell than oversell the product. The careful exhibitor will screen the samples and make up his mind on what he sees. What he needs to know will never be told by any typical sales formula. Buying by the bushel does not serve a market sold a seat at a time.

1,000 SHORTS ASSURED EXHIBITORS TO MEET DIVERSIFICATION DEMAND

Total of 954 Already Planned for 1933-34 Compares with 818 During Current Season; Serials Are Gaining Ground

[*Timely exploitation material on short subjects appears in Managers' Round Table, page* 63]

With increased demand from patrons, as well as with the collapse of double featuring in many sections of the country, producers and distributors see a greatly increased market for short subjects during the 1933-34 season. General increase in short product schedules, both by major producers and independents, is planned for next season. Already there has been a tentatively announced total from both which is considerably in excess of the total promised for the present season. To date, a total of 954 shorts has been announced for next season —760 from major companies and 194 from independents—as against 818 currently. Many producers have not yet definitely decided upon the number of short subjects for 1933-34. Basing an estimate of their output on previous performances, the exhibitor may expect upward of 1,000 shorts in the new season.

The motion picture-going public of the nation is, on the whole, opposed to double featuring, investigation has shown. Producers have taken the stand that such a practice cheapens the output of product and for many months it has been suggested that more short subjects on a program would be the logical means toward the elimination of double billing. In the March 25 issue of Motion Picture Herald this question was discussed in detail. A questionnaire was sent out to between 5,000,000 and 6,000,000 theatre patrons by the Motion Picture Producers and Distributors of America, asking whether or not they were in favor of double features and if not, what might be done to correct the situation; whether patrons preferred more diversified programs than they had been getting and what specific objections they had to the double featuring practice. Ninety per cent of all replies were against twin billings and were equally as strong in favor of a single attraction and a diversified program of short subjects. (Excerpts of replies on page 50.)

Serials Gaining Ground

Serials are seen to be gaining ground as a means to bring patrons back to theatres. Universal, Mascot, Principal, are among those contemplating heavy concentration on this form of short subject entertainment. They believe that the public not only enjoys serials but that they serve to keep stars and players continuously in the public eye and stimulate interest.

The increase in production of short subjects is seen not only as a result of the retreat of the double bill but more particularly because of a marked increase in demand from picture patrons. This has been definitely shown in exhibitor reports. Producers are realizing the widening scope of the short picture and are contemplating their production on a more elaborate scale than heretofore. In line with the desire expressed by exhibitors there will be many musical shorts and much effort will be concentrated upon the more effective use of color in short productions.

April 27 marked the passing of double feature billings in theatres on the West Coast and at the present time practically every theatre there is back on a single feature and short subject basis. The results were apparent immediately. Short bookings spurted 100 per cent overnight. Theatres there are staging campaigns in the newspapers emphasizing single feature and short subject programs. Fox West Coast houses have a series of trailers explaining the advantages of the combination novelty program over the double bill. Some of the points advanced are:

Greater diversification of shows.

More opportunity to select the best features.

Allowing more exact scheduling of running time, so patrons can figure accordingly.

Giving patrons greater opportunity to select shows they like without having to take a chance of seeing in one house a picture they have seen in another.

Opportunity to build up well balanced unit shows, properly divided as to comedy, drama, travel, education.

The response is said to have been gratifying to most theatres, business in a great majority of cases having shown material increase in patronage and unanimous approval of the new policy.

Norman H. Moray, Vitaphone sales manager, said last week that next year's production of Vitaphone shorts will emphasize technicolor musicals and a new series of Broadway Brevities, which the current season has proved highly successful.

Approximately 120 from Vitaphone

"The new season will offer the greatest opportunity to short subject producers they have ever known," Mr. Moray said. "With double featuring virtually ended in many parts of the country, the market for shorts is increasing in leaps and bounds, not because they act as fillers for a program but because the public is demanding them as never before."

"Nobody here knows definitely how many we will produce, but it is safe to say that it will be somewhere in the neighborhood of 120," he said. Previous report had it that Vitaphone would release 112 shorts.

Independent producers, including Leon Schlesinger, Bryan Foy, Joe Rock, Robert Bruce, Elmer Clifton, Larry Darmour, Walter Futter, Jack Hays, Sol Lesser, Jack Nelson and others have increased their schedules for major or independent distribution. Mack Sennett, who is now winding up his current Paramount release contract, is completing negotiations for a new distribution set-up and is planning to make 40 two-reel comedies for the next season.

A further impetus to the market for shorts is seen in the wide decentralization of theatres throughout the country. Distribution company sales heads will tell sales-

New Crop to Include Musicals in Color; Dual Bill Collapse Helps; Air Stars Featured; Newsreels Holding Standard

men in conventions this summer that last year's booking of shorts must be doubled at least for the coming season.

A large increase in the sales of newsreels is also looked for. Circuit houses which heretofore have been supplied with newsreels each week are now classed as definite possibilities for individual sales. The same situation prevails with all short subjects.

Educational is planning to have for next season 156 short subjects, of which a minimum of 38 will be musical. Of these, at least two series will be 100 per cent musical, with a group of six two-reelers which will be screen adaptations of some of the more popular musical comedies. These will be elaborately produced, with large casts, dances and specially written music to supplement the theme songs of the original musical comedies. A one-reel musical series planned by Educational will be screen dramatizations of current popular song hits.

Universal is reported, in a current issue of the Hollywood Herald, to be considering the adoption of a policy to increase audiences with serials. This is said to be the prime motive behind the signing of Buck Jones recently for the highest salary ever paid a serial star.

Universal Turns to Serials

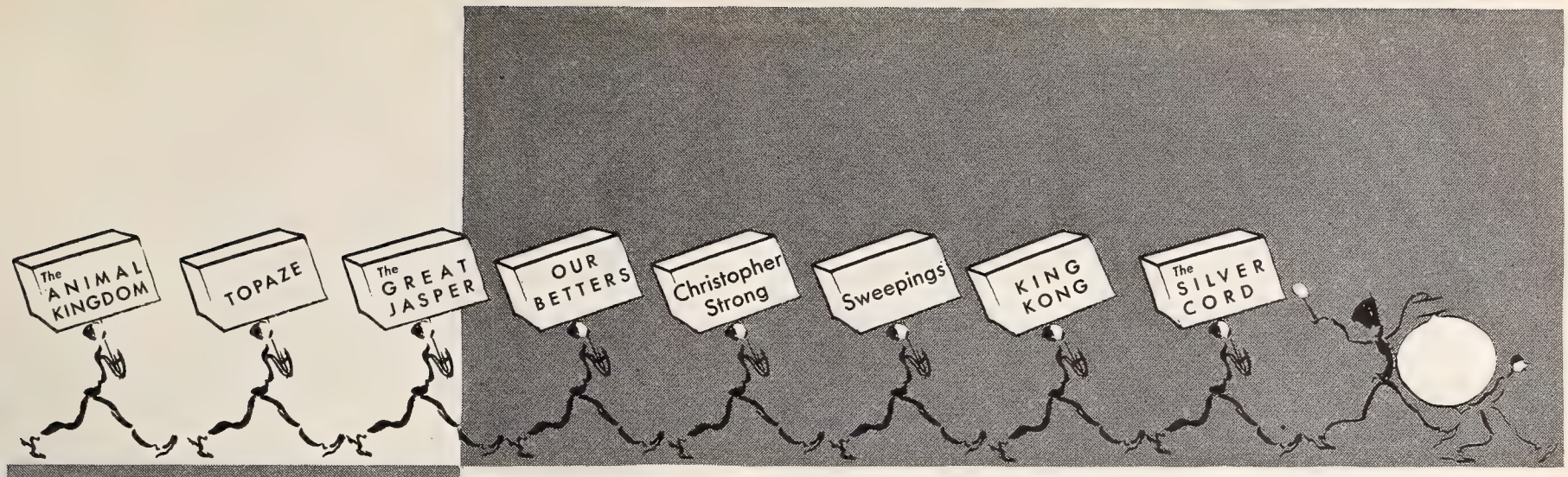
"We are doing this," Carl Laemmle said, "because we believe audiences can be brought back to the theatre with serials. This goes for all houses. Universal and Pathe made most of their money in serials and, now that double features are out, there is no reason why we should not do it again. We intend to make serials with feature casts and feature production value. Therefore, if any of those beautiful, big houses are not getting the people with their features and stage shows, our serials will be available to them and will be of such a quality as to take their place in the most respectable feature program they can set up."

Universal has just completed "Phantom of the Air," featuring Tom Tyler, Gloria Shea and Bill Desmond. Henry MacRea was in charge of production. Mr. MacRea, long a master of serial making, thinks the picture business is ready to go back to first principles.

"In the old days serials made stars and they graduated from the 'continueds' into features," he says. "Now we hope to turn the thing around and have stars make serials. Serials keep personalities almost continually before the public."

Columbia, with 104 shorts on its current program, has not yet set its plans for short subject production in 1933-34. It is considered hardly likely, however, that the number will be smaller. The current season's program of shorts rapidly is nearing completion with a score of new subjects now in active production and a number of others completed and awaiting release. The complete short subject program comprises a

(*Continued on page* 50)



...And we make the best Shorts too

RKO Radio Pictures





CHARLIE CHAPLIN

The screen's best loved funny man in his 6 best yellers . . . Funnier now with music and sound.

Reissued by
RKO-VAN BEUREN Corporation

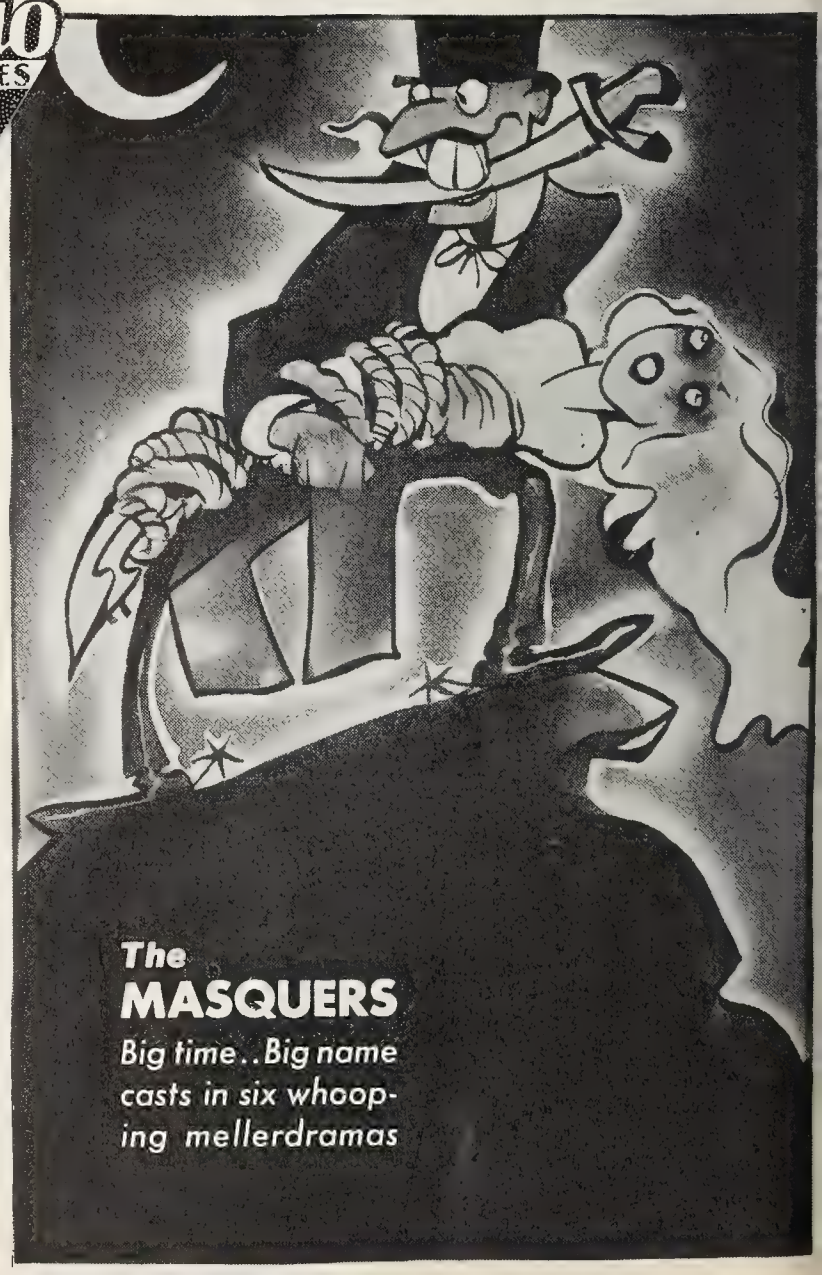
RKO Radio PICTURES

TWO REEL



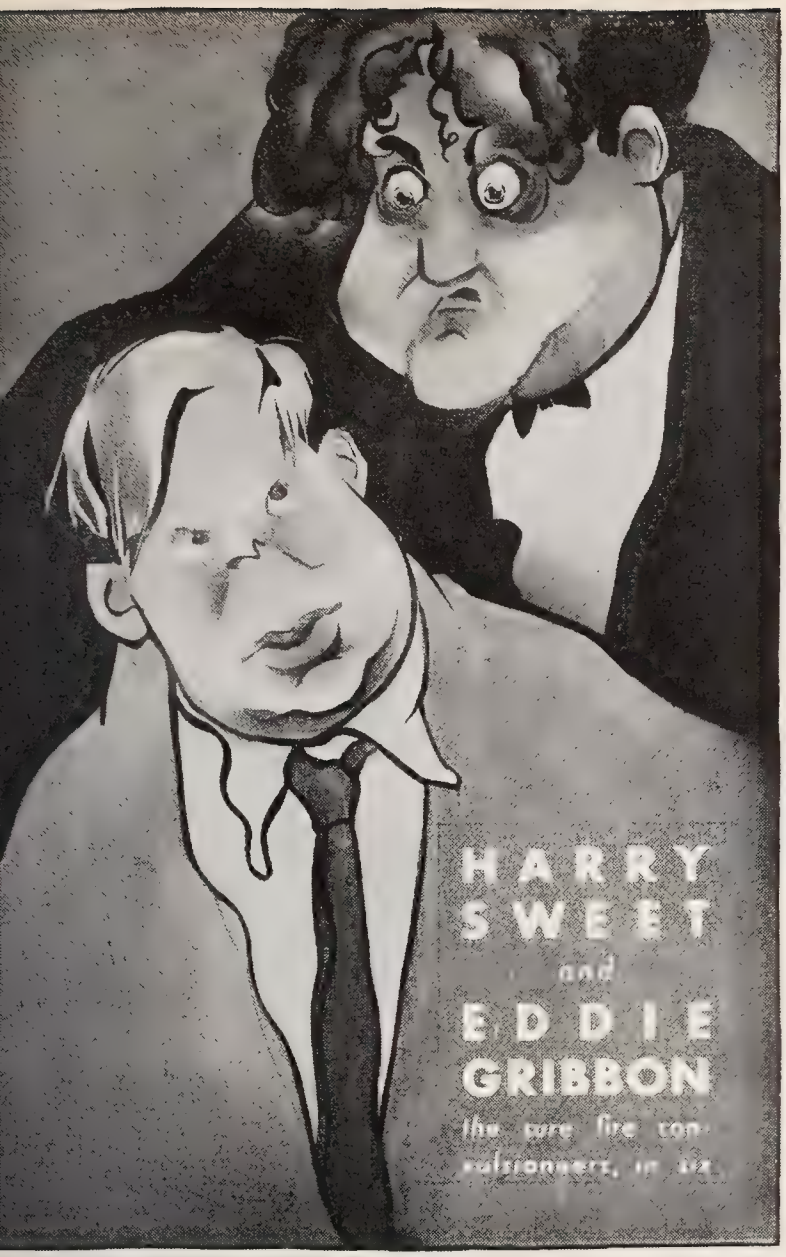
MICKEY McGUIRE

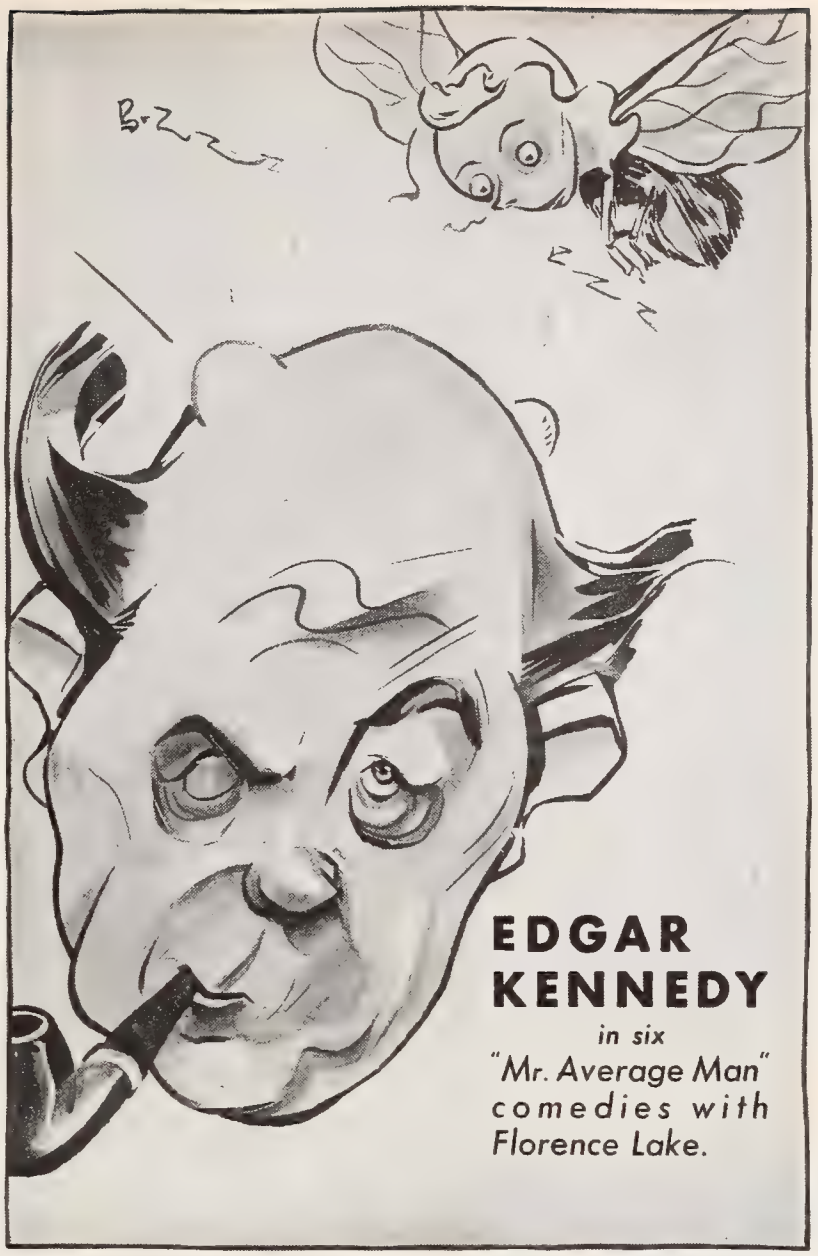
6 kid comedies with the original Mickey of the screen. Based on the funny page cartoons by Fontaine Fox. Larry Darmour Productions



The MASQUERS

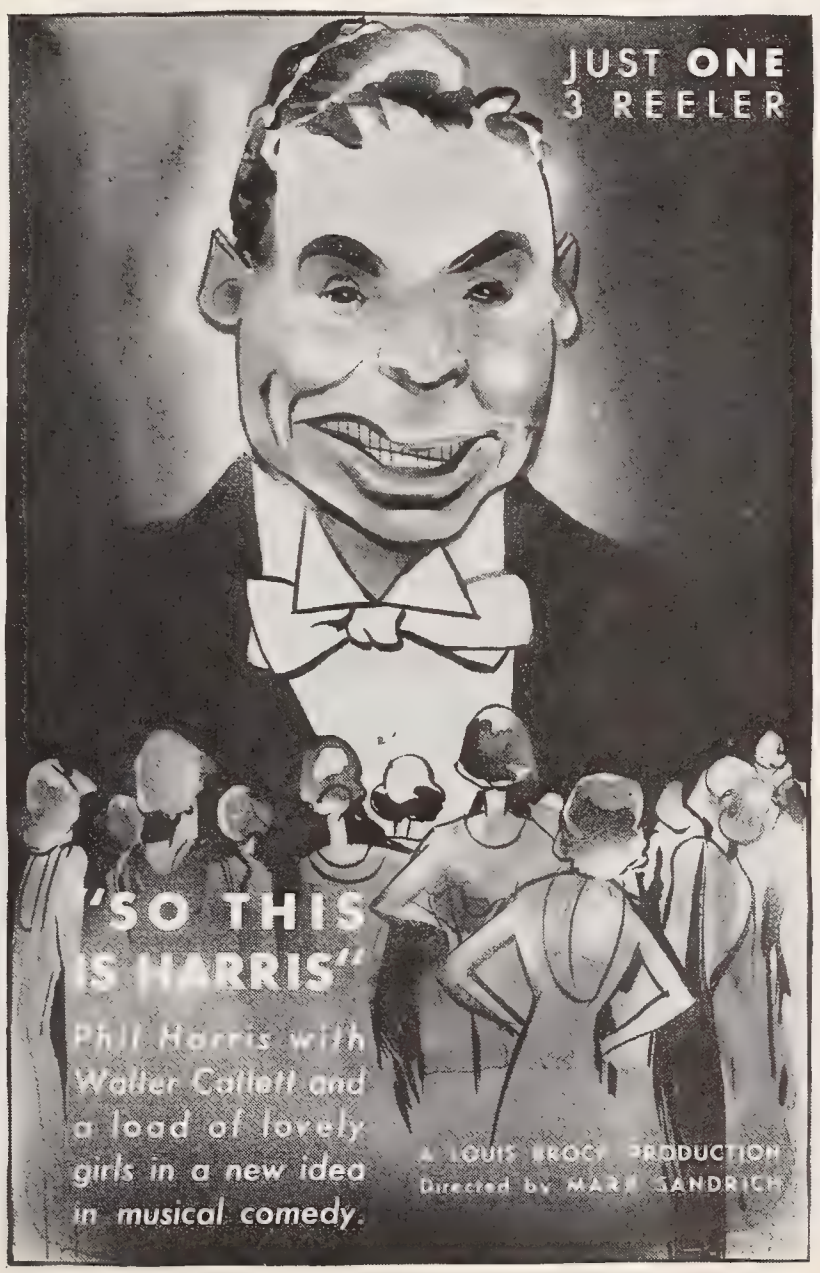
Big time . . Big name casts in six whooping mellerdramas


HARRY
SWEET
and
EDDIE
GRIBBON


EDGAR
KENNEDY
in six
"Mr. Average Man"
comedies with
Florence Lake.

COMEDIES

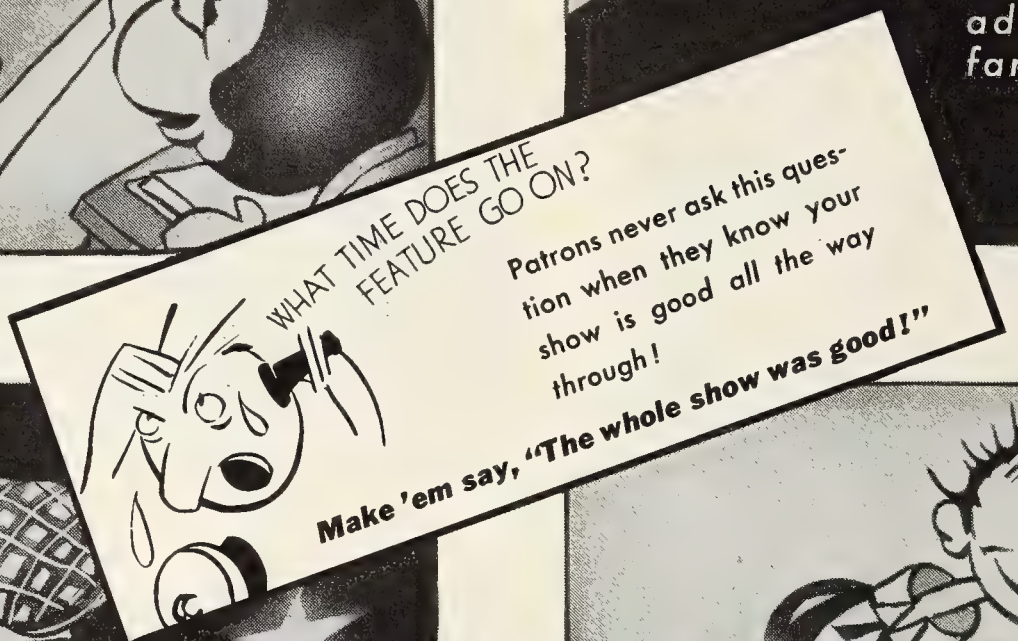

6
HEADLINERS
Personalities in the spot-
light of the world in six
rousing little shows.


JUST ONE
3 REELER
"SO THIS
IS HARRIS"
Phil Harris with
Walter Catlett and
a load of lovely
girls in a new idea
in musical comedy.
A LOUIS BROCK PRODUCTION
Directed by MARK SANDRICH

ONE REEL PRODUCTIONS













NOW *YOU CAN RUN THE WORLD'S BEST NEWSREEL . . FIRST IN THE FIELD*

SHORT PRODUCT FOR THE SHOWMAN

Allied Exchanges

Six short subjects planned for release this season. Three will actually be delivered. Arrangements not completed for 1933-34.

Amkino

Six shorts were planned for current season release. Five will be delivered. Twelve short subjects have been set for 1933-34, including a series of colored cartoons.

Auten

Capt. Harold Auten will release six shorts in 1933-34 as against two currently.

Beverly

Beverly Hills Pictures, a newly formed company, is planning 13 three-reelers for next season, with the same number currently. Release through the Stanley Hatch organization.

Borden

Ramon Nazzaro has been signed by Borden Pictures Corp. to write and direct 12 shorts.

Bray

Thirty-six shorts will be released by Bray through Educational next season, as against 26 currently.

Brock

Lou Brock, RKO Radio associate producer in charge of short subjects, will produce from 25 to 36 subjects personally for release through Radio next season, it was stated at the home office this week. He probably will produce a series of musical comedies of either two or three reels each, on the same lines as "So This Is Harris."

Columbia

With 104 short subjects currently, Columbia's 1933-34 short program is not yet set. Eight series of single features and cartoon subjects and two groups of two-reelers comprise the current line-up which includes, for one-reelers, "Screen Snapshots," Walter Futter's "Curiosities" and "Travelaughs," "World of Sport," "Krazy Kat," and "Scrappy."

The two-reel series are "Lambs Gambols" and "Sunrise Comedies."

In production are "Fifty Million Dollars Can't Be Wrong," a two-reel comedy featuring Smith and Dale; the "Scrappy" cartoons, "Technoracket," "The Match Kid" and "The World's Affair"; the "Krazy Kat" subjects, "Antique Antics" and "House Cleaning"; "Good Old Winter Time," a new "World of Sport" issue, "Screen Snapshots," No. 10, and a new production in the "Sunrise Comedies" series. On the release schedule are the following new shorts: "Poor Fish," latest of the "Lambs Gambols," featuring Leon Errol, with Luella Gear, Lynn Overman, Harry Tyler, Harry Short and Harry Shannon; "Broadway Malady" and "Russian Dressing," which were produced for the "Krazy Kat" series; a new "Scrappy" called "False Alarm"; "All's Wet That Ends Wet," an aquatic sports reel in the "World of Sport" series, and a number of new releases of "Screen Snapshots," "Travelaughs" and "Curiosities."

Educational

Educational planned 145 short subjects for the current season and is increasing its quota for 1933-34 to 156. All subjects will be distributed by Fox. Andy Clyde has just been resigned for a new series of starring comedies, according to an announcement made this week. This makes Clyde's fourth consecutive year under the Educational banner and the third in which he is to make a starring series released under the brand name of "Andy Clyde Comedies."

With six two-reel comedies in various stages of production, Educational's current program is nearing completion, and initial studio plans are being made for next year's schedule. The Harry Langdon comedy, "All Aboard," is now in the final stages of cutting and editing, while camera work on the last Langdon comedy in the Mermaid series has just been completed. "She Dunked Him Wrong," the seventh Clyde comedy, is now shooting, while the final subject in the series, "The Big Squeal," is ready for immediate production. Stories have been finished on the two concluding subjects in the Moran and Mack series. The first to go into production will be "Farewell to Farms," and the second will be "Strange Birds." Stacey Woodard, producer of Educational's "Battle for Life" series, is assembling the fifth release in this series, titled "The World Beneath Our Feet." No titles for the new season have been announced. "Krakatoa," Educational's three-reel special, has been bought by the Harry Arthur circuit for its first-run situations in Connecticut. Unusual sales activity is reported on this picture since last week's eruption of the volcano, Krakatoa, so that, in addition to the unique and spectacular nature of the subject, it now boasts a newsreel timeliness.

Film Exchange

Fourteen short subjects have been tentatively set by this company for 1933-34. The same number was planned for the current season.

Fox

Fox plans 52 short subjects for the new season, exclusive of newsreels. There are two new series of 13 each and 26 "Magic Carpet of Movietone" series. Fifty-two shorts were announced for the current season. There will be 104 newsreel issues as currently.

Imperial

Twenty-six short subjects were planned for release this season and 31 have been tentatively set for 1933-34.

Kinematrade

Kinematrade may release a few foreign shorts next season, although nothing definite has been decided upon. None was planned for the current season.

Mascot

Mascot planned four serials for its 1932-33 schedule and sets the same number for 1933-34. The four current serials, "The Last of the Mohicans," "Hurricane Express," "The Devil Horse" and "The Whispering Shadow," have been delivered.

Metro-Goldwyn-Mayer

Eighty-nine short subjects, exclusive of newsreels, were set for 1932-33 and the same number will be released in 1933-34. Laurel and Hardy, hitherto chiefly concerned with shorts, will make only features next season. Hal Roach will contribute 40 shorts, but will eliminate the Taxi Boys series. Eight Charley Chase and eight Our Gang comedies have already been set for 1933-34 by Mr. Roach. The remainder has not yet been decided. Ub Iwerks, who arrived in New York from the coast this week, plans to produce an additional series of animated cartoons for the coming season. Iwerks is the creator of the "Flip the Frog" cartoons, now being released by Metro. There will be 104 issues of Hearst Metrotone News.

Paramount

Approximately 125 shorts will be produced by Paramount next season, a slight decrease from the 131 set currently. There will be from 24 two-reel comedies, and 13 Paramount Pictorials, 13 Screen Souvenirs, 18 Paramount Screen Songs, 12 Betty Boop cartoons, Bimbo and Koko series, 13 Hollywood on Parade, 13 Grantland Rice Sportlights and 13 Paramount Headliners. Twelve two-reelers, six with Bing Crosby and six with Harry Langdon, will be produced by Arvid E. Gillstrom. Phil L. Ryan will make six with Eugene Pallette and Walter Catlett, and six single reelers under the direction of Del Lord. As usual, there will be 104 issues of Paramount newsreel.

Principal

Principal Pictures will produce a serial in 12 episodes during the 1933-34 season. It is a sequel to the old Tarzan series, entitled "Tarzan the Fearless." Basil Dickey, who wrote "The Perils of Pauline," will handle the script. James "Jumbo" Pierce, son-in-law of Edgar Rice Burroughs, creator of Tarzan, will play the lead.

RKO Radio

Ninety-four short subjects, including 52 single reels and 42 comedies, have been set by Radio for 1933-34. The same number, plus three serials, was planned for current release. Radio has signed three new comedy units with contracts for the coming year. A deal has been closed with Clark & McCullough for another series of eight two-reelers. Harry Gribbon and Harry Sweet will co-star in another series of six, and Edgar Kennedy will make a series of six. George Stevens, director, has been signed to direct the next "Average Man" comedy, featuring Kennedy and Florence Lake. Lou Brock, who produced "So This Is Harris," and several other shorts, is expected to contribute personally from 24-36 two-reelers. There will be 104 Pathe newsreels.

Regent

Regent planned 12 short subjects for the present season and probably will set the same number for 1933-34.

Standard

Standard Motion Pictures Corp. has completed its first two short subjects and is getting production of two more under way. The two completed are "Nearly Naked," a nudism subject, and "Beer Is Here," with Weber and Fields.

Synchro-Art

Six short subjects will be released by Synchro-Art Pictures during 1933-34. None was set for the current season.

United Artists

Eighteen Mickey Mouse shorts and 11 Silly Symphonies were planned currently and the same number will be delivered in 1933-34.

Universal

Universal's short subject release in 1933-34, while not definitely set, will probably present the same number as for the current season, 99, including five serials, 26 two-reel comedies, 22 Radio reels, 13 Oswald cartoons, 13 Pooch cartoons, 13 Strange As It Seems and 7 Brevities. The same number of shorts and serials was on the present schedule. Universal's newspaper newsreel will be issued twice a week.

Wafilms

Twenty-six short subjects are on Wafilms' 1933-34 schedule. The same number was set currently.

Warner

Warner planned 120 shorts for this season and will make as many and possibly more in 1933-34. Leon Schlesinger recently signed contracts for release of the new series of "Looney Tunes" and "Merrie Melodies," animated cartoons, for 1933-34 release. Stories definitely set so far include eight shorts, starring Fatty Arbuckle, and six with Jack Haley. Twenty-six musicals will be made in black and white and several will be made in Technicolor. Orchestras engaged for short musicals are Paul Whiteman, Eddie Duchin, Ted Weems, Abe Lyman and others. Stars appearing in short product will include Jans and Whalen, Everett Marshall, Tom Patricola and Gus Shy.

World International

Twelve short subjects have been announced by L. A. Carson, president of World International Distributing Corp.

WANTS STORY OF THE FARM BELT

GLORIFYING THE FARMER

To the Editor of the Herald:

Why is it that the setting for about 98 out of every 100 shows is laid either in the Far East (U. S.) or in the West. Mighty few pictures represent the great mid-section of our nation. Why not produce a lot of shows laid in the great hog-cattle-grain belt? Pictures glorifying the American farmer would be a welcome change. I am sure that there are a lot of exhibitors that could write the synopsis for a mighty entertaining picture dealing with the life and problems of our hard pressed agriculturist. A contest of this kind would undoubtedly create a lot of interest and cause the producers to wake up to the unlimited possibilities in story material that could be found in this hitherto almost untouched field. Wouldn't an experiment of this kind be worth trying?—L. V. Bergtold, Manager, Opera House, Kasson, Minn.

DESTROYING ILLUSIONS

To the Editor of the Herald:

What, if anything, do they use for brains in Hollywood? This is not a new thought, and I'm not voicing an original complaint, but I would like herewith to register a protest against a current repetition of an old, old offense.

In a recent *Saturday Evening Post* issue is an apparently authoritative article exposing "The Voice of the Film," and explaining in detail the technique of the production of sound effects used with motion pictures.

In *Modern Mechanics and Inventions,* for April, there appeared a two-page spread telling all the secrets of the sound effects in "King Kong," and exposing the mechanics of the illusion of the big ape who scales skyscrapers, battles airplanes, carries Fay Wray in one hand.

If Thurston the magician, before playing an engagement, came out in the papers with a detailed explanation of all his marvelous illusions, he'd be elected to the crazy house by a unanimous vote. Yet the gentlemen who control the sources of publicity in Hollywood persist in cheapening their art by stripping it of its chief charm—the veil of illusion.

"I go to the theatre," said one of my patrons recently, "to be entertained, to forget my troubles, to project myself for a time into someone else's life story. Of course just now I can't see anything on the screen but a horror story or a sordid tale of illicit love with a tragic ending, but even that, if it's well done, will take me out of myself while I watch it.

"I see a man and woman scaling the rocks, in flight from a crazed manhunter. I might be with them in fancy, trying to outwit the brute and win to safety, but no—I have read that this was a studio shot, that the great waterfall which bars their way was photographed hundreds of miles away and superimposed on the film—I should fret about their troubles, they're just a couple of movie actors doing a day's work, and I'm going home and add up my debts awhile to pass the time away."

Hollywood is in the business of creating canned illusion, and we suffering souls at the other end of the rainbow have got to peddle that illusion to the populace at a profit or lose our jobs. How in the name of the great god Hokum can we do it when this illusion is exposed in the funny papers before it is released to us?—Roy W. Adams, Mason Theatre, Mason, Mich.

NO CREDIT EXTENDED HIM

To the Editor of the Herald:

In your issue of March 11 we note a heading, "Credit Helps Theatres Operate," and subhead says, "Distributors Aiding Exhibitors." Now I wonder who handed out this hooey.

I have been a small town exhibitor for about twenty years. You know and I know that in the old days an exhibitor was sent an invoice for a week's service *after* he had used it. But the last ten years an exhibitor could not get even a one-sheet unless he sent the 15 cents for same, or it would be sent C. O. D. During the bank holiday, so far as I am concerned, no exchange has helped in any way. I, like hundreds of other exhibitors, sent checks for service, and the checks were returned and my service sent C. O. D. I am not a rich man, but my credit is good. I am listed with Bradstreet and Dun. I do not owe anyone, and still no exchange would trust me or any other exhibitor so far as I know of, the price of one program. Only yesterday the Chicago office of RKO returned my check and requested a money order sent in its stead, but this morning (before I had time to remit with a money order) the films arrived C. O. D.

Yes, it is a lot of bunk about the distributors extending credit to the exhibitors.—A. B. Wooley, Princess Theatre, Saybook, Ill.

AS TO THE ADMISSION PRICE

To the Editor of the Herald:

Who's going to fill those first few front row seats?

Today as never before comes the great question of all theatre men and managers, as to age limit for the children. As long as the child is in high school or of that age, I believe that an admission price of half way to that of an adult price is fair to both the child and the children's parents. When a man has a wife and two children to take to a theatre for an evening it is quite an item for him to pay four adult admissions when we know that the children are along about 16 to 18 years of age. And then there is the little fellow not as far advanced in age who is always pleased to sit down in the front row, where adults always put up a kick as being too near the screen with such a large picture. In these days of tough business for the theatre trying to keep out of the red, I think that if a manager just makes up his mind to go after this kiddie business it can be done in this way:

We will say that a house has an admission scale as follows: matinee, adults 35c, children 10c; evenings, adults 50c, children 15c. Why not change this in this way and never mind about the grown boy being too old to be allowed a child's ticket: matinee, adult 35c, children 15c; evenings, adult 50c, children 35c. In other words the manager will know that a large size child or a small size child, regardless of his or her real age, will be paying at least the matinee adult price in the evening and still the child will be more contented and without the fear that the doorman is going to stop them and send them back to the box office for another ticket.

After all, a boy is a boy and a girl is a girl, and they both are children, and what is the difference whether they are four feet three inches or six feet one inch and whether they are 13 years old or 18 years old. They all in the end help fill up the front row seats and help keep the box office from going too far in the red. The show must go on the screen whether there are 50 people in the house or the house is loaded to capacity. The more a manager forgets and stops worrying about that kid who is so big he looks like 20 years but is really only 14 years, the sooner all theatres are coming to their own. This boy of today is our adult in the very near future, so why make him sore over a few dimes when you are really bidding now for his future business and the business of his future family.

According to the above example, if followed out, you have raised the child's matinee price 5c and you have raised the child's evening price 20c. You are now getting a 25c increase. You have done only one thing. You have forgotten the age limit and yet you're ahead all the way round, no matter how you or your boss looks at it. And when your boss looks at the books they will carry the real story of the real results (more paid admissions) and that's what he wants to see.—Myron Van Buren, Gloversville, N. Y.

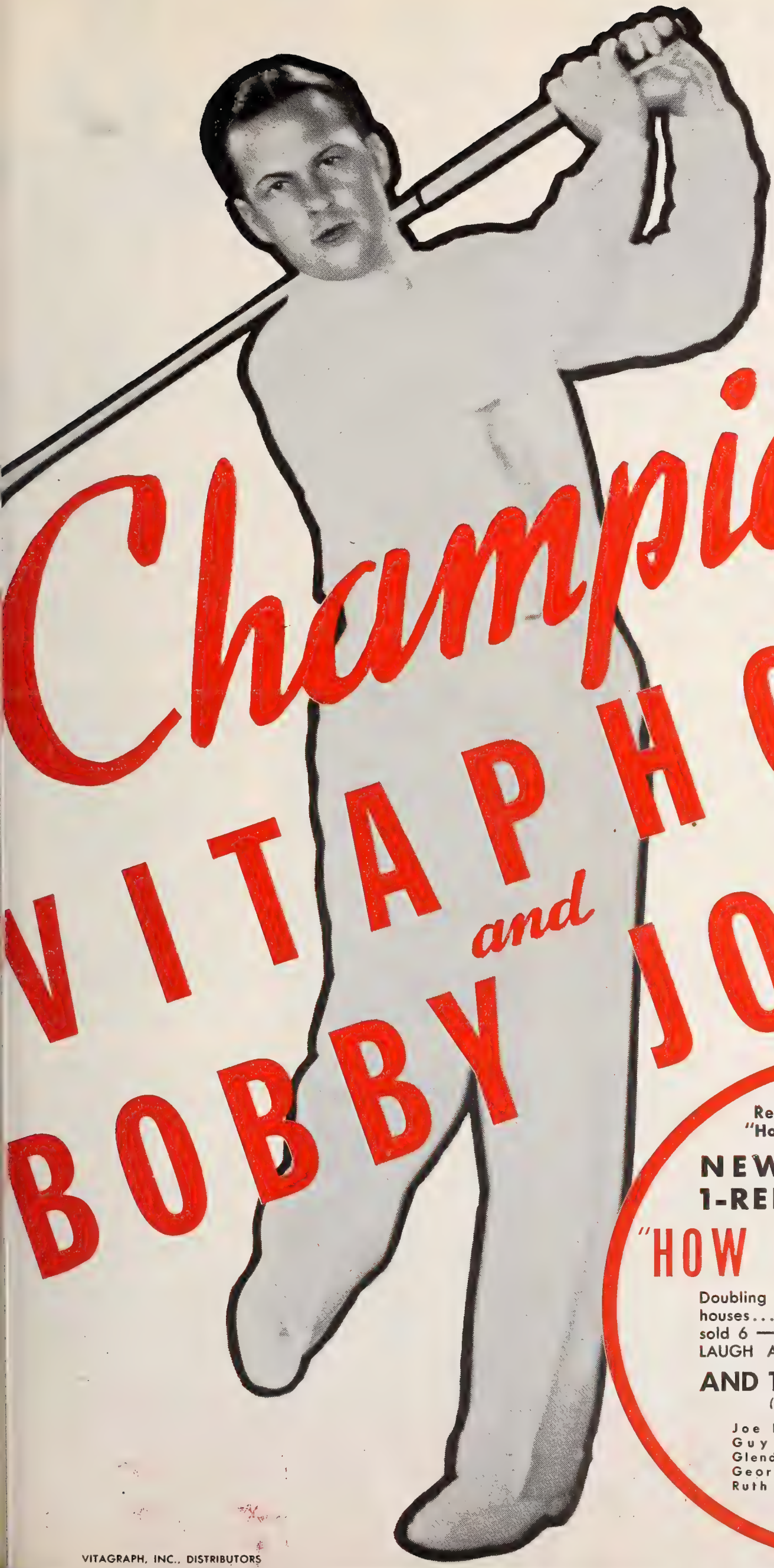
WOMEN AND ATTENDANCE

How women in civic and educational organizations could be of definite service to the industry in promoting pictures which have won their approval is the tenor of a newspaper clipping forwarded to the Herald by S. H. Stern, of Capitol Theatres Corporation at Omaha, Neb.

Writing in the column "The Woman's Side of It" in the *World-Herald* of Omaha, one "E. M." said:

"One hears much about motion picture censorship. The only effective censorship weapon is already in the hands of sincere critics—members of women's clubs, parent-teacher associations and educational organizations. They can inform themselves about motion pictures and promote such films as 'Explorers of the World.'

"The local theatre manager distributed 10 thousand tickets admitting children to this film for 10 cents. He had 34 returns."



Champions!

VITAPHONE

and BOBBY JONES

Repeating the sensation of
"How I Play Golf" with his

NEW VITAPHONE 1-REEL SERIES OF 6

"HOW TO BREAK 90"

Doubling the feature draw in hundreds of houses... When you sell one ticket you've sold 6 — because they all come back to LAUGH AND LEARN from Bobby Jones

AND THESE GREAT STARS

(Two or more in every episode)

Joe E. Brown	Sheila Terry
Guy Kibbee	W. C. Fields
Glenda Farrell	Warner Oland
George Olsen	Otis Harlan
Ruth Donnelly	Regis Toomey

VITAGRAPH, INC., DISTRIBUTORS

THESE WARNER BROS. PICTURES AND VITAPHONE SHORTS MAKE

Perfect COMBIN

FOR WELL-R







Solve your booking problem *now* fo the next 10 weeks! Balance you budget with these balanced pro grams! Only Vitaphone has enoug talent resources to build up ever bill with big star names and mee



James Cagney
in "Picture Snatcher"*
(77 Min.)
AND
Hal LeRoy and Mitzi Mayfair
in "The Way of All Freshmen"
(2 Reels)

●

"Parades of Yesterday"
with John Bunny and Flora Finch
(1 Reel)



Ruth Chatterton
in "Lilly Turner"†
(65 Min.)
AND
Jack Haley
in "An Idle Roomer"
(2 Reels)

●

Waring's Pennsylvanians
Famous Radio Band
(1 Reel)

●

A Merrie Melodie
"Wake up the Gypsy in Me"
(1 Reel)



George Arliss
in "The Working Man"*
(77 Min.)
AND
"Rambling 'Round Radio Row"—No. 5
With Buddy Rogers—Uncle Don—Harry Rose—The 3 Keys
(1 Reel)

●

Ruth Etting
in "Along Came Ruth"
(2 Reels)



Edward G. Robinson
in "The Little Giant"†
(75 Min.)
AND
Bobby Jones and Joe E. Brown
in "How to Break 90"
Episode No. 1 (1 Reel)

●

"Fifi"—Condensed Version of "Mlle. Modiste"
With Bernice Claire and Charles Judels
(2 Reels)

FIRST IN STARS « « FIRST IN MUSIC

VITA



ATIONS

NDED SHOWS

today's tremendous demand for Music! . . . . You can't top these 10 ready-made shows, specially planned by experts for variety and sustained audience interest . . . . *File them in your date book!*



"The Silk Express"*
With 6-Star Cast
(Approx. 60 Min.)
AND

Fatty Arbuckle
in "How've You Bean"
(2 Reels)

●

"Sky Symphony"
With Col. Stoopnagle & Budd
Lanny Ross—Abbott Girls—
Loomis Twins
(2 Reels)



William Powell
in "Private Detective 62"*
(Approx. 75 Min.)
AND

"The Double-Crossing
of Columbus"
With Charles Judels
and The Rollickers
(2 Reels)

●

Leon Belasco's Band
Famous Columbia Network
Feature
(1 Reel)



"Gold Diggers of 1933"
(Approx. 90 Min.)
AND

E. M. Newman's
World Adventures
"Workers of the World"
(1 Reel)

●

A Looney Tune
"Bosko's Knight Mare"
(1 Reel)



Richard Barthelmess
in "Heroes for Sale"†
(Approx. 75 Min.)
AND

"20,000 Cheers For a
Chain Gang"
Sumptuous Musical
Burlesque
(2 Reels)

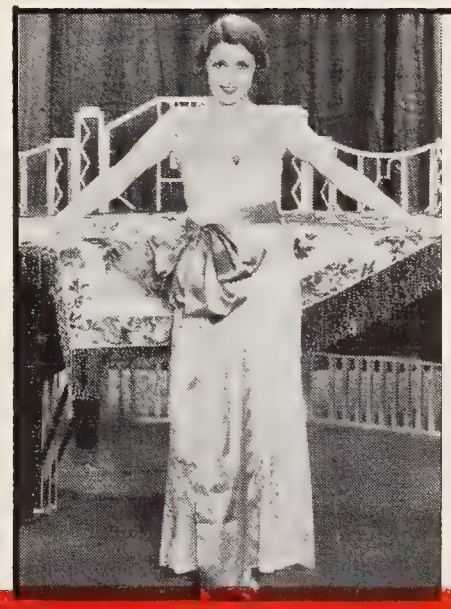
●

"Fisherman's Holiday"
Corking Novelty Deep-Sea
Thriller, with
Dialogue by Frank McHugh
(1 Reel)



Doug. Fairbanks, Jr.
and Loretta Young
in "The Life of Jimmy
Dolan"*
(89 Min.)
AND

"Rambling 'Round
Radio Row"—No. 6
With Pickens Sisters—
Paul Whiteman's
Rhythm Boys
Ann Leaf—Tito Guizar—
Frank Hazard
(1 Reel)



James Cagney
in "The Mayor of Hell"*
(Approx. 75 Min.)
AND

Ruth Etting
in "Crashing The Gate"
With Roy Atwell
(2 Reels)

●

Phil Emerton's Band
With Hannah Williams
(1 Reel)

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

MAY

11—Associated Motion Picture Advertisers: Weekly luncheon and open forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

Motion Picture Club and Associated Motion Picture Advertisers: Annual bridge tournament, at Motion Picture Club, 1560 Broadway, New York. AMPA President, Hal Horne; M. P. Club President, Lee A. Ochs.

14—Film Forum, Inc.: Regular meeting, at 66 West 12th Street, New York. President, Sidney Howard; Secretary, Margaret Larkin.

16—Allied Theatres of Michigan: Directors' meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; General Manager, H. M. Richey.

17—Allied Theatres of Illinois: Weekly directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein. Secretary, Harry H. Lasker.

18—Associated Motion Picture Advertisers: Weekly luncheon and open forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

The Lambs: Monthly meeting of the council, at 130 West 44th Street, New York. Shepherd, Frank Crumit.

24—Allied Theatres of Illinois: Weekly directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

25—Associated Motion Picture Advertisers: Weekly luncheon and open forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

31—Allied Theatres of Illinois: Weekly directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

JUNE

2—Actors' Equity Association: Annual meeting, two p.m., at Hotel Astor, New York.

3—Cincinnati Film Board of Trade: Annual Outing for relief fund, at Striker's Grove, Cincinnati

5—Motion Picture Projectionists Local of Chicago: Annual reception and ball, at Trianon Ballroom, Chicago. Business manager, Tom Maloy.

6-7—MPTA of Kansas and Missouri: Annual convention, at Kansas City, Mo. President, E. Van Hyning.

14—Motion Picture Producers and Distributors of America: Quarterly meeting, at 28 West 44th Street, New York. President, Will H. Hays; Secretary, Carl Milliken.

19—American Federation of Musicians: Annual convention, at Chicago. President, Joseph Weber.

20—Eastern Motion Picture Golf Tournament: Semi-annual tournament, at Rye Country Club, Westchester. Chairman, John Wilde Alicoate; Committee members, Maurice D. Kann, Don M. Mersereau, et al.

WEST

MAY

1—International Alliance of Theatre Stage Employees: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Lew C. G. Blix, business representative.

Motion Picture Make-up Artists Association: Weekly meeting of membership, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors and Script Clerks Association: Semi-monthly meeting of membership, at 1605 North Cahuenga Boulevard, Hollywood. Richard L'Estrange, executive.

2—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lessing; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, George Landy; Secretary, Sam W. B. Cohen.

Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, James Gordon; Secretary, Adabelle Driver.

Assistance League: Monthly meeting of executive committee, at 5604 DeLongpre Avenue, Hollywood. Managing director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Motion Picture Relief Fund: Monthly meeting, at 5481 Santa Monica Boulevard, Hollywood. Executive Secretary, F. X. Baur.

3—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, Otto K. Oleson; Secretary, Henry Otto.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

4—Independent Motion Picture Producers Association: Monthly meeting, at 6001 Santa Monica Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat Levine.

8—Motion Picture Make-up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Masquers' Club: Semi-monthly meeting, at 1765 North Sycamore Avenue, Hollywood. President, Sam Hardy.

9—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lessing; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, George Landy; Secretary, Sam W. B. Cohen.

Independent Theatre Owners of Southern California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Assistance League: Board of directors' meeting at 5604 DeLongpre Avenue, Hollywood. President, Hancock Banning.

9—International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

10—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

15—Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, James Gordon; Secretary, Adabelle Driver.

Motion Picture Make-up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

17—Assistant Directors and Script Clerks' Association: Semi-monthly meeting at 1605 North Cahuenga Boulevard, Hollywood. Richard L'Estrange, executive.

Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

16—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lessing; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, George Landy; Secretary, Sam W. B. Cohen.

Assistance League: Board of directors' meeting, at 5604 DeLongpre Avenue, Hollywood. Managing director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

18—United Scenic Artists of America, Local 235: Monthly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lessing; Vice-president, William B. Cullen.

22—Motion Picture Make-up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

23—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Charles E. Lessing; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, George Landy; Secretary, Sam W. B. Cohen.

Independent Theatre Owners of Southern California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
FOX			
"Man-Eater"	Story by James O. Spearing. Director: Clyde E. Elliott.	Marion Burns, Harry Woods, Kane Richmond.	Shooting
"I Loved You Wednesday"	Play by William DuBois. Director: Henry King.	Warner Baxter, Elissa Landi, Miriam Jordan, Laura Hope Crews, Victory Jory.	Shooting
"The Power and the Glory"	Story by Preston Sturges. Director: William K. Howard.	Spencer Tracy, Colleen Moore, Ralph Morgan, Helen Vinson, J. Farrell MacDonald.	Shooting
"Berkeley Square"	From the play by John Balderston. Director: Frank Lloyd.	Leslie Howard, Heather Angel, Irene Browne, Valerie Taylor, Juliette Compton, David Torrence.	Shooting
MASCOT			
"I'll Be Hanged If I Do"	Screen play by Ford Beebe, Spencer Chaplin and Tom Dugan. Director: Ford Beebe.	Victor McLaglen, Regis Toomey, Conchita Montenegro, Ruth Hall, Ivan Lebedeff, Henry B. Walthall.	Shooting
METRO-GOLDWYN-MAYER			
"Eskimo"	Original story by Peter Freuchen. Director: W. S. Van Dyke.	Native Cast.	Shooting
"Night Flight"	Story by Antoine de Saint Euxpery. Director: Clarence Brown.	John Barrymore, Clark Gable, Lionel Barrymore, Helen Hayes, Robert Montgomery, Mryna Loy, C. Henry Gordon, William Gargan.	Shooting
"He Was Her Man"	Story by Anita Loos and Howard Emmett Rogers. Director: Sam Wood.	Clark Gable, Jean Harlow, Dorothy Burgess, Stuart Erwin.	Shooting
"Lady of the Night"	Story by Anita Loos and John Emerson. Director: William Wellman.	Loretta Young, Ricardo Cortez, Franchot Tone, Warren Hymer, John Miljan, Una Merkel, Harold Huber, Robert Greig, Ivan Simpson, Sandy Roth, Martha Sleeper, Andy Devine.	Shooting
"Tugboat Annie"	Original stories by Norman Reilly Raine. Director: Mervyn LeRoy.	Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan.	Shooting
"Strange Rhapsody"	Story by Alexander Hunyady. Director: Richard Boleslavsky.	Nils Asther, Kay Francis, Walter Huston, Eugene Pallette, C. Henry Gordon, Phillips Holmes, Jean Parker, Louise Closser Hale.	Shooting
"Stranger's Return"	Story by Phil Strong. Director: King Vidor.	Lionel Barrymore, Miriam Hopkins, Stuart Erwin, Franchot Tone, Tad Alexander.	Shooting
MONOGRAM			
"Fighting Texans"	Director: Armand Schafer.	Rex Bell, Betty Mack, Luana Walters.	Shooting
PARAMOUNT			
"College Humor"	Story by Dean Fela's. Director: Wesley Ruggles.	Bing Crosby, Jack Oakie, Mary Carlisle, Burns & Allen.	Shooting
"Jennie Gerhardt"	Story by Theodore Dreiser. Director: Marion Gering.	Sylvia Sidney, Donald Cook, H. B. Warner, Cora Sue Collins, Edwin Arnold.	Shooting
"Gambling Ship"	Story by Peter Ruric. Directors: Louis Gasnier and Max Marcin.	Cary Grant, Benita Hume, Jack LaRue, Roscoe Karns, Arthur Vinton.	Shooting
"Disgraced"	Story by Alice D. G. Miller.	Helen Twelvetrees, Adrienne Ames, Bruce Cabot, Ken Murray.	Shooting
RKO-RADIO			
"Bed of Roses"	Story by Wanda Tuchock. Director: Gregory LaCava.	Constance Bennett, John Halliday, Joel McCrea.	Shooting
"Purity Girl" (Tent.)	Story by Maurine Watkins. Director: William Seiter.	Norman Foster, Ginger Rogers, Gregory Ratoff, Zasu Pitts, Lucien Littlefield.	Shooting
"Flying Circus" (Tent.)	Story by Byron Morgan. Director: Russell Birdwell.	Arline Judge, Bruce Cabot, Eric Linden, Ralph Bellamy, Cliff Edwards, Mary Carr, Eddie Borden.	Shooting
"Jamboree"	Story by Ruth Rose. Director: Ernest Schoedsack.	Robert Armstrong, Helen Mack, Frank Reicher, John Marsden.	Shooting
"Morning Glory"	Screen play by Howard Green.	Katharine Hepburn, Douglas Fairbanks, Jr., Adolphe Menjou, Mary Duncan, C. Aubrey Smith.	Shooting
"The Public Be Sold"	Original story by Charles Curran and Rich Gaffney.	Richard Dix, Doris Kenyon, Allan Dinehart, Elizabeth Allen.	Shooting
WARNER BROS.			
"Mary Stevens, M.D."	Story by Virginia Kellogg. Director: Lloyd Bacon.	Kay Francis, George Brent.	Shooting

UNIVERSAL'S SER



P

With GLORIA SHEA, William Desmond, Hugh Enfield, Col. Roscoe Turner, Le Roy Mason, Sidney Bracey. Story by Ella O'Neill. Directed by Ray Taylor. AN ADVENTURE SERIAL released by Universal.

12 SMASHING EPISODES

KULZ

IAL SUPREME!



Roaring planes plunging through the skies . . . A fearless 'flying fool' marked for death by the mystery men of the clouds . . . Thrill piled upon thrill as a baffling drama unfolds . . . Excitement every minute, with a SUPER SHIVER at the end of every episode, in this worthy successor to that other smash air serial given you by Universal — "The Airmail Mystery."

TOM TYLER in

HANTOM OF THE AIR

JENKINS' COLYUM

La Crosse, Wis.

DEAR HERALD:

Since traveling Wisconsin we learn that Uncle Carl Laemmle was right when he said that the return of beer would have its effect on the box offices. In fact, we find that Uncle Carl is pretty generally right on questions of importance.

When you are traveling Wisconsin and you feel the need of a little "prosperity" just stop at any place where you see the sign "Tavern" and go in and lay your ailments on the bar and the bartender will prescribe for you (he's never failed us yet). The law has banned the word "Saloon" and "Tavern" is substituted as a camouflage.

They get three and two per cent each day
Up here in old Wisconsin.
It makes the boys and girls feel gay
Up here in old Wisconsin.
When they hoist a schooner and blow the foam
It is then they get a yen to roam
And some don't want to ever go home
Up here in old Wisconsin.

▽

An open letter to Mrs. G. C. Moore of the American theatre at Harlowton, Mont.:

Dear Mrs. Moore:

In a recent issue of the HERALD you were quoted as saying "Jaysee was right." In quoting you Ernie didn't state just what you had reference to—he's so tight that way—and we are wondering just what you had in mind. It is so seldom we are right, that when we happen to be, and our attention is called to it publicly, it makes us swell up like a poisoned pup. We thank you for your good opinion of us and we wish there were more ladies who held to that same view. Pardon us for inviting ourself to call on you should we ever visit your state, but should your husband not approve of our action please advise us in advance, for we know those Montana guys and how quick they are on the trigger.

▽

R. S. Guiterman of the Capitol at Manitowoc was playing "The White Sister" at a matinee when we called. The theatre seats 1,450 people and it was jammed full 20 minutes before the time to start the show, the lobby was filled and they were backed clear down the street. This was due to two things, the popularity of the picture and the popularity of Mr. Guiterman. You combine two elements like that and it makes a monkey out of this depression. GOOD pictures and GOOD management is the answer.

C. L. Roser, manager of the Al Ringling theatre at Baraboo, confirms what thousands of theatremen have already told us, viz., that good pictures draw good business, but poor ones draw red ink.

R. W. Brose, manager of the Oshkosh at Oshkosh, is a hard working boy, but says it has been a long time since he has seen a rainbow in the sky, although he has been watching for it for some time. Hang on, R. W.; it is just over the hill.

I. J. Craite is still purveying entertainment at his Fort theatre for the customers of Ft. Atkinson. He says he has kicked so much for good pictures that he has developed corns on both feet.

▽

Oscar Bauman of the Classic theatre at Watertown was working like a beaver getting his stage ready for some home talent show when we called. Oscar took us over to a "tavern" (he always knows where there are taverns) and told us, on the quiet, that poor, insipid, salacious and sex pictures were responsible for poor business in his house. Oscar ought to know: he checks up the receipts.

W. M. Roob of the Grand at Port Washington has a cinch of it. He dispenses ice cream, pop, candy, lunches, cigarettes, chewing gum, "prosperity" and amusements under the same roof. You can't beat that combination, and it's pretty hard to beat W. M. Roob. We like that guy.

John Steenport of the Chilton theatre at Chilton and E. L. Berth of the Pastime theatre at Kiel put in seven days a week working at the theatre business. Both have very fine theatres and both stand 100 per cent in their communities, and that means success, if there is such a word in the dictionary.

Our old college chum, Louis Hassberg of the Majestic at Algoma, said he was glad we called, that he had overlooked sending in his renewal to the HERALD. We were glad we called, too. Mrs. Hassberg said we looked 10 years younger than when we were there before. Now isn't that just like these ladies?

▽

Frank Borchert still runs the Door theatre at Surgeon Bay. Frank had also overlooked his renewal. Sturgeon Bay is about as far north as one can go without getting his feet wet, for Lake Michigan is on one side and Green Bay on the other. This is the world's greatest cherry country. "Cherry Blossom Day" is an annual event and thousands of people go there to see the cherry blossoms.

The Columbus Community Club has opened the Columbus Club theatre at Green Bay and it is under the management of two of the Fathers of the Catholic church. We had a very delightful visit with them and they very readily saw the need of the HERALD to guide them in the selection and exploitation of pictures.

We were sorry to miss seeing our old friend, W. F. Copeland, of the Allen Amusement Company of Jefferson. Mr. Copeland had gone to Ft. Atkinson for treatment for some ailment when we called, but he mailed us a check for a renewal of his subscription to the HERALD, which indicates that he doesn't want to miss a single copy. Thanks, Mr. Copeland, we hope to see you next time.

H. J. Altschwager is the postmaster and manager of the Rudalt theatre at Columbus. It's a question which gets the most of his attention, but since the people of Columbus are not kicking on their postal service we take it for granted that he doesn't slight his post-office duties. We know the theatre is run all right, and we'll betcha the post office is, too.

▽

R. D. Hutchings manages the Home and Portage theatres at Portage for Mr. McWilliams of Madison. R. D. is a hustler and a hound for advertising, Portage always knowing when there is a show and what it is. That's what has put Portage on the map for amusements.

O. V. Kelley (No, he's not a Frenchman) operates the Badger theatre at Reedsburg. Reedsburg can be proud of her theatre and O. V. Kelley. We think she is.

August Burkholz is managing both theatres at West Bend. He also has two theatres at Two Rivers which are managed locally by O. V. Lloyd (no relation to Harold). August is a busy man, so is O. V., and business at both places show it.

A. A. Suszycki of the Gail theatre at Mauston tried to butt a street car off the track in Milwaukee recently with the result that they took Mrs. Suszycki to the hospital where they sewed up a pretty large gash in her forehead. No damage was reported to Mr. Suszycki nor the street car. They are both all right, and the Mrs. is now up and around. They are delightful folks. Mr. and Mrs. Frazie of the Rivoli here in La Crosse have just come to the hotel to have dinner with us. This will have to be all for now. We hope Ernie won't cut it.

COLONEL J. C. JENKINS,
The HERALD's Vagabond Colyumnist

WABASH AVENUE

CHICAGO

Two events last week kept many exhibitors and film folk from getting to bed early. One was the preview at Al Steffes' new World playhouse and the other was the party staged by Ludwig Sussman at the Adelphi on the occasion of his having installed the new Western Electric wide range sound system. After the demonstration and a showing of Mickey Mouse in "Noah's Ark" and Joe E. Brown in "Elmer the Great" Mr. Sussman regaled his 500 or more guests with 3.2 beer and hot dog sandwiches.

▽

Joseph Jensen, who is president of the Ambassador theatre, has taken over the Vicks at Belmont & Sheffield. Jensen has done a fine job of putting the house in first class shape and has started out nicely under a policy of 10 cents weekdays and 15 cents Sunday.

▽

Jack Thoma, divisional publicity director for Columbia, is off on an extensive exploitation trip through the Middlewest.

▽

Tom Chamales and Thomas Valos have run their theatre holdings in Illinois and Indiana up to eight, the latest acquisition being the 1,800-seat Fond du Lac theatre formerly operated by Fox Midwesco. The house was leased through Albert Goldman. S. J. Gregory will manage it.

▽

Jim Collins, who is well known along the row as an old time exhibitor, has opened the Shamrock Inn at Roosevelt road and 13th street, Maywood.

▽

Burton W. Depue, secretary of the Chicago section of the Society of Motion Picture Engineers, announces that the final meeting of the season was to be held at the Electric Association May 11.

▽

With Ed Lowry conducting stage shows at the Avalon for Warners, the B. & K. Marbro has also gone back to the stage show policy, Mark Fisher being at the helm.

▽

Some fifty exhibitors and distributors inaugurated the first of a series of golf tournaments at Medinah Country Club May 10. The affair is to be held regularly twice each month during the summer. Jack Miller started the ball rolling.

▽

Aaron Jones inaugurates pictures at Orchestra Hall beginning June 1 and extending to October 1, during which time films only will occupy the music house.

▽

The move of Aaron Saperstein in protesting against the present high power rates has been acknowledged by the Illinois Commerce Commission with the information that the commission has issued citations against 27 public utilities in the state and that the theatre owners' representation will be given careful consideration.

HOLQUIST

Flick Leaves Screenart

John Michael Flick is forming a new association following resignation as treasurer of Screenart Pictures, Inc., after bringing up to date the picture "The Silent Enemy" with narrative and re-editing.

Gets W. E. Equipment

Western Electric wide range recording equipment has been installed in Eastern Sound Studios, New York.

Educational Pictures

Consistently, year after year, Educational Pictures have delivered the cream of the short subjects crop. Through long experience, thousands of exhibitors are relying on Educational for the best entertainment—now, and for the next season, too.

NOW, MORE THAN EVER, THE SPICE OF THE PROGRAM



ANDY CLYDE COMEDIES

•

MERMAID COMEDIES

•

MORAN & MACK COMEDIES

•

TORCHY COMEDIES

•

VANITY COMEDIES

TERRY-TOONS

•

BABY BURLESKS

•

TOM HOWARD COMEDIES

•

SPIRIT OF THE CAMPUS
with
Reinald Werrenrath

•

BATTLE FOR LIFE

•

CAMERA ADVENTURES

•

BRAY'S NATURGRAPHS

•

Lyman H. Howe's HODGE-PODGE

•

Kendall-deVally OPERALOGUES

•

DO YOU REMEMBER?

•

KRAKATOA
3-reel special

•

BROADWAY GOSSIP

DISTRIBUTED IN U. S. A. BY FOX FILM CORPORATION

How Public Leaders View Double Feature Showings

Here are nineteen typical replies from leaders of the public to the Motion Picture Producers and Distributors of America questionnaire on single bills versus doubles. They were selected at random from replies forwarded from thirty states and Canada, and indicate how widespread the public opinion is against double bills.

I favor one good feature supplemented by news reels, scientific reels, exploration, etc. High school students would vote "yes" on this. —*J. W. Hanson, Principal, Roseville Union High School, Roseville, Cal.*

▽

With a double feature, it is tiring.—*Mrs. H. R. Zurck, Red Wing, Minn.*

▽

Double features are exhausting. Both pictures seldom please the same person.—*Mrs. Blake D. Mills, Seattle, Wash.*

▽

With two pictures the mind is not refreshed, it is cluttered.—*Elizabeth Watson, Columbus, Ohio.*

▽

It is not wise to see two major productions at once. It leaves a confused impression.—*Harry S. Myers, New York.*

▽

I would rather see one or two good pictures a week than three to five program pictures.—*H. E. Rehfield, Bloomfield, Iowa.*

▽

Seeing two is like trying to read two books at once, you fail to enjoy either one.—*Beatrice Swallow, Cambridge City, Ind.*

▽

Double features are objectionable to families who try to pick a "family picture."—*Robt. M. Mount, Portland, Ore., Chairman, Portland Censor Board.*

▽

I do not like to sit through a picture that bores me in order to see one I want to see.—*E. Jennie McNeal, City Librarian, Lansing, Mich.*

▽

A double bill is too much of a strain and most undesirable.—*J. W. Gerretson, Green Bay, Wis.*

It is very hard to find two double features where you have not seen one picture already. —*Mrs. Chas. Elson, Rogers Park, Ill.*

▽

I have spoken to several club women and each one has said double features are not relaxing.—*Mrs. Joseph Friend, ex-Pres., National Council of Jewish Women, New Orleans, La.*

▽

One *good* feature picture, a short comedy, a short travel or educational film and the newsreel gives to my way of thinking a properly balanced program.—*Grace Morrison Poole, president, General Federation of Women's Clubs, Washington, D. C.*

▽

The policy of one feature picture would eliminate those pictures which never should have been made in the first place.—*Mrs. Howard S. Shepard, Chairman, Better Films Council, Worcester, Mass.*

▽

Too long a performance spoils the object for which it was intended.—*M. Dalema Draper, Milford, Del.*

▽

It is too great a strain on the spectator to enter fully into two pictures.—*M. Edwards, Kingston, Canada.*

▽

One feature picture with clean short fillers is all they want at one time.—*Mrs. Meade A. Love, Quincy, Florida.*

▽

A program not over two hours in length is what our people want.—*Mrs. Carl Judge, state chairman for Better Films, Denver, Colorado.*

▽

One good feature with newsreel and a good short is the program generally preferred here. —*Mrs. W. H. Richardson, Brattleboro, Vermont.*

LOU BROCK

ASSOCIATE PRODUCER

RKO-RADIO PICTURES

●

PRODUCED

"So This Is Harris" and Other

Class Shorts and Features

NEWS PICTURES

FOX MOVIETONE NEWS—No. 65—New York welcomes sea queen—Auto daredevils risk necks at Reading, Pa.—Mrs. Roosevelt marks Child Health Day—Roosevelt praised by foreign envoys—Howe, Roosevelt secretary, reveals president's aims.

FOX MOVIETONE NEWS—No. 66—Storm again hits South — Apple blossoms bloom in Dixie — Woman directs money making—More nations send envoys to White House—Joan of Arc in Chinese war—King George honors regiment.

HEARST METROTONE NEWS—No. 264—Roosevelt parley brings new envoys—82 perish as storm sweeps South — Woman boss for U. S. mint — Japanese youngsters cheer wounded—Turf fans at Pimlico opening—Cuban troops on guard.

HEARST METROTONE NEWS—No. 265—Roosevelt addresses nation on economy—Yale beats Penn at Derby regatta by split second—Desert riders give Riviera a thrill—Kidnapers caught; child and $60,000 ransom recovered—Broker's Tip wins Kentucky Derby.

PARAMOUNT NEWS—No. 79—King George honors ancient regiment—Attorney general warns racketeers menacing 3.2 beer—U. S. May Day quiet—Moscow exiles hailed in London—Flashes from everywhere.

PARAMOUNT NEWS—No. 80—Three thousand tons of beef on the hoof in Texas—Roosevelt addresses the nation—Broker's Tip wins Kentucky Derby—Kidnapers of McMath child face 25 years—Young English singer cheers aged London artists.

PATHE NEWS—No. 80—Troops act in Midwest farm revolt—New sea queen welcomed to New York—Herriot bids U. S. good-bye—New device permits motors to burn fuel oil—Track stars shine at Penn Relays—News flashes.

PATHE NEWS—No. 81—Demonstrates how to escape from sunken submarine at New London, Conn.—Tornado strikes at Sheveport, La.—Greta Garbo arrives at San Diego, Cal.—New speed boat tested at Portland, Ore.—Youngster prints own newspaper at Homeville, Pa.—College crews in practice on Lake Waban, Mass.

UNIVERSAL NEWSPAPER NEWSREEL—No. 142—Many killed in Southern tornado—Throngs see queer pageant in Switzerland—Models for cities made for World's Fair—Royalty watches English soccer final—Washington state sheep yield record wool.

UNIVERSAL NEWSPAPER NEWSREEL—No. 143 President speaks to nation—Eli crew victors in Derby, Conn., regatta—Lindy forced down by storm —McMath kidnaping solved by police—Wingless plane amazes experts in London—Outsider wins Kentucky Derby.

1,000 Shorts for The New Season

(*Continued from page 34*)

diversified lineup of eight series of single features and cartoon subjects and two groups of two-reel productions.

Paramount will produce approximately 125 short subjects in 1933-34, exclusive of newsreels.

Fox plans 52 shorts: two new series of 13 each and 26 "Magic Carpet of Movietone."

Eighteen Mickey Mouses and 11 Silly Symphonies were planned by United Artists for current release and probably the same number will prevail in 1933-34.

Universal is delivering 99 shorts currently and plans the same number for the new season, exclusive of newsreels. This number is said to include the serial program, not yet definitely set.

RKO Radio planned 94 shorts, including 42 comedies and 52 single reels, currently, plus three serials, and will produce the same number, with the exception of the serials, in 1933-34. This is exclusive of newsreels.

Warner planned 120 for this season and probably will produce as many, if not more, next year.

Metro-Goldwyn-Mayer planned 89 short subjects for 1932-33 and will release the same number in the new season, in addition to release of Hearst Metrotone News.

An alphabetical listing of all distributors of short subjects, on page 39, shows in specific detail, as far as possible, the exact status of short subject productions and distribution, currently and for 1933-34.

"TREMENDOUS SENSATION"

The big short subject hit of the year!

KRAKATOA



World Telegram (New York)

Sleeping Volcano Stirs

Picture at the Translux Thrills with Interest in Great Natural Phenomenon..

By WILLIAM BOEHNEL.

IF you are in search of a really thrilling and fascinating little picture, then I advise you to hasten over to the Translux Theatre, on Broadway, between 49th and 50th Sts., where a short subject called "Krakatoa" is now on display.

Every now and then one of these little pictures steals quietly and unobtrusively into town—mostly into smaller theatres, where you would never expect to see it—and where it goes entertainingly on its way with little or no ballyhoo except some word-of-mouth praise—and which, in the long run, is the only real praise—to give it the credit it deserves, while countless so-called features are publicized to the sky.

A Terrific Spasm of Nature.

Fortunately, in these rare cases the word-of-mouth praise is so persistent and so effective that sooner or later you get around to seeing these films and then you begin to wonder why in the world you didn't have the sense to catch them sooner.

Just such a picture is this "Krakatoa," which takes its name from a famous volcano situated on a little island—the island is one of four which at one time were one—in Sunda Strait, between Sumatra and Java.

Away back in 1883, during the month of August, Krakatoa, one of the volcanoes on this island, began to growl threateningly, and before the day had ended had erupted four times, making out of one small island four smaller ones.

So terrific were the explosions that they were heard as far away as Ceylon and the Philippine Islands. Not only that, but for months to come the atmospheric conditions around the world were affected by the eruptions. Late that day, when the eruptions had subsided, Krakatoa had disappeared below the surface.

Packs Minutes with Interest.

The government of Holland sent skilled scientists to observe conditions on the islands recently, and they were fortunate in getting the pictures of this substerranean crater, which once again began to growl, in action, and which make up the fascinating scenes in this picture, called "Krakatoa."

The picture does not run at very great length, lasting not more than twenty minutes, but it is packed from beginning to end with interesting material, interestingly presented.

"KRAKATOA was a tremendous sensation at the Trans-Lux; it did 25 per cent over average business."

Berner Rybak, Manager Trans-Lux Theatre, N.Y.

An Amazing Picture
Los Angeles Record

Magnificent, awe-inspiring and spectacular
Film Daily

It's first page news NOW. Second eruption this year again blazons name KRAKATOA across the world.

True to Type
—By GILBERT SELDES—

"Krakatoa."

The smart and sophisticated people may still be running to obscure night clubs, or even more obscure theatres, for their entertainment, but word is getting around that one of the grandest shows in the world is to be seen in the neighborhood movie houses. It is called "Krakatoa," and the wise exhibitors are putting its name in electric lights, no matter what feature film they are showing.

N. Y. Eve. Journal, Chicago American, Nation-Wide Syndicate

Distributed in U.S.A. by FOX FILM CORPORATION

Educational Pictures
"THE SPICE OF THE PROGRAM"

TRAVELERS . . .

Members of the Goldwyn-United Artists staff who returned during the week to Hollywood included: Sam Goldwyn; Edwin Justus Mayer, scenarist; Leo Birensky, writer, Arthur Hornblow, Jr., executive; Frank Tuttle, who will direct Cantor's next, and Eddie Cantor. They did not travel together on the return trip.

Victor McLaglen sailed for London to appear in a feature.

Sophie Tucker is in Chicago appearing at a night club.

Milton Blumberg is vacationing at Atlantic City.

Pat Garyn is due in New York from Florida and Washington.

Margaret Sullivan, stage player, left New York for Universal City to appear in "Only Yesterday."

Martin Beck, RKO vaudeville head, was due in New York from Europe.

Henriette Crosman, Fox player, arrived in New York from Movietone City.

Dudley Murphy, director, arrived in Georgia to discuss treatment of "Emperor Jones" with Eugene O'Neill.

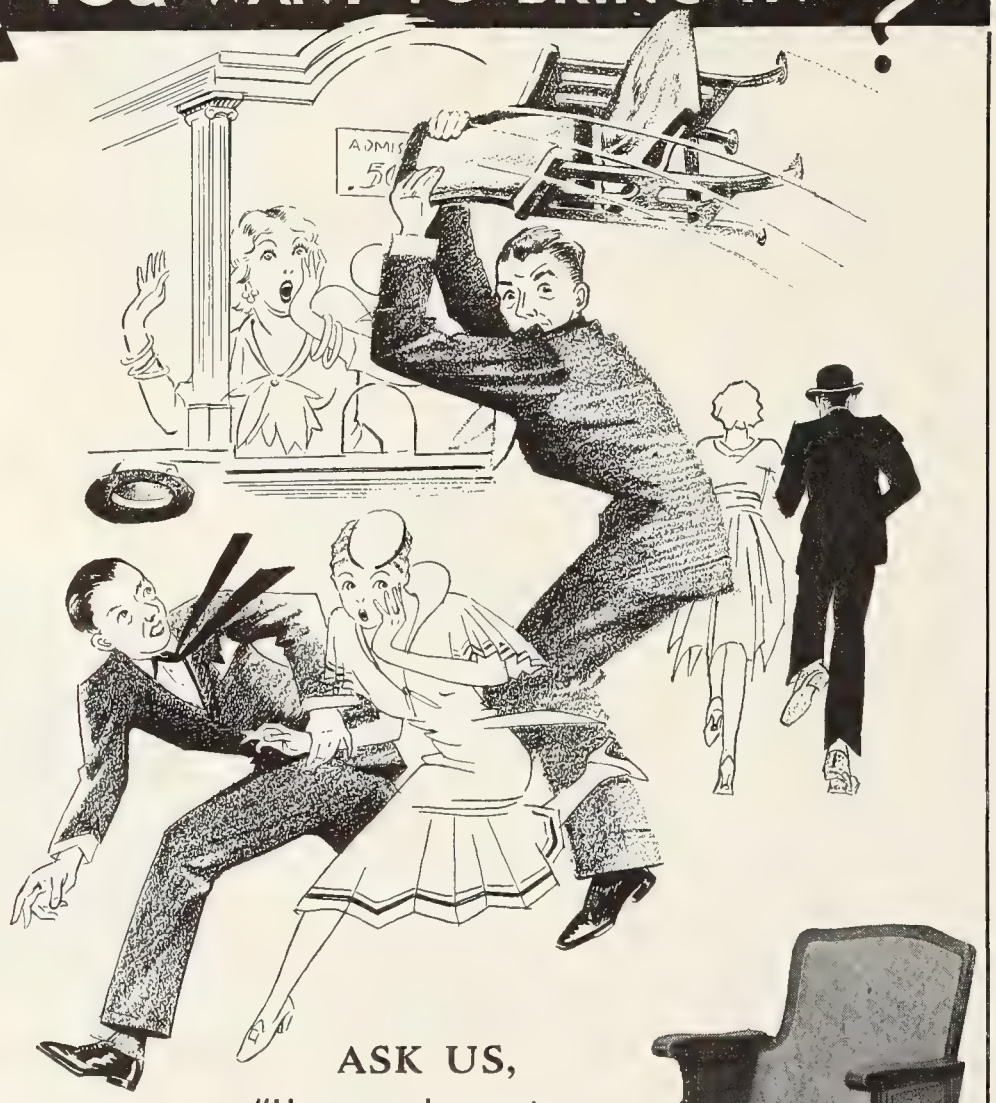
Albertina Rasch left New York for Hollywood to stage dances for MGM's "Hollywood Revue."

Tom Bailey, Hollywood publicity director for Paramount, is expected in New York.

George Bilson was due in New York from Warner studio.

Howard Hughes returned to Hollywood from New York.

ARE YOU DRIVING AWAY THE TRADE YOU WANT TO BRING IN ?





ASK US,
"How can I reseat my theatre economically?"

● Community patronage can be regained and retained by many theatres if owners will provide comfort and ease for audiences while seated.

American Seating Company

Makers of Dependable Seating for Theatres and Auditoriums

General Offices: Grand Rapids, Michigan

BRANCHES IN ALL PRINCIPAL CITIES

Howard Dietz, Metro's advertising director, left New York for Culver City.

Will Rogers returned to Hollywood from New York.

Claire Dodd, Warner player, was due in New York, en route to Europe.

Thomas A. Branon, of Eltabran Film, Atlanta; Jerry Abrams, of Abrams Exchange, Chicago; Nat Lefton, Monogram Exchange, Cleveland, returned from New York after conferences with John Freuler, who later left New York for Hollywood.

William D. Shapiro, Herman Gluckman and Arthur Lee returned to New York from Maine.

Edward G. Robinson, Warners' star, returned to Hollywood from New York.

Sidney Franklin, MGM director, arrived in New York from Culver City.

John Hamrick, Seattle theatre owner, returned from New York.

Sally Blane arrived in New York from the coast and left immediately for Europe.

Maurice Chevalier and Leo Berenshi traveled to Hollywood from New York.

George Thomas, studio publicity chief for Warners, and Max Arnow, casting director, left New York for coast.

Peter Milne, scenarist, left New York to join Warner staff in Hollywood.

Dick Powell arrived in New York from coast and left for New Orleans for personal appearances.

Marc Connelly left New York to join Paramount writing staff on coast.

Howard Smith, scenario editor for 20th Century Pictures, arrived in New York from coast to buy material.

Stan Laurel, Metro star, left for Vancouver for fishing.

Bill Scully, Metro sales executive, returned to New York from southern exchange tour.

Bob Wolff, RKO salesmanager in New York, returned from Bermuda.

James R. Grainger sailed for Europe after settling his contract as Fox distribution official.

Al Lewis, Paramount producer, left Hollywood for Honolulu.

Douglas Fairbanks left New York for Hollywood.

Jack Curtis, of Curtis and Allen, returned to New York from coast.

Bette Davis, Warner star, returned to New York from Massachusetts.

Joan Blondell arrived in Washington from Hollywood for stage appearance.

Roy Del Ruth arrived in Hollywood from New York to direct for Columbia.

Charles R. Rogers, Paramount producer, returned to Hollywood from New York.

Benjamin Glazer, associate producer for Paramount, arrived in New York by plane from Havana and leaves for Coast Sunday.

Gene Fowler, Paramount writer, and Norman Taurog, director, arrived in New York from Los Angeles. Mr. Taurog returns Sunday.

J. H. Skirball, Educational sales manager, was on a tour of key cities.

Charles Delac, French producer, returned to France after conferences with Will H. Hays.

Edmund Goulding returned to coast from New York.

Richard Barthelmess and his wife will arrive in New York May 16 from California, aboard the *Santa Elena* of the Grace Line.

Jack Conway, director, arrived in Hollywood from New York.

Handling Jewish Film Series

William Goldberg, onetime exhibitor and producer of "Yiskor," Jewish feature picture, has organized William Goldberg Productions for the making of a series of features on Jewish stories for state rights releases. Offices will be in the Film Center Building, 630 Ninth avenue, New York. The first picture, with dialogue in English, is "Victims of Persecution," with Mitchell Harris, Betty Hamilton, Shirling Oliver, John Willard.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Allied

COWBOY COUNSELLOR: Hoot Gibson—A yarn of a cowboy traveling salesman with Hoot Gibson behind the books trying his hand at the familiar game, and coming through in grand style. Forced to act as a counsellor for an unfortunate girl's brother, knowing nothing about law but what the book he is selling contains, Hoot wins the case after some tense comedy situations and everything is hunky dory with the girl, books and baggage. Picture is a trifle slow compared with the general run of westerns due to excessive use of dialogue at the expense of action. Situations produce a number of laughs which in turn brings up the picture value lost by lack of action back to standard level. Hoot has a strong personal following and fans will not complain. "Nuff sed" on this one . Played Apr. 21-22, running time, 62 minutes.—William Dabb, Lyric Theatre, Shennandoah, Pa. General and small town patronage.

BOILING POINT: Hoot Gibson—About an average western. This has some kind of trick recording with a sound track about 1/32nd inch wide. Sound is not natural and volume is not uniform.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

Chesterfield

FORBIDDEN COMPANY: Sally Blane, John Darrow—Although the theme is a familiar occurrence, the picture emanates as a pleasing and entertaining drama. The first scenes are laid in a receiving hospital, through the medium of an accident, with Sally Blane as the one concerned, John Darrow as the responsibility, and is the starting of the infatuation. John St. Polis as the determined father interrupting the procedure, not wishing to have a notorious model in a well-to-do family, with Myrtle Stedman as the sympathetic mother intervening. Climaxed by a fatal accident to mother, which required an immediate blood transfusion, Sally gives the necessary requirement, lovers are reunited where they started, and all is well that ends well. Josephine Dunn, with her wisecracking antics, supplies much merriment which brightens up things considerably. Darrow and Blane do remarkable work together and predict that in the future releases this couple will attain considerably more success as their screen work progresses. Richard Thorp renders his best direction to date. Picture is an adult affair. Played Apr. 24-25. Running time, 64 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. General and small town patronage.

Columbia

AS THE DEVIL COMMANDS: Neil Hamilton, Mae Clarke—Good program picture for Saturday. Played Apr. 8.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

BITTER TEA OF GENERAL YEN: Nils Asther, Barbara Stanwyck—I advertised this to the sky, and was rewarded with a nice Sunday and Monday crowd, the first I have had since before the bank holiday. I can't say that the picture pleased 100%. Few pictures do. But it was well liked by the majority. In my estimation it is the finest picture we have played this 1932-33 season. It is produced on an elaborate scale, and every foot of film is real entertainment. Play it on your best days. If you raise your admission price, this is the one to do it on. Columbia certainly has the pictures this year, and they have helped the exhibitor by furnishing free trailer and one-sheets on some of the specials. I am for Columbia. Played Mar. 26-27.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

CHILD OF MANHATTAN: Nancy Carroll, John Boles—I was astonished at the drawing power of this picture. Personally, I was disappointed in the picture, but everybody seemed to like it, and it certainly rang the bell at the box office. I used the trailer. Played Apr. 18-19.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

MAN AGAINST WOMAN: Jack Holt—Good Saturday night picture. Played Mar. 23-24.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

NO MORE ORCHIDS: Carole Lombard—A fine picture for any theatre. The men patrons will not fall for it as the women do, but they all will like it. Played Apr. 15-16.—L. F. Bonaventura, Brown's Grand Theatre, Nashwauk, Minn. Small town patronage.

NO MORE ORCHIDS: Carole Lombard—Business very poor. In fact, the lowest that we have done in weeks. Personally would only consider it just a fair program picture. Played Apr. 8-9.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

PAROLE GIRL: Mae Clarke, Ralph Bellamy—Splendid program picture that pleased. Columbia has certainly delivered the goods this year. I have not played a poor one yet. Played Apr. 13-14.—(Mrs.) Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

PAROLE GIRL: Mae Clark, Ralph Bellamy—Good program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

SOLDIERS OF THE STORM: Regis Toomey, Anita Page—Good program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—If you can get by the "blue-noses," grab this one. One of the best nights we have had in a long time. The public has already "smelled" this one, and it will get you plenty biz. Go after it.—L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—If your patrons like them smutty they will like this one. I'm not a prude, but this was just too raw. I didn't let my own children see it.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—Too raw.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—Very funny and rather hot. It gets the crowd, but it should never have been made.—E. N. Collins, Star Theatre, Humble, Texas. General patronage.

STATE TROOPER: Regis Toomey, Evalyn Knapp—Good program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess—Very good. It drew well and pleased. Rather long, but I heard no complaint about that. Played Apr. 9-10.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

CENTRAL AIRPORT: Richard Barthelmess, Sally Eilers, Tom Brown—Another dandy from First National. You have two good stars in this one. Played in middle of week to better than average biz. Good airplane stuff, and a good story. Tom Brown seems to be miscast, but it is still a good picture.—L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

ELMER THE GREAT: Joe E. Brown, Patricia Ellis—A sparkling and hilariously funny baseball yarn with that sensitive, wide open mouth of Joe E. Brown amidst the battery delivering home run entertainment and handing out laughs that literally knocked the audience in the aisles with his funny antics. Some observers laughed so hard that most of the gags were blotted out. Brown was all over the place getting laughs at every turn and guaranteed to bring down the house. All he had to do was to step into the picture, make a face and the audience went into hysterics. Meanwhile the film contains nonsensical comedy at which even a sophisticated audience will giggle, and as for the kids, it's right down their alley. Patricia Ellis, a new recruit to the talking screen, vivacious and as pretty as they pattern them, does a remarkable piece of work for her initial screen appearance and is slated for bigger and better doings in the future. Claire Dodd again proves that she is one of the foremost feminine performers of her type despite the small role she portrays. Frank McHugh and an exceptionally fine supporting cast including 35 big league stars, emphasize the production. Expert attention of the director, Mervyn Le Roy, makes laugh follow laugh. Adequate photography under the capable direction of Arthur Todd. With Brown's name plus sparkling comedy this picture is plenty attraction for exhibitors. First National has made a picture that just can't help clicking and if kept at this pace will leave all opposition behind. Play it and see Joe E. Brown's mouth swallow the grinning face of old man depression from view. Business good. Played Apr. 30-May 1-2-3. Running time, 73 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. General and small town patronage.

EMPLOYEES' ENTRANCE: Warren William, Loretta Young—A good program picture, which I did not like very well, but my patrons seemed to like it, which is all I care about. Warren William does some fine acting in an unpopular role and Loretta Young is always good. Played Apr. 22-23, Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THE MATCH KING: Warren William, Lili Damita—This is another mistake. Well produced, well acted, but has no appeal and I guess it should have been run immediately on release date and caught the newsreel appeal of the Match King's death. At least, people didn't come to see it and weren't particularly entertained when they did, so I am "agin" it.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. Small town patronage.

THEY CALL IT SIN: Loretta Young—Excellent picture. It drew well, due to the trailer advertising, and pleased almost 100%. Played Apr. 4-5.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

20,000 YEARS IN SING SING: Bette Davis, Spencer Tracy—This is a good picture, but has nothing like the draw nor entertaining power that "I Am a Fugitive From a Chain Gang" has. Fact that the author was a real character does not add interest nor heart appeal to the picture as in the former case.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Very good, and it drew well. Be sure to use the trailer on this one. Played Apr. 6-7.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

Fox

BROADWAY BAD: Joan Blondell, Ricardo Cortez—Just another picture. Not bad, not good. Blondell is O. K. in small parts, but when she stars it is just too bad. However, she does do better than she did in "Blondie Johnson."—L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

BROADWAY BAD: Joan Blondell, Ricardo Cortez—Another fair little picture that didn't bring them out. Played Apr. 23-24.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

CALL HER SAVAGE: Clara Bow—Seemed to please. Drew average business. Good entertainment. Played Apr. 16-17-18. Running time, 88 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Colo. General patronage.

CAVALCADE: Clive Brook, Diana Wynward—In spite of what Harrison and the other critics say, this picture has no box office. Like "Journey's End," it deals with Englishmen and England and has not the slightest interest to the ordinary American. The English accent makes it very difficult to understand and the recording seems extremely poor. We paid a big price for this and advertised it heavily, but I can say it did not please a single person and business was way off. If your patrons like lots of English talk that they can't understand and a story that has absolutely no plot, simply the life of a family and not a very happy one, buy it. If they like red-blooded, everyday romances this will be poison to you.—E. N. Collins, Star Theatre, Humble, Texas. General patronage.

CHANDU, THE MAGICIAN: Edmund Lowe—Picture drew well and gave general satisfaction. Radio broadcast helped. Played Feb. 27-28. Running time, 78 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

CONGORILLA: (Taken by Mr. and Mrs. Martin Johnson)—Best picture of its kind we have run. School helped business. Played Mar. 6-7. Running time, 70 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

THE FACE IN THE SKY: Spencer Tracy, Marion Nixon, Stuart Erwin—This turned out to be a better picture than we expected. Many good comments on this one. Played Apr. 13-14-15. Running time, 77 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Colo. General patronage.

HOT PEPPER: Victor McLaglen, Edmund Lowe, Lupe Velez—Too hot for small towns. We got by with it, but there is no excuse for parts of this picture. A certain class like it, but it is not the class that will keep you in business. Played Apr. 10.—Thomas E. Orr, Liberty Theatre, Attalla, Ala. Small town patronage.

HUMANITY: All star—This is a great entertain-

ment. Star and cast fine. Story extra good. Will please any audience.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HUMANITY: Boots Mallory, Alexander Kirkland, Ralph Morgan—A fair program picture. Ralph Morgan steals the show in this one. Might stress the fact that it is the story of a doctor and his son.—L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

HUMANITY: Boots Mallory, Alexander Kirkland—Just fair. Can't give it much although it will get by. —E. N. Collins, Star Theatre, Humble, Texas. General patronage.

INFERNAL MACHINE: Chester Morris, Genevieve Tobin—Here is a fine example of what's keeping the small town theatre in the "red." If the Fox people think that theatre patrons will continue paying admission to theatres after seeing this mess, they don't know show business. When they pick the worst picture ever made, they will certainly have to consider the masterpiece made by the mighty Fox studio. If you must run it, put it on when you know you will not have any business. Played Apr. 25. Running time, 66 minutes.—Steve Farrer, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

INFERNAL MACHINE: Chester Morris, Genevieve Tobin—While it had merits, "Infernal Machine" failed to draw. It was liked by the few who saw it. Played Apr. 18-19-20.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett —Splendid program picture that is different. Did not draw well but it pleased. Contains some off-screen dialogue a la "Strange Interlude" which was brought in very cleverly. Played Mar. 28-29.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

RACKETY RAX: Victor McLaglen—Called a special, but far from it. Second night business fell off. Women not interested and stayed at home. Played Apr. 7-8. Running time, 75 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

ROBBERS ROOST: George O'Brien—Good western. Zane Grey's stories and O'Brien always make good westerns. If you want a good western, this is it. Played Apr. 22.—Thomas E. Orr, Liberty Theatre, Attalla, Ala. Small town patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—A good picture, with some fine comedy that will get plenty of laughs. Would suggest this for either "family night" or Sunday night. Do not overlook the comedy angle in this one.—L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

SAILOR'S LUCK: Sally Eilers, James Dunn—Fast moving comedy. Sammy Cohen almost steals the show. It will please all who like sailor pictures. I think the picture would have been much improved if the drunk had been left entirely out of it. I could not appreciate him at all. Nobody seemed to think that he was funny but several remarked that his joke in this picture was the vilest they had ever heard and that they were shocked that such things are permitted in pictures. Played Apr. 2-3.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SECOND HAND WIFE: Sally Eilers, Ralph Bellamy—Somewhat second hand satisfaction. Just a long drawn out lot of dialogue. No comedy relief. Very slow and dragged. Had plenty walkouts. Played Apr. 24.—Thomas E. Orr, Liberty Theatre, Attalla, Ala. Small town patronage.

SIX HOURS TO LIVE: Warner Baxter, Miriam Jordan—We are disappointed in Fox this year. Last year Fox released a fine group, but so far this year they have not been so good. Played Jan. 9-10. Running time, 80 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

STATE FAIR: Will Rogers, Janet Gaynor, Sally Eilers, Norman Foster, Lew Ayres—A very fine picture that will do extra business. Played Apr. 9-10-11. Running time, 100 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Colo. General patronage.

STATE FAIR: Janet Gaynor, Will Rogers, Lew Ayres—Good picture, but not worth any more than other Will Rogers pictures and did not do any more business although heavily advertised.—E. N. Collins, Star Theatre, Humble, Texas. General patronage.

STATE FAIR: Janet Gaynor, Will Rogers—A picture fit for the gods. It has everything for the small town. Just a downright good old hokum plain-folk picture, and how the old folks did enjoy it. Business above average, and it should be. One heck of a swell picture. Played Apr. 11-12-13.—Jack Green, Geneseo Theatre, Geneseo, Ill. Small town patronage.

STATE FAIR: Will Rogers and all star—One of the best pictures we ever played. Did the best business, and gave the best satisfaction of any picture we have played in the past year. Just the kind for towns of this size. I can't understand why they put in one little dirty scene in such a clean picture, unless they are waiting censure. Good pictures that please the general public now are mighty scarce. The public is asking for good, clean entertainment. They have got sick of rotten stuff and even the roughnecks comment and walk out on them. The only comment we had on this picture was, why did they put this little spot in so good a picture? The picture gave 100% satisfaction. Played Apr. 16-17.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

STATE FAIR: Will Rogers, Janet Gaynor—One of the finest pictures Rogers ever made and did nice business compared with usual business. It's a real picture and only one scene, where Sally Eilers takes her country sweetie in her bedroom and gets in something "comfy," a beautiful negligee, and then they cuddle up on the divan for a few moments. Next scene the negligee is hanging across the foot of the bed post and you can hear Sally and her boy friend making sweet love to each other in the most endearing tones. You can't see them, but the whole scene suggests that they are behind the negligee on the bed together. I am not very much old fashioned. I like a little spice of life as most normal people do. But I cannot understand why producers and directors want to almost ruin a beautiful high class picture like this with a scene that appeals to the baser instincts of humanity. It shows the trend of mind and thought of those who are responsible for making the pictures we have to show to our patrons. Played Apr. 24.—Thomas E. Orr, Liberty Theatre, Attalla, Ala. Small town patronage.

TOO BUSY TO WORK: Will Rogers—Rogers' fans will enjoy this picture and it will draw in some that do not attend regularly. Played Mar. 13-14. Running time, 74 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

TOO BUSY TO WORK: Will Rogers—Very good. Some of our patrons seemed to think it as good as "State Fair." Played Apr. 2-3-4. Running time, 70 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Colo. General patronage.

MGM

FAST LIFE: William Haines—A very good action type picture with enough comedy and wisecracks to make it very entertaining. Far from being a special. Played Apr. 1-2.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

FAST LIFE: William Haines—Here is a picture that ought to please everybody. It has action and comedy, with a good old belly laugh here and there that is refreshing. Cliff Edwards was very good, too, but can't see that he stole the picture, as I've seen in other reports. The verdict of our patrons on this was, "great!" "Hard to beat!" Played Apr. 2-3.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

THE MASK OF FU MANCHU: Boris Karloff—If you like snakes in wholesale lots, play this. But for those that do not, it's terrible. Why?—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

PACK UP YOUR TROUBLES: Laurel and Hardy—Here's a real comedy, and has a lot of drawing power. Best Friday and Saturday business in months, and everyone liked it even though we were late in showing it.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

RASPUTIN AND THE EMPRESS: Ethel, John, Lionel Barrymore—A good picture to poorest business in months. Not small town film.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

RASPUTIN AND THE EMPRESS: Ethel, John, Lionel Barrymore—A great picture that failed to do average business. It is very hard to sell a picture of this type in a small town. The patrons that appreciate the Barrymores and what they stand for in the theatre will enjoy this immensely. Outside of this select bunch, it failed to please 50%. I suggest you screen it before you play it so you will know what you are getting and what you have to sell. I believe it is about three reels too long, as it contains a great many scenes that can be eliminated with ease. The performance of Lionel as Rasputin, the mad monk, stands out well above the others. Running time, 123 minutes.—H. B. Schuessler, LaFayette Theatre, LaFayette, Ala. Small town patronage.

THE SECRET OF MADAME BLANCHE: Irene Dunne—A very good picture. Great acting by the star. I call it a good program picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country.

THE SECRET OF MADAME BLANCHE: Irene Dunne—Splendid. If Dunne is popular in your locality you can't miss on this one. It is one of the few Metro picture that have made money for me this year. Played Apr. 16-17.—Edith M. Fordyce, Princess Theatre, Selma, La.

SON DAUGHTER: Ramon Novarro, Helen Hayes —This is for high class patronage only. It is a costume picture, and will not be liked in small towns. Helen Hayes' acting in this one is the finest I have ever seen. It did not draw at all, and I lost plenty on it. The few who came to see it praised it highly. I have stopped pushing pictures that I know will not be liked, for the few who want to see that type of picture will come anyway. I would rather the others would save their money for another night and be pleased. After all, we have to keep them pleased to keep them coming. Played Apr. 11-12.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SON DAUGHTER: Ramon Novarro, Helen Hayes —No business, and no wonder. All right for a Chinatown theatre where they like Chinese goings-on, but for entertainment for the masses it isn't there. Very tiresome and irksome. Work of the stars very good. Story okay, but it lacked something very much. Played Apr. 9-10—Jack Green, Geneseo Theatre, Geneseo, Ill. Small town patronage.

THE SON DAUGHTER: Ramon Novarro, Helen Hayes—Wonderful acting wasted on a picture that does not appeal to one in twenty. Chinese shows are on the spot here. Just took in enough to pay the help the last night. Helen Hayes is great and Novarro is a favorite here but they just do not like that type of show. Played Apr. 12-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—Pleased about 50%. The acting great, but story not for small town. Norma and Clark age too fast in the end. Look like 75 years old, and should be about 50.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—We did as much business as expected on "Strange Interlude" in view of our situation out here, and it was more generally praised than we hoped for after all the small town rumors about it. It wasn't just what our customers liked best, but was passable. Played Apr. 11-12-13.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

THE WHITE SISTER: Helen Hayes, Clark Gable —Excellent picture. Extra drawing power.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

Monogram

JUNGLE BRIDE: Anita Page, Charles Starrett—This is really a splendid picture if you play it away from anything else resembling jungle. Sound above the average. Our patrons are "fed up" on jungle stuff, but they came to see this one.—Amuzu Theatre, Inman, S. C. General patronage.

LUCKY LARRIGAN: Rex Bell, Helen Foster—Fairly good western production. This time society's favorite son goes west. This feature is in a way identical to the previous release starring Rex Bell. Unconvincing action mars considerable length of the picture, but situations and dialogue produce a few laughs to balance and uphold the production. John McCarthy wrote, directed and adapted the story; too much work for one man to do perfectly, but this picture is a panic compared with the last one he directed. This western will pass unnoticed as to its class standing as far as observations of western fans are concerned. Played Apr. 15. Running time, 55 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. General and small town patronage.

SELF DEFENSE: Pauline Frederick—Screen version of Peter B. Kyne's immortal novel, "The Just Judge," has found its way to the talking screen with apparently as great a success as the famous novel itself. The foundation for the film is laid in a little town in the backwoods of British Columbia. Pauline Frederick, a favorite personality of the silent days, in the stellar role, renders an excellent performance which proves that she still possesses fine dramatic ability that will outshine some of our present stars. Barbara Kent stands out prominently from the rest with a striking impression of her characteristic role and her beauty and personality register with deftness seldom found in other feminine players on the screen. Claire Windsor comes next and shows a marked improvement in her screen work which predicts a brighter future with more extensive roles. A commendable supporting cast consisting of Robert Elliott, Theodore Von Eltz. A host of others all deliver acceptable work. Phil Rosen's capability in directing and injecting humor into selected parts makes the film both an entertaining and amusing program. This is one of the finest productions of its type released by an independent concern. Played Apr. 26-27.—William Dabb, Lyric Theatre, Shenandoah, Pa. General and small town patronage.

WEST OF SINGAPORE: Betty Compson—A very good rough picture. Well acted. General satisfaction. —Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

BLONDE VENUS: Marlene Dietrich—Drew well and pleased. Business increased the second night. Played Apr. 21-22. Running time, 93 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

CRIME OF THE CENTURY: Stuart Erwin—A good murder picture that failed to draw.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

THE CRIME OF THE CENTURY: Stuart Erwin, Wynne Gibson—This was a good mystery story, though we have had plenty of them the last few months.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

A FAREWELL TO ARMS: Gary Cooper, Helen Hayes—I have delayed reporting on this picture for two months that I might have a chance to cool off. I thought it was a lovely thing made into a liability through the immorality of Hollywood. Perhaps my "hinterland" standards are too old fashioned, but I know that this picture was seriously hurt by the loose moral tone. The depression may put some brains into Hollywood and I hope it carries some moral sense along with it. One could not pick a flaw in the acting nor in the production, but any one of the 50 exhibitors I can name could have taken a pair of shears and made a beautiful picture out of this, while the big boys in Hollywood made a vulgar thing of it and I had plenty tell me so. There is a difference between love and lust and my screen cannot sell lust and prosper.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

FROM HELL TO HEAVEN: Carole Lombard—On the "Grand Hotel" idea, but pleased my patrons better than "Grand Hotel." Good, pleasing picture.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

FROM HELL TO HEAVEN: Jack Oakie—Good all around show on the "Grand Hotel" style. It will appeal to all classes of fans. Played Apr. 23. Running time, 70 minutes.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

GUILTY AS HELL: Edmund Lowe, Victor McLaglen—Here is a picture much better than the average with a title that hurt business. Too bad to label a first class picture with an impossible title. Played Apr. 14-15. Running time, 78 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HELLO, EVERYBODY: Kate Smith—Swell little program picture that did about average business on a one day run. Kate's singing should be billed heavily as well as Fannie Hurst's name. Very mediocre story. Running time, 65 minutes.—H. B. Schuessler, La Fayette Theatre, LaFayette, Ala. Small town patronage.

HELLO, EVERYBODY: Kate Smith—This is a better picture than I anticipated. Kate Smith is a pain in the eyes and they kept forcing her down our throats through the center of the screen so I didn't think much of the direction, but Kate can sing and they let her do it a little and the story is interesting and people like it.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. Small town patronage.

HORSE FEATHERS: Four Marx Brothers—Very good. If you have not yet shown this one, by all means do. It is hard to find anything any funnier. Played Apr. 23-24-25. Running time, 68 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Colo. General patronage.

IF I HAD A MILLION: All star—Quite a lot of extraordinary acting and it is sort of episodic. The part that deals with the old ladies' home comes mighty near being the high spot in all pictures this year. It may be that it is late to show this one. While it is a very fine production, business was poor. Played Apr. 23-24-25-26.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ISLAND OF LOST SOULS: Charles Laughton—Three cheers for the foreign countries who have banned this picture, and shame on us for allowing this to be shown anywhere. Words fail me. Maybe by combining Esperanto, Volopuk, Zahlensproche and a few others as per the Motion Picture Herald it would describe it, and if that won't do it, putrid will. It actually sickened some of our patrons.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

KING OF THE JUNGLE: Buster Crabbe, Frances Dee—Played this in the middle of the week and it held up to little better than average biz. Plenty of excitement and thrills. It pleased our customers. Play this one up as something a little different in the way of animal pictures.—L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

A LADY'S PROFESSION: Alison Skipworth—Nothing big or pretentious, but sent them out satisfied. It's comedy minus hokum and gags. Played Apr. 25-26. Running time, 70 minutes.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

LOVE ME TONIGHT: Maurice Chevalier—A very entertaining picture, especially liked by the ladies. Chevalier's dialect a little hard to understand. Jeanette MacDonald excellent. Played Mar. 30-Apr. 1. Running time, 86 minutes.—C. A. Cogswell, Opera House, Cogswell, N. D. Small town patronage.

LUXURY LINER: George Brent—This is just another picture, and will fill in a hot summer date. It pleased those who came to see it, and you won't be ashamed of it unless you have sold so many sex stories that you blush to try to feed a stuffed crowd more.—Charles Lee Hyde, Grand Theatre, Pierre, S.D. General patronage.

MADISON SQUARE GARDEN: Jack Oakie—It is good. The fight is staged to look as real as the real thing. I believe most folks like a picture like this one with lots of good, clean comedy and action. Played to good business. Played Apr. 27-28-29.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

NO MAN OF HER OWN: Clark Gable, Carole Lombard—This is a clever picture and I believe most people liked it. It has a good story and entertains After all, the story is the thing; you can't sell it, but in spite of Clark Gable's ears and drowsy acting, that is what people enjoy, cast to get them in and story to make them like it. Charles Lee Hyde, Grand Theatre, Pierre, S. D. Small town patronage.

RESERVED FOR LADIES: Leslie Howard—About once a year I read too much and run a picture that I know is foreign made, just because some sap who is fed up on real entertainment writes a criticism and says this punk foreign stuff will please them. It is undoubtedly a fine English picture, but my last for 1933 and I am glad I made a mistake so early in the year. Americans do not like foreign imitations.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

THE SIGN OF THE CROSS: Fredric March, Elissa Landi, Claudette Colbert—This is a wonderful picture, hurt badly by the fact that my people have a different moral standard than Hollywood, and this appeals through name and advertising to the more religious. I am sure, however, that this is a better picture today than when first shown in New York, and it isn't raw to the average movie fan. Catches lots who go so seldom that they are not up to the standard—and pardon me for using the "up."—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

"POP" DIBBLE CALLS IT A DAY

"Pop" Dibble—John Pierce Dibble to no one—who gave his first motion picture show in 1896 in Connecticut, 20 years after he had gone on the road with stereopticons, is the subject of a recent article in the Evening Press *at Muncie, Ind., where at 517 West Adams street, he has made his home since last winter when he moved from Branford, Conn.*

Silver mounted harness adorned the horses that hauled "Pop's" wagon about the countryside, from Richmond to northern Maine and southeastern Canada. He purchased his Kinetoscope from the late Thomas A. Edison for $110, also a copy of each film he could get from Edison. The films cost approximately $15 a reel and were 50 feet long, but he cranked them over and over as long as the applause continued. After the use of captions began, and the elderly ladies asked him to stop the film so that they could read them, Mr. Dibble had to explain that if he did that the film would catch fire.

"Pop" Dibble, now 79, retired recently after many years of theatre operation.

SIGN OF THE CROSS: Fredric March, Elissa Landi, Claudette Colbert—A high class picture, an epic, in fact, lavishly expensive in spectacular effect and would have been a sensation if this had been the only one of that kind. Parts well sustained by all stars. First night a well filled house, but seats to spare. Second night large falling off, and third night hardly half a house. The inherent weakness in drawing power lay in the fact that many had seen Cecil DeMille pictures of this class, and having seen one, much of the rest becomes a bore. There is no inherent weakness in the picture as a picture. The director possesses superior directing ability. The picture is strong, virile and monumental. As an exponent of screen expression we can hardly blame Cecil DeMille for bringing out so much that was brutal, abnormal, lascivious and vile in the later days of the Roman Empire, for that is what the mass of the people want today as in the days of Nero. Neither can we blame the church people for being so sophisticated as to decline to be lured into supporting those "inspired" pictures where about two per cent is religious and 98 per cent vice. "The Sign of the Cross" has about as much relation to the picture as an average title is an index of the contents of the average picture. It is his "Sign of the Cross," or an obscure incident in the history of the early martyrs. "In hoc signo vinces" was of a much later date. In either case it is misleading. Played March 29-30-31.—A. J. Gibbons, Illinois Theatre, Metropolis, Ill. General patronage.

WOMAN ACCUSED: Nancy Carroll—Double bill fare. Played April 17-18. Running time, 70 minutes.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

THE WOMAN ACCUSED: Cary Grant, Nancy Carroll—Good publicity makes this box office, but it proves a mediocre picture. Cast is O. K., but you can't take 12 leads and make a good one. The story doesn't fit.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

RKO

THE CONQUERORS: Richard Dix—One of the very best. Pleased 100 per cent. Fine acting. Good story. Plenty of action and everything to make a good picture. Played March 29.—Thomas E. Orr, Albertville, Ala. Small town patronage.

THE CONQUERORS: Richard Dix, Ann Harding—Good picture. But their map of the United States had Colorado's east boundary with a jab in it which put us in Nebraska. Guy Kibbee and Edna May Oliver are very good.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Colo. General patronage.

THE CONQUERORS: Richard Dix, Ann Harding—One of the most pleasing pictures that we have shown for some time. We had a little extra business because of it being Easter Sunday. Had many favorable comments from our patrons. Consider it far above the average program picture. Played April 15-16.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

THE GREAT JASPER: Richard Dix, Edna May Oliver—This is one sweet entertainment. It is a little snappy, but the name and advertising indicates such and therefore it draws that type of customer and pleases them. "Sign of the Cross" drew the ministers and then put on a hootch dance for them. This draws the flappers and tells them snappy stories. It's good.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

THE HALF NAKED TRUTH: Lee Tracy, Lupe Velez—This is a good entertaining picture. Story good, cast fair and both stars great. General satisfaction. Played April 23-24.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HOLD 'EM JAIL: Wheeler and Woolsey—Business somewhat above average. Patrons seemed to enjoy the picture very much. Personally thought this one only fair. The voice of Edna May Oliver does not record well. Played April 22-23.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

LITTLE ORPHAN ANNIE: Mitzie Green—Fine for the kids. They all liked it. Fair business. Played April 10.—Thomas E. Orr, Princess Theatre, Albertville, Ala. Small town patronage.

LUCKY DEVILS: Bill Boyd, Dorothy Wilson—This is a good "expose" of Hollywood and, though the picture will entertain, I believe the small town theatres will do better business for the next few years if they don't show it. I don't think it helps one sell illusion and make it entertain to expose it. If I was in control I would shelve this and keep it there.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

LUCKY DEVILS: Bill Boyd, Dorothy Wilson—Used this on Saturday to take place of a western, but it did not click. Our Saturday trade just won't go in when we don't have a western. Consider this a good action picture, and should have done more than it did. Played April 8.—Thomas E. Orr, Liberty Theatre, Attalla, Ala. Small town patronage.

MAN HUNT: Junior Durkin, Mrs. Wallace Reid—Not good.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

NO OTHER WOMAN: Irene Dunne, Charles Bickford—This is another program picture, and one that you need not be ashamed of. Irene does her stuff and is very good. She is going to wear well and makes friends with every picture.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

PENGUIN POOL MURDER: Edna May Oliver—A good comedy feature. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ROCKABYE: Constance Bennett—Very disappointing. Not a good one from this star since "Common Law." She is just about finished here. Played March 27.—Thomas E. Orr, Princess Theatre, Albertville, Ala. Small town patronage.

SAILOR BE GOOD: Jack Oakie, Vivienne Osborne—A good program picture. Fine for Saturday showing. Running time, 66 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Colo. General patronage.

SCARLET RIVER: Tom Keene—About the best westerner anybody could run. Played April 21-22. Running time, 57 minutes.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

THE SPORT PARADE: Joel McCrea—Just a fair programmer which will get by on a Saturday with a good bunch of shorts. The background and setting is the whole show. Running time, 65 minutes.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

SWEEPINGS: Lionel Barrymore—This is a dandy show, rather heavy, but beautifully directed and acted and the crowd enjoyed it. I am sure that twice as many people liked this as actually enjoyed "Rasputin" and yet of course it didn't show to half as many people.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. Small town patronage.

TOPAZE: John Barrymore, Myrna Loy—Very fine picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

State Rights

THE BIG TOWER: All star—A fair picture. Action, gangster and all around picture. Played it on double bill and came out alive.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Tiffany

THOSE WE LOVE: Lilian Tashman, Mary Astor—This is a very good picture, but it did not draw due to the poor title. If you can get them in to see it, you can rest assured it will give satisfaction. Played March 21-22.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

Tower

DRIFTING SOULS: Lois Wilson—A splendid, entertaining picture. Star fine, cast good, story entertaining and clean.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RED HAIRED ALIBI: Merna Kennedy, Grant Withers—A fairly produced gangster melodrama with the accustomed underworld methods and developments repeated once again. Theodore Von Eltz portraying the racketeer, with that red haired personality Merna Kennedy as the unsuspcting alibi, both turning in fine performances. Handsome Grant Withers, Purnell Pratt and others bring up the under bill. Withers has good acting powers. He has proven time and time again in his releases shortly before his absence that he is capable of a wider range of characterization if given an opportunity. Nothing outstanding in the settings and story, the film moves at a snail's pace throughout the entire performance. Dialogue and direction expose the inferiority found in practically all independent productions with a possible few exceptions. Better results could be obtained with less patterning and more originality. Played April 20. Running time, 72 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. General and small town patronage.

United Artists

HALLELUJAH I'M A BUM: Al Jolson—Very ordinary entertainment, sez I. If Al would open his mouth, and pronounce his words so all could understand him, perhaps it might be a fairly good picture. His colored running mate is almost understandable. There are times when one can catch a word or two of what he is talking about. "A Bum" picture would be a fitting title for it. No business, and I don't wonder. Played April 25-27.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

KID FROM SPAIN: Eddie Cantor—While it was a good picture, with a beautiful chorus, and a fair comedian, still it lack action, except in the last reel where the bullfight takes place. That last reel is worth a dozen of the ones before it. Folks expected more chorus work. Was rather draggy in spots. Fair business. Shots of chorus at opening of picture were great, and they were really beautiful. Played April 4-6.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

Universal

AFRAID TO TALK: Eric Linden, Sidney Fox—Oh, it was all right, but this kind of a picture was old after they made the first half dozen of gangster flickers. No business, and no wonder. Played April 23-24.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

ALL QUIET ON THE WESTERN FRONT: Lew Ayres and all star—One of the most interesting pictures that I have ever shown. We had never shown this picture before, and really was surprised at the results. Business was a trifle better than usual and every one was more than satisfied. If you have never played this picture, do so at once. It is good for any time or any day of the week. They all know about the picture, and all you have to do is let them know when you are having it. Played March 11-12.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

THE COHENS AND KELLYS IN TROUBLE: Charlie Murray, George Sidney—Best this pair has ever made.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

DOOMED BATTALION: All star—A great long war story that was tiresome. Fine scenery. Would have been great in the silent days. Acting bad, what could be seen of it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FLAMING GUNS: Tom Mix—One of the west westerns we ever played with Tom Mix, Ruth Hall and William Farnum. Could not help but be a good one. —Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THE FOURTH HORSEMAN: Tom Mix—Showed this as my first bargain show at 10 cents and 15 cents. All children with coupons were admitted for a nickel. Had just as many kids as we had adults. Showed to more kids than we have had in the last two years. Every one was pleased with the picture. Mix has always been popular here. Had good attendance the first day, but the second day was a complete flop. Played April 19-20.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

HIDDEN GOLD: Tom Mix—Very good Saturday picture. Played April 1.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

LAUGHTER IN HELL: Pat O'Brien, Gloria Stuart —Attendance very poor. Patrons very disappointed, especially the women patrons. They all complained about this one. Played March 25-26.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

THE MUMMY: Boris Karloff—One of the poorest pictures that I have ever shown. No plot and no entertainment whatever. Imagine bringing a mummy back to life that has been dead for thousands of years. It was ridiculous. They certainly did pan this one, and I for one don't blame them. Played March 18-19.—M. F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

MY PAL THE KING: Tom Mix—If you can't get them in with this one, better shut up and quit. It is decidedly the best western we ever put on our screen, and made us money. Little Mickey Rooney outshone Tom Mix.—Amuzu Theatre, Inman, S. C. General patronage.

NAGANA: Tala Birell, Melvyn Douglas—Pretty good. The animal fights were as good as anything in "Bring 'Em Back Alive."—E. N. Collins, Star Theatre, Humble, Texas. General patronage.

OUT ALL NIGHT: Zasu Pitts, Slim Summerville—Very interesting. This pair is always good for a laugh, but Laura Hope Crews, as the mother of Slim, steals the picture. Played April 23-24.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

PRIVATE JONES: Lee Tracy—A good comedy picture. If your public is not fed up on war pictures, play it. Very good cast, and the small part Frank McHugh has, helps a lot. Did very good biz with it on a Sunday night.—L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

PRIVATE JONES: Lee Tracy—A good picture and one that most people will like. Unlike "Cavalcade," it holds the interest throughout and has many laughs, although it is mostly a character study.—E. N. Collins, Star Theatre, Humble, Texas. General patronage.

PRIVATE JONES: Lee Tracy—The most human role Tracy has appeared it. While some parts are illogical, this film was well received. Universal isn't making many, but they are all good. Running time, 84 minutes.—I. W. Rowey, Ward Theatre, Pismo Beach, Cal. General patronage.

ROME EXPRESS: Esther Ralston—Every one expected this to be good. A nice crowd came and then, much to our distress, about a dozen walked out on it. Out here, when one walks out, we notice it, but when such a number leaves, it is something. Played April 16-17.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Zasu Pitts—If we get more pictures like this and "Fast Life" it won't be long until we will be back on our feet again. We will wonder what that depression animal looks like; in fact, forget that there ever was hard times. Played April 16-17.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

Warner

FORTY-SECOND STREET: Warner Baxter, George Brent, Bebe Daniels—Did the best third night's business my house has ever done, so I can give it no higher praise. I also had the fun of writing the biggest average check I have written in my new theatre, so that should cinch the argument. It has everything, and people know it. The tunes put it over, and believe it will repeat every year as long as the Warners want to keep the print in shape. It is real musical comedy entertainment with a little plot and a lot of fun and music.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

FORTY-SECOND STREET: Warner Baxter, Bebe Daniels—Disappointed both in picture and box office results. No outstanding stars, no beautiful sets, no singing of any account and dancing numbers far short of being wonderful. Story? Well, I wonder. Some raved over it, and some said it wasn't so hot. Maybe I am wrong. Who knows? Played April 18-19-20.—Jack Greene, Geneseo heatre, Geneseo, Ill. Small town patronage.

THE KING'S VACATION: George Arliss at his worst and at that he is better than 90 per cent of the actors who strut across the screen. I liked it, but being below the entertaining value of his preceding pictures, it is a disappointment to his admrers.—Charles Lee Hyde, Grand Theatre, Perre, S. D. General patronage.

LADIES THEY TALK ABOUT: Barbara Stanwyck —The best thing in this one is the nice performance given by Stanwyck. It is indeed a pleasure to watch this girl work, for her acting stands out like a pimple on your nose. This type of "Big House" picture has been done, but this one pleased here and drew average business. Played April 30. Running time, 68 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small town patronage.

LADIES THEY TALK ABOUT: Barbara Stanwyck —This is another picture in which Barbara has slipped a lot and this picture doesn't build her up. Warners bought a lot of burned-out stars as they and we know and their success this year has been in spite of these stars, or perhaps they have depended on the well known stars to carry weak stories and have given their good stories to less known names.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. Small town patronage.

LADIES THEY TALK ABOUT: Barbara Stanwyck —A great picture for the small town exhibitor. Barbara Stanwyck fine with very able support from Preston Foster. Maude Eburne gave them a lot of laughs, which is what they want these days. Warners are giving us some good pictures. Played April 15-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MYSTERY OF THE WAX MUSEUM: Boris Karloff—A beautifully photographed picture, made all in color. Some of the shots in this one stand out big. This is perhaps one of the best horror and thrill pictures we have ever had, but it comes at a time when the public has declared thumbs down on this type of screen play and we did no business with this. If you can sell it, it will please. Played April 26-27. Running time, 70 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small town patronage.

MYSTERY OF THE WAX MUSEUM: Lionel Atwill, Fay Wray—This the best picture that did the poorest business. I don't know why people didn't want to see it, but believe it is the last of the horror pictures. It was not terrible. It was well directed and wonderfully photographed, but people feared it would be just another evening of horror, and they don't pay for that more than about once a year in this country.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

ONE WAY PASSAGE: William Powell, Kay Francis—A very good program picture. Satisfaction about 50 per cent.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PICTURE SNATCHER: James Cagney—Here is a natural for Cagney fans. We have never been able to do much with Cagney. But if you have patrons who like him, by all means play it. He is up to his old tricks; in fact, he smacks two girls in the "kisser." —L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

THE TELEGRAPH TRAIL: John Wayne—An extra good, entertaining picture. Better than the average westerns.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

World Wide

BREACH OF PROMISE: Chester Morris, Mae Clarke—Just another picture to run on a night when the admission is low or you are using double features. It's not a bad picture, but has no drawing power and never gets above the fair program class. We ran it for 15 cents and it seemed to please that crowd. Played April 28. Running time, 65 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small town patronage.

RACETRACK: Leo Carillo, Kay Hammond—Just so much footage. Carrillo tries hard, but he cannot do it all by himself. With better supporting players this would have been an average picture.—L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

Short Features

Capital

TRAGEDY OF MT. EVERETT: A great and entertaining three-reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Educational

BOY, OH BOY: Andy Clyde—A funny two-reel comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

TORCHY'S KITTY COUP: Ray Cooke—Very good. —Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. General patronage.

MGM

ALLEZ OOP: A wonder one-reel subject by a great troupe of acrobats. More of this type of short subjects would help any program.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BIRTHDAY BLUES: Our Gang—Good Gang comedy. Two reels—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

NOW WE'LL TELL ONE: Charley Chase—Average Chase comedy.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

ROOSEVELT, MAN OF THE HOUR: Very interesting. Two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

TWICE TWO: Laurel and Hardy—A very funny two-reel comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

THE DENTIST: W. C. Fields—Good slapstick comedy.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. General patronage.

IS MY PALM READ: Betty Boop—Poorest cartoon we've ever had from Paramount, and just last week reported that Paramount had the best one-reelers. We book cartoons especially for the children, and lately the horror craze has crept in. One reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

SCHOOL DAYS: Screen Song—Best Screen Song made, and one that the entire family will enjoy. Singing very good. One reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

SCREEN SONGS: These cartoons with the bouncing ball are excellent and get better with each issue.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

TIME ON MY HANDS: Ethel Merman—Fair. Cartoon part good. Miss Merman good, but the song not much. She is entitled to a song that has some melody. This was lacking in "Time On My Hands."—D. E.

Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE SINGING PLUMBER: Donald Novis—Singing by Novis very good.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. General patronage.

TRIAL OF VINCE BARNETT: Quite a thrilling and funny short with something happening most of the time. Dandy cast for a short.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

RKO Radio

THE CURE: Charles Chaplin—These reissues of Charles Chaplin prove very funny to most every one. They are synchronized very good and add a touch of something different to the program. Running time, 18 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

JITTERS THE BUTLER: Clarke and McCullough —Good.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Co. General patronage.

LOOPS, MY DEAR: Harry Sweet—This is a funny two-reel comedy. Better than average.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MICKEY'S APE MAN: Mickey McGuire—A very funny kid comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PENCIL MANIA: Tom and Jerry—Good. One reel. —J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

PIANO TOONERS: Tom and Jerry—Vulgar. Nothing funny. Showing the curves of fat women.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

Universal

RADIO STAR NO. 2: Morton Downey, Lew Brown, Ray Henderson—A splendid two-reel subject. Great singing, but poor recording (the print we received).—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Warner

WHAT AN IDEA: Broadway Brevities—The best Brevity I have played.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

San Salvador Exhibitor Sends in New Reports

The alert Mr. O. Beer, manager of the Meardi-Hermanos circuit in distant San Salvador, El Salvador, Central America, continues his able comment on pictures that come his way:

GUILTY HANDS: MGM, with Lionel Barrymore, Kay Francis and Polly Moran—Fine picture. Business above average.

ALWAYS GOODBYE: Fox, with Lewis Stone and Elissa Landi—Stone is always a draw, but the picture is so slow and title without any interest, so they let us alone after the release.

NIGHT WORLD: Universal, with Mae Clarke, Boris Karloff and Lew Ayres—Clarke is cute. Karloff, since "Frankenstein," a good drawer. Ayres is fine. This picture will be a hit anywhere, as it has everything any patron could ask for. Good music, romance, action, fighting, drama and some humorous touch.

MARIDO Y MUJER: Fox, all-Spanish talking, with Conchita Montenegro and George Lewis—Conchita has a good drawing power. Story appeals more to the cheaper seats. Business above average.

GET RICH QUICK WALLINGFORD: MGM, with William Haines, Leila Hyams and Jimmy Durante—Cast has a good draw at this end. Release did not make much money, since we were releasing on the same day a Spanish talkie, which of course did harm to the other shows, but afterwards good business with this one.

MAID TO ORDER: Artclass, with Julian Eltinge—Spanish titles. Did please. Story new, not used in other pictures. Gangster fights with some fun. Eltinge plays part of a detective as a girl dancer.

THE SPIDER: Fox, with Edmund Lowe and Lois Moran—Good picture. Fair business.

FRANKENSTEIN: Universal, with Boris Karloff, Mae Clarke and Colin Clive—The hit of hits. Since the world depression we never made a business like that. Did show it on our most expensive gala night and sold every seat we had. Needed police force to keep them away. After the last ticket was sold they wanted to crash the gates. In the second exhibition a few days later we made a higher gross than in the average gala night release. This is the report of our chief theatre. In the other theatres of our circuit the hit was even more evident than at the head theatre. After that we booked every Karloff picture we could get hold of.

AS YOU DESIRE ME: MGM, with Greta Garbo and Eric Von Stroheim—A fine picture. Greta is great. But did only average business. They are always afraid to get into another "Grand Hotel."

KIKI: United Artists, with Mary Pickford and Reginald Denny—Picture is funny enough. Mary isn't any more the draw she was 10 years ago, so only ordinary business.

THE UNEXPECTED FATHER: Universal, with Slim Summerville and Zasu Pitts—The only failure we got among a lot of hits from Universal. The censors prohibited it, as they said that it is even too silly for kids. It was the best thing censors did in the last century.

LASCA OF THE RIO GRANDE: Universal, with Dorothy Burgess, Leo Carrillo and Slim Summerville—An outstanding picture among westerns. It has fine songs appealing to the classes. Made good business.

STRANGERS IN LOVE: Paramount, with Fredric March, Kay Francis, Stuart Erwin, Juliette Compton—A good picture. Every one liked it, but no draw.

THE MIRACLE MAN: Paramount, with Chester Morris and Sylvia Sidney—Thought it a fine picture, but just average business, as Paramount sent us the last six months' pictures below average and patrons don't have any confidence any more in Paramount pictures. For this reason we want to make a smaller contract than so far possible with them.

SOUS LES TOITS DE PARIS: Paramount, with Albert Prejean and Pola Illery—All French talking. They went out by the dozen. Story impossible and dull. Didn't please even the whole French-speaking community. No action; just dull and dumb.

HELL DIVERS: MGM, with Wallace Beery, Clark Gable, Conrad Nagel and Dorothy Jordan—The second best picture dear old Leo sent us the last three months. A fine draw. Plenty came to see it again. Good business on release and repetitions.

ARSENE LUPIN: MGM, with John and Lionel Barrymore and Karen Morley—One of those pictures which makes every showman happy to have a contract with MGM. Good business in every show.

THE SKY BRIDE: Paramount, with Richard Arlen, Jack Oakie and Virginia Bruce—One of the two only good pictures we got from Paramount the last six months among 30 dull ones. Made good business with that.

EL PAYASO: Paramount, with Meg Leomier and Roberto Rey—All dubbed Spanish talking. Dialogue fairly good. Did please.

THE CUBAN LOVE SONG: MGM, with Lawrence Tibbett, Jimmy Durante, Ernest Torrence, Lupe Velez and Karen Morley—The best picture we got from dear old Leo the last six months. Good drawing power at release and repetitions.

THE PASSIONATE PLUMBER: MGM, with Jimmy Durante and Buster Keaton—A fine picture. They liked it.

IL EST CHARMANT: Paramount, with Henry Garat, Meg Lemonier and Dranem—All French talking. A fine musical comedy. I thought it a big hit, but somehow it failed to draw. Pleased every one who saw it. Discounting the money paid by the French speaking community, business was not even average. It seems to me they do not like any more musical comedies.

EMMA: MGM, with Marie Dressler—Marie Dressler is great. She has a great drawing power.

MURDER BY THE CLOCK: Paramount, with William Boyd and Lilyan Tashman—Good drawing on release, but patrons were disappointed. Not enough horror, later on, nose dive.

THE WET PARADE: MGM, with Dorothy Jordan and Lewis Stone—A good picture, but no drawing, as there is no interest for the U. S. A. prohibition question at this end.

THIS IS THE NIGHT: Paramount, with Roland Young, Charles Ruggles and Lili Damita—We were under obligations to release this on our gala night; every one disappointed. This class of picture has no drawing power any more at this end.

VIENNESE NIGHTS: Warner. Has a few fine waltzer melodies and songs, that's all. Story impossible. Gay life of Vienna of the early seventies (which was a time of awful depression after a lost war) as they think in Hollywood it was; uniforms of the World War period, music and places which didn't exist at that time. May I make a suggestion to Warner for a new picture about a story like this one, but with an American background: Title: Nights in Washington, D. C. Time: Civil War. Place: Madison Square Garden in Danville. A few girls of good Puritan breeding after a lot of beer drinking, start singing tango melodies and are joined by several Confederate officers clad in the smart uniforms of West Point 1933 cadets. After a little singing each girl goes with an officer in the nightly woods, which is highly enjoyed by their Puritan Parents, who at the beginning had not even allowed their daughters to go near the young men to whom they were engaged. Then the only thing which is still needed is a fine old Southern lady saying when she gets excited: "G'd damn," or "Me big chief Itzi Horowitz." But the worst of all is that there is no interest any more for waltzer melodies and even less for musical comedies.

LA INCORRIGIBLE: Paramount, with Enriqueta Serrano and Tony d'Algy—All-Spanish talking. Didn't show it—picture too bad.

SHIPMATES: MGM, with Robert Montgomery, Dorothy Jordan and Hobart Bosworth—Fine picture. This cast has a good draw. Good business.

UN CABALLERO DE FRAC: Paramount, with Roberto Rey, Gloria Guzman and Rosita Diaz—All Spanish talking. Story has neither head nor tail. Average business due to cast, as Rey and Guzman draw. They liked it, I don't know why.

OUR BLUSHING BRIDES: MGM, with Joan Crawford, Robert Montgomery and Anita Page—Good business, had a good draw, especially with women, due to fashion review in this picture.

ON BROADWAY

Week of May 6

CAPITOL
- Their First Mistake..... MGM

MAYFAIR
- Screen Snapshots..... Columbia
- War Debts..... Invincible

PARAMOUNT
- Screen Souvenirs—No. 10.. Paramount
- Song Shopping..... Paramount

RIALTO
- Ain't She Sweet?..... Paramount
- Dream Stuff..... Paramount
- Hollywood on Parade—No. 10..... Paramount
- Screen Souvenirs—No. 10.. Paramount

RIVOLI
- Radio Murder Mystery..... Universal

RKO MUSIC HALL
- Bubbles and Troubles..... RKO Radio
- The Druggist's Dilemma.... RKO Radio

RKO ROXY
- False Alarm..... Columbia
- My Pal the Prince..... Universal

ROXY
- Flame of the Pacific..... Beverly Hills Pictures
- Flowers and Trees..... United Artists
- Tongue Twisters..... Master Art Products
- Walpi ..... Principal

STRAND
- The Grip..... Vitaphone
- Poor Little Rich Boy..... Vitaphone
- Rambling Round Radio Row No. 4..... Vitaphone

Erpi Club Holds Fifth Annual Banquet in N. Y.

The staffs of Electrical Research Products' various New York divisions who are members of the Erpi Club, attended the association's fifth annual banquet last Thursday evening, at Martin's Grill on Broadway. Conducted by the club's bowling league, the affair was featured by the awarding of prizes to winners in the regular bowling tournament. Tom Craig, of the home office, was master of ceremonies. George Friedl, research engineer, is president of the Erpi Club.

First place in the tournament was won by a team, of the sound receivers' department, composed of Frank Kelty, Frank Ungro, Charles Olajos, Ed Wagner and Bob Hoar. Individual high gross and net was won by Charlie Schaumberg; Frank Mudra won the individual high gross series, and Frank Graham the individual high gross and high net games.

MGM Wins Contract Suit in Minnesota

MGM is winner of a suit tried in Minnesota district court against Walter S. Bell and E. R. Johnson, operators of the Princess theatre at Roseau, Minn., charging breach of contract. MGM alleged that after entering contracts for features and short subjects the defendants played and paid for only half of them. The court granted judgment for the full amount of the contract prices. The defense had claimed restraint of trade and unreasonable contracts.

THEATRE RECEIPTS

Theatre receipts for the calendar week ended May 6, 1933, aggregated $1,108,-511 from 116 houses in 20 key cities of the country, a gain of $46,030 over the previous calendar week, ended April 29, when 116 theatres in 20 cities grossed a total of $1,154,541. No new high individual theatre record figures, and four new low record figures were established during the more recent period, which compares with no new "highs" and three new "lows" for the preceding week.

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Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston								
Fenway	1,800	30c-50c	"The Mind Reader" (F. N.) and "Terror Aboard" (Para.)	10,000	"Central Airport" (F. N.) and "Hello, Sister" (Fox)	10,500	.....	
Keith's	3,500	30c-50c	"Kiss Before the Mirror" (U.)	19,000	"So This Is Africa" (Col.)	18,500	**High 12-5 "Frankenstein"**	**27,000**
							Low 3-9-33 "When Strangers Marry"	**12,000**
Keith-Boston	2,900	25c-50c	"Sweepings" (Radio)	18,000	"Out All Night" (U.)	17,500	**High 4-9-32 "Steady Company"**	**26,000**
							Low 3-9-33 "Topaze"	**11,000**
Loew's State	3,700	25c-50c	"Looking Forward" (MGM)	18,000	"Secrets" (U. A.)	18,500	**High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"**	**26,000**
							Low 3-9-33 "Men Must Fight"	**11,000**
Metropolitan	4,350	30c-65c	"Song of the Eagle" (Para.)	34,500	"Cavalcade" (Fox)	34,000	**High 1-31 "No Limit"**	**44,500**
							Low 3-9-33 "King of the Jungle"	**26,500**
Paramount	1,800	30c-50c	"The Mind Reader" (F. N.) and "Terror Aboard" (Para.)	12,500	"Central Airport" (F. N.) and "Hello, Sister" (Fox)	13,000	.....	
Buffalo								
Buffalo	3,500	30c-55c	"Secrets" (U. A.)	12,200	"The White Sister" (MGM)	18,300	**High 3-28 "My Past"**	**39,500**
							Low 3-24-33 "Our Betters"	**9,800**
Century	3,000	25c	"Sailor's Luck" (Fox) and "Secrets of Wu Sin" (Chesterfield)	6,100	"Mystery of the Wax Museum" (W.B.) and "A Lady's Profession" (Para.)	7,400	**High 2-14 "Cimarron"**	**25,600**
							Low 3-24-33 "Hello, Everybody" and "Parachute Jumper"	**4,700**
Great Lakes	3,000	25c-40c	"Rasputin and the Empress" (MGM)	9,200	"Central Airport" (F. N.)	7,500	**High 8-8 "Politics"**	**35,100**
							Low 4-14-33 "Rome Express"	5,400
Hippodrome	2,100	25c	"Strictly Personal" (Para.) and "Trick for Trick" (Fox)	5,100	"Hallelujah, I'm a Bum" (U. A.) and "Forgotten" (Chesterfield)	6,600	**High 2-14 "Free Love"**	**26,300**
							Low 7-16-32 "New Morals for Old"	**4,200**
Lafayette	3,300	25c	"Constant Woman" (World Wide) and "Men Are Such Fools" (Radio)	6,400	"Daring Daughters" (Tower) and "Soldiers of the Storm" (Col.)	5,900	**High 4-11 "Ten Cents a Dance"**	**24,100**
							Low 2-10-33 "Hypnotized" and "Trailing the Killer"	**5,100**
Chicago								
Chicago	4,000	35c-68c	"The Barbarian" (MGM)	28,000	"Central Airport" (F.N.)	22,000	**High 1-23-32 "Two Kinds of Women"**	**67,000**
							Low 12-22-32 "The Match King"	**20,000**
McVickers	2,284	25c-50c	"Sweepings" (Radio) (9 days)	10,500	"Mussolini Speaks" (Col.) (3 days)	2,000	High 2-7 "Doorway to Hell"	38,170
							Low 2-10-33 "Hello, Everybody"	5,500
Oriental	3,940	35c-68c	"Cavalcade" (Fox)	14,500	"A Bedtime Story" (Para.) (2nd week)	9,000	**High 3-7 "My Past"**	**46,750**
							Low 3-24-33 "The Big Cage"	**12,000**
Palace	2,509	35c-75c	"King Kong" (Radio) (2nd week)	14,200	"King Kong" (Radio) (1st week)	25,400	**High 4-2-32 "Cheaters at Play"**	**33,000**
							Low 12-15-32 "False Faces"	**14,000**
Roosevelt	1,591	25c-50c	"Pleasure Cruise" (Fox)	7,200	"Today We Live" (MGM)	7,000	**High 4-11 "Dishonored"**	**30,350**
							Low 3-3-33 "Luxury Liner"	**6,200**
United Artists	1,700	35c-68c	"The Working Man" (W. B.)	9,300	"Secrets" (U. A.) (2nd week)	8,000	**High 3-21 "City Lights"**	**46,562**
							Low 3-17-33 "Perfect Understanding"	**6,200**
Cleveland								
Allen	3,300	15c-35c	"Pleasure Cruise" (Fox) and "Reform Girl" (Tower) (25c-35c)	3,000	"Rome Express" (U.) and "Hypnotized" (World Wide)	3,000	**High 1-30-32 "Hell Divers"**	**26,000**
							Low 3-3-33 "Infernal Machine" and "Exposure"	**1,800**
Hippodrome	3,800	15c-35c	"The Big Cage" (U.) (4 days) "Parole Girl" (Col.) (5 days)	4,000	.....		.....	
Mall	753	15c-25c	"Trick for Trick" (Fox)	1,500	"Smoke Lightning" (Fox)	1,400	.....	
RKO Palace	3,100	25c-40c	"So This Is Africa" (Col.)	7,500	"Sweepings" (Radio)	10,000	**High 5-2 "Laugh and Get Rich"**	**40,000**
							Low 5-5-33 "So This Is Africa"	7,500
State	3,400	25c-40c	"Pick Up" (Para.)	7,600	"Cavalcade" (Fox)	12,500	**High 12-5 "Possessed"**	**30,000**
							Low 5-5-33 "Pick Up"	7,600
Stillman	1,900	25c-35c	"Looking Forward" (MGM)	6,500	"Sailor's Luck" (Fox)	4,000	.....	
Warner's Lake	800	25c-40c	"The Keyhole" (W. B.)	4,000	"Elmer the Great" (F. N.)	4,500	**High 10-3 "Five Star Final"**	**15,000**
							Low 7-4 "Big Business Girl"	**2,000**
Denver								
Aladdin	1,500	25c-40c	"King Kong" (Radio) (8 days)	5,500	"Destination Unknown" (U.) (6 days)	3,000	.....	
Denham	1,700	15c-25c	"So This Is Africa" (Col.)	5,250	"The Death Kiss" (World Wide)	2,700	.....	
Denver	2,500	25c-50c	"The White Sister" (MGM)	10,000	"A Bedtime Story" (Para.)	11,000	**High 8-8 "Politics"**	**25,000**
							Low 3-23-33 "Clear All Wires"	**6,000**
Orpheum	2,600	25c-40c	"King Kong" (Radio) (8 days)	8,000	"The Great Jasper" (Radio) (6 days)	6,000	.....	
Paramount	2,000	25c-40c	"Looking Forward" (MGM) (4 days)	1,100	"Blondie Johnson" (F. N.)	4,500	**High 1-10 "Hell's Angels"**	**22,000**
			"A Lady's Profession" (Para.) (3 days)	1,000			Low 5-4-33 "Looking Forward" and "A Lady's Profession"	2,100
Detroit								
Downtown	2,750	25c-40c	"Below the Sea" (Col.)	4,500	"Out All Night" (U.)	7,300	.....	
Fisher	2,700	15c-40c	"Looking Forward" (MGM)	7,600	"Blondie Johnson" (F. N.)	5,200	.....	
Fox	5,100	15c-40c	"Cohens and Kellys in Trouble" (U.) and "The Fighting President" (U.)	7,100	"Cavalcade" (Fox) (2nd week)	9,100	.....	
Michigan	4,000	25c-50c	"The Barbarian" (MGM)	10,100	"Today We Live" (MGM)	14,200	.....	
State	3,000	25c-50c	"Rasputin and the Empress" (MGM)	12,400	"A Bedtime Story" (Para.) (2nd week)	11,600	.....	
United Artists	2,000	25c-50c	"The White Sister" (MGM) (2nd week)	7,300	"The White Sister" (MGM) (1st week)	12,100	.....	

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Hollywood								
W. B. Hollywood	3,000	25c-50c	"Elmer the Great" (F. N.).....	9,800	"Central Airport" (F. N.).....	10,500	High 2-7 "Little Caesar".....	30,000
							Low 11-7 "Honor of the Family".....	7,000
Indianapolis								
Apollo	1,100	25c-40c	"Christopher Strong" (Radio)....	3,000	"King Kong" (Radio).....	3,500	High 6-13 "Daddy Long Legs".....	10,000
							Low 3-10-33 "Topaze"	2,500
Circle	2,800	25c-40c	"A Bedtime Story" (Para.).....	8,000	"Parole Girl" (Col.).....	4,000	High 2-14 "Cimarron".....	13,000
							Low 3-3-33 "Sign of the Cross"..... (Second run)	2,500
Indiana	3,300	25c-40c	"Crime of the Century" (Para.)..	6,000	"Girl Missing" (W. B.).....	13,000	High 1-17 "Her Man".....	25,000
							Low 4-16-33 "The Big Drive".....	5,000
Palace	2,800	25c-40c	"Secrets" (U. A.).....	6,500	"Today We Live" (MGM).....	6,000	High 5-2 "Trader Horn"	22,000
							Low 3-3-33 "Clear All Wires".....	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Out All Night" (U.)..... (8 days)	7,000	"King Kong" (Radio)..... (2nd week-4 days)	2,000	High 1-9-32 "Peach o' Reno".....	25,500
							Low 3-7-33 "The Great Jasper"..... (Second week of straight film policy.)	4,000
Midland	4,000	25c	"Secrets" (U. A.)..... (7 days and Sat. midnite show)	9,800	"Rasputin and the Empress".... (MGM) (7 days and Sat. midnite show)	17,000	High 1-5-33 "Strange Interlude".....	30,000
							Low 12-8-32 "Man Against Woman"...	6,000
Newman	2,000	25c-50c	"Song of the Eagle" (Para.)..... (6 days and Sat. midnite show) (25c-40c)	6,000	"Ex-Lady" (W. B.)..... (6 days and Sat. midnite show)	3,500	High 2-27-32 "Shanghai Express"	25,000
							Low 4-28-33 "Ex-Lady".....	3,500
Uptown	2,000	25c-40c	"Elmer the Great" (F. N.).....	3,000	"Cavalcade" (Fox) ..... (2nd week-4 days)	2,000	High 1-10 "Girl of the Golden West"..	8,000
							Low 5-21-32 "Lena Rivers"	2,000
Los Angeles								
Loew's State ...	2,416	25c-40c	"The White Sister" (MGM)....	13,607	"Cavalcade" (Fox)	16,083	High 10-25 "Susan Lenox".....	39,000
							Low 3-5-32 "The Silent Witness".....	6,963
Paramount	3,596	25c-40c	"Song of the Eagle" (Para.)....	14,750	"A Bedtime Story" (Para.)..... (2nd week)	14,500	High 10-31 "Beloved Bachelor".....	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	25c-55c	"The Fighting President" (U.) and "Out All Night" (U.) (4 days)	3,000	"Our Betters" (Radio).....	6,100	.....	
W. B. Downtown	2,400	25c-50c	"Elmer the Great" (F. N.).....	13,200	"Central Airport" (F. N.).....	12,750	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again".....	6,200
W. B. Western.	2,400	25c-50c	"Central Airport" (F. N.).....	5,700	"The Keyhole" (W. B.).....	7,200	.....	
Minneapolis								
Century	1,640	25c-40c	"Pick Up" (Para.).....	4,500	"The Keyhole" (W. B.).....	4,000	.....	
Lyceum	1,800	25c-40c	"The Big Cage" (U.)	3,000	"Kiss Before the Mirror" (U.)....	3,000	.....	
Lyric	1,238	25c-40c	"Murders at the Zoo" (Para.)....	2,000	"Hello, Sister" (Fox).....	2,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call".....	1,200
RKO Orpheum..	2,900	25c-50c	"Sweepings" (Radio)	6,000	"The Vampire Bat" (Majestic)....	10,000	.....	
State	2,300	25c-55c	"Central Airport" (F. N.).....	6,500	"Cavalcade" (Fox)	8,000	High 1-2-32 "Sooky"	10,000
							Low 3-10-33 "King of the Jungle".....	3,500
World	400	25c-75c	"Be Mine Tonight" (U.)	1,500	"Be Mine Tonight" (U.)..... (2nd week)	1,750	.....	
Montreal								
Capitol	2,547	25c-60c	"The Keyhole" (W. B.) and..... "Grand Slam" (F. N.)	12,000	"Be Mine Tonight" (U.) and..... "The Mind Reader" (F. N.)	11,000	High 1-10 "Just Imagine"	18,000
							Low 12-23 "The Guardsman" and "The Tip Off" ...	8,000
Imperial	1,914	25c-60c	"Mirage de Paris" (French).....	2,000	"Les Deux Orphelines" (French).. (2nd week)	1,500	High 1-17 "Office Wife"	10,000
							Low 4-14-33 "Allo, Mademoiselle".....	1,500
Loew's	3,115	25c-75c	"King of the Jungle" (Para.)....	13,000	"Clear All Wires" (MGM).....	13,000	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	25c-75c	"Cavalcade" (Fox) ..... (2nd week)	10,500	"Cavalcade" (Fox) ..... (1st week)	13,500	High 4-2-32 "One Hour With You"....	19,500
							Low 12-23-32 "Life Begins".....	8,500
Princess	2,272	25c-60c	"Oliver Twist" (Monogram) and.. "Sailor Be Good" (Radio)	7,000	"Rome Express" (British) and.... "There Goes the Bride" (British)	10,000	High 4-1 "City Lights"	22,500
							Low 12-23-32 "The Crusader" and "Hearts of Humanity"	6,000
New York								
Astor	1,120	55c-$2.20	"Hell Below" (MGM)..... (2nd week)	12,701	"Hell Below" (MGM)..... (1st week-5 days and premiere)	13,911	High 1-2-32 "Hell Divers"	24,216
							Low 3-26-33 "The White Sister".....	14,559
Cameo	549	25c-75c	"M" (Para.)	1,750	"Kuhle Wampe" (Kinematrade)...	2,750	.....	
Capitol	4,700	35c-$1.65	"Looking Forward" (MGM).....	43,568	"Today We Live" (MGM)..... (2nd week)	27,974	High 1-9-32 "Mata Hari"	110,466
							Low 2-2-33 "Whistling in the Dark"..	23,600
Mayfair	2,300	35c-85c	"Bondage" (Fox) ..... (2nd week—5 days)	7,000	"Bondage" (Fox) ..... (1st week)	12,700	High 12-12 "Frankenstein"	53,800
							Low 3-10-33 "Racetrack"	7,100
Palace	2,500	25c-75c	"Cavalcade" (Fox)	11,000	.....		.....	
Paramount	3,700	35c-99c	"Song of the Eagle" (Para.).....	18,800	"Supernatural" (Para.)	23,300	High 2-7 "Finn and Hattie".....	85,900
							Low 2-2-33 "Hello, Everybody".....	15,600
Rialto	2,200	40c-65c	"So This Is Africa" (Col.)..... (2nd week)	9,500	"So This Is Africa" (Col.)..... (1st week)	17,500	High 2-27-32 "Shanghai Express".....	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-85c	"A Bedtime Story" (Para.)..... (2nd week)	21,100	"A Bedtime Story" (Para.)..... (1st week)	32,220	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
RKO Music Hall	5,945	35c-$1.65	"Zoo in Budapest" (Fox).....	61,240	"The Working Man" (W. B.).....	79,332	.....	
RKO Roxy	3,700	35c-$1.65	"Diplomaniacs" (Radio)	26,764	"Cavalcade" (Fox)	34,090	.....	
Roxy	6,200	25c-55c	"Past of Mary Holmes" (Radio)..	19,000	"Humanity" (Fox)	20,200	High 1-1-32 "Delicious"	133,000
							Low 1-26-33 "Air Hostess"	9,100
Strand	3,000	25c-85c	"42nd Street" (W. B.)..... (8th week)	17,231	"42nd Street" (W. B.)..... (7th week)	19,431	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"..	8,012
Oklahoma City								
Capitol	1,200	10c-40c	"Picture Snatcher" (W. B.).....	3,200	"Ex-Lady" (W. B.).....	3,500	High 2-7 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"....	1,350
Criterion	1,700	10c-55c	"Gabriel Over the White House" (MGM)	4,500	"A Bedtime Story" (Para.).....	5,300	High 2-21 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires".....	1,800
Liberty	1,500	10c-35c	"Hello, Sister" (Fox)..... (4 days)	1,000	"Circus Queen Murder" (Col.).... (4 days)	1,100	High 1-24 "Under Suspicion".....	7,200
			"Rome Express" (U.) ..... (3 days)	1,000	"Destination Unknown" (U.)..... (3 days)	900	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"Elmer the Great" (F.N.).....	3,000	"Cavalcade" (Fox)	5,000	High 9-19 "Young As You Feel".....	11,000
							Low 3-11-33 "Employees' Entrance"....	1,400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Omaha							
Orpheum	3,000	20c-40c	"Out All Night" (U.) and "Mussolini Speaks" (Col.) (25c-40c) (6 days)	4,500	"Sweepings" (Radio)	5,000	High 2-14 "Cimarron" 25,550 Low 5-6-33 "Out All Night" and "Mussolini Speaks" 4,500
Paramount	2,900	25c-50c	"Today We Live" (MGM)	7,000	"Cavalcade" (Fox)	7,500	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
State	1,200	15c-25c	"Broadway Bad" (Fox) (4 days)	900	"King Kong" (Radio) (4 days) (20c-50c)	1,300	High 3-14 "Trader Horn" 10,000 Low 2-10-33 "The Devil Is Driving" and "The Intruder" 1,000
			"A Lady's Profession" (Para.) (3 days)	750	"Trick for Trick" (Fox) (3 days)	500	
World	2,500	25c-40c	"Pick Up" (Para.) and "The Mind Reader" (F. N.)	6,500	"Mystery of the Wax Musuem" (W. B.) and "Pleasure Cruise" (Fox)	4,750	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	25c-50c	"Men Must Fight" (MGM) (4 days)	1,200	"What! No Beer?" (MGM) (6 days)	2,400	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	40c-55c	"Secrets" (U. A.) (6 days)	11,500	"The White Sister" (MGM) (2nd week-4 days)	7,000	.....
Earle	2,000	40c-66c	"A Lady's Profession" (Para.) (6 days)	13,000	"Out All Night" (U.) (6 days)	14,000	High 1-5-33 "Breach of Promise" 29,000 Low 4-13-33 "Fast Workers" 12,000
Fox	3,000	35c-75c	"Zoo in Budapest" (Fox) (6 days)	18,000	"Cavalcade" (Fox) (2nd week-6 days)	17,000	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-50c	"The White Sister" (MGM) (7 days)	6,300	"King Kong" (Radio) (5 days)	3,800	High 5-2 "City Lights" 8,000 Low 3-23-33 "Air Hostess" 2,500
Keith's	2,000	15c-35c	"Soldiers of the Storm" (Col.) (6 days)	6,500	"West of Singapore" (Monogram) (6 days)	6,500	High 1-30-32 "Arrowsmith" 27,000 Low 3-23-33 "Jungle Bride" 6,000
Locust	1,300	25c-55c	"Phantom Broadcast" (Monogram) (6 days) (40c-55c)	4,000	"Oliver Twist" (Monogram) (2nd week-6 days)	5,000	.....
Stanley	3,700	40c-55c	"A Bedtime Story" (Para.) (6 days)	11,500	"Central Airport" (F. N.) (6 days)	10,000	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	30c-55c	"Picture Snatcher" (W. B.) (6 days)	8,000	"Ex-Lady" (W. B.) (6 days)	7,500	High 3-21 "Last Parade" 16,500 Low 3-23-33 "Cohens and Kellys in Trouble" 5,500
Portland, Ore.							
Broadway	1,912	25c-40c	"Central Airport" (F. N.)	5,700	"A Bedtime Story" (Para.)	7,300	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Liberty	1,800	15c-25c	"Hello, Everybody" (Para.)	1,800	"Grand Slam" (F. N.)	2,000	.....
Music Box	1,600	15c-35c	"Men Are Such Fools" (Radio)	1,900	"Sailor Be Good" (Radio)	2,400	.....
Oriental	2,040	25c-35c	"42nd Street" (W. B.) (3rd week)	5,000	"42nd Street" (W. B.) (2nd week)	5,800	.....
Rialto	1,500	15c-25c	"Destination Unknown" (U.) and "The Fighting President" (U.)	1,800	"From Hell to Heaven" (Para.)	1,700	High 3-21 "Trader Horn" 12,000 Low 2-10-33 "Billion Dollar Scandal" 1,000
RKO Orpheum	1,700	25c-55c	"Out All Night" (U.)	6,000	"King Kong" (Radio)	5,000	High 2-14 "Cimarron" 20,000 Low 3-17-33 "Great Jasper" 4,000
United Artists	945	25c-40c	"Today We Live" (MGM)	5,700	"The White Sister" (MGM)	5,000	High 1-10 "Hell's Angels" 12,500 Low 3-10-33 "Madame Butterfly" 1,600
San Francisco							
Fox	4,600	10c-35c	"Unholy Love" (Allied) and "High Gear" (Hollywood)	9,300	"Unwritten Law" (Majestic) and "Iron Master" (Allied)	10,350	High 1-3 "Lightning" 70,000 Low 5-5-33 "Unholy Love" and "High Gear" 9,300
Golden Gate	2,800	25c-65c	"Out All Night" (U.)	13,500	"King Kong" (Radio) (2nd week-5 days)	6,500	High 2-9-33 "The Mummy" 25,500 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-75c	"A Bedtime Story" (Para.)	16,500	"Central Airport" (F. N.)	11,000	High 1-9-32 "The Champ" 35,600 Low 3-31-33 "The King's Vacation" 9,500
St. Francis	1,435	25c-50c	"She Done Him Wrong" (Para.) and "Employees' Entrance" (F.N.)	12,000	"Men Must Fight" (MGM) and "A Lady's Profession" (Para.)	7,500	.....
United Artists	1,200	25c-50c	"Be Mine Tonight" (U.) (3rd week)	10,300	"Be Mine Tonight" (U.) (2nd week)	10,000	.....
Warfield	2,700	35c-90c	"Today We Live" (MGM)	16,000	"The Keyhole" (W. B.)	20,000	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 4-6-33 "Grand Slam" 12,000
Seattle							
Blue Mouse	950	25c-50c	"King Kong" (Radio)	5,500	"Our Betters" (Radio)	3,500	.....
Fifth Avenue	2,750	25c-55c	"A Bedtime Story" (Para.)	7,000	"The White Sister" (MGM)	8,000	High 7-30-32 "Million Dollar Legs" 18,500 Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche" 5,000
Liberty	2,000	10c-25c	"Air Hostess" (Col.)	4,250	"Officer 13" (Allied) and "Midnight Warning" (Mayfair)	4,250	High 1-10 "The Lash" 11,500 Low 11-11-32 "Amazon Head Hunters" 3,000
Music Box	950	25c-50c	"King Kong" (Radio)	5,500	"42nd Street" (W. B.) (4th week)	4,000	High 2-28 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3,000
Paramount	3,050	25c-55c	"Looking Forward" (MGM)	6,500	"Central Airport" (F. N.) and "Pleasure Cruise" (Fox)	5,500	High 1-10 "Paid" 18,000 Low 4-15-33 "Clear All Wires" and "Broadway Bad" 4,500
Rex	1,500	15c-25c	"The Telegraph Trail" (W. B.)	2,500	"Girl Missing" (W. B.)	2,500	.....
Roxy	2,275	25c-50c	"So This Is Africa" (Col.)	7,500	"Child of Manhattan" (Col.)	7,000	.....
Washington							
Columbia	1,232	25c-40c	"Bondage" (Fox)	2,250	"The Big Stampede" (W. B.)	3,200	.....
Earle	2,323	25c-66c	"Central Airport" (F. N.)	19,000	"Elmer the Great" (F. N.)	22,500	.....
Fox	3,434	25c-66c	"Zoo in Budapest" (Fox)	20,000	"Pleasure Cruise" (Fox)	22,000	.....
Loew's Palace	2,363	35c-55c	"Cavalcade" (Fox)	17,000	"The White Sister" (MGM) (2nd week)	10,500	.....
Metropolitan	1,600	25c-55c	"A Bedtime Story" (Para.) (2nd week)	4,500	"A Bedtime Story" (Para.) (1st week)	9,000	.....
Rialto	1,900	25c-55c	"Out All Night" (U.)	9,000	"Be Mine Tonight" (U.) (2nd week)	5,000	.....
RKO Keith's	1,832	25c-55c	"World Gone Mad" (Majestic) (4 days)	2,500	"Mussolini Speaks" (Col.) and "Parole Girl" (Col.) (4 days).	2,500	.....
			"Below the Sea" (Col.) (3 days)	2,000	"The World Gone Mad" (Majestic) (3 days)	3,000	

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

KNOW YOUR PRODUCT!

By FRANK M. BOUCHER

Manager, Maryland Theatre, Hagerstown, Md.

Wide experience in the exhibition and distribution phases of this industry gives weight to the views set forth by Frank M. Boucher, the Club's Guest Editor this week. He sees the need of more exhibitor representation and foresight in the planning of pictures in the studios and, coincidentally, a recent report from Hollywood indicates that this policy is being broadened by at least one producing organization. To all members of the Round Table Club the standing invitation to expression is again conveyed. Additional Guest Editors signed this week include: ANDY ANDERSON, Philadelphia; HARRY CRULL, London, England; FREDDIE SCHADER, Detroit; ERNIE SCHMIDT, Peekskill, N. Y.; SONNY SHEPHERD, Miami; HAL SHERIDAN, Des Moines.

ONE of the first requisites of any theatre manager is a thorough knowledge of the product which is being produced and that which he is going to show in his particular theatre. I doubt if there is a better informed person on pictures today than the theatre manager—he sees every picture that is made, he feels the audience reaction and he judges the value of pictures by his box office receipts. By the same token, I wonder how many of our Hollywood producers — how many of the sales executives in the distribution department have such knowledge.



It is true that with economic conditions as they are today plus our bank holidays, which still exist in certain localities, good pictures make money. Outstanding pictures make considerable money. One of the greatest faults in our own business today is the lack of good product. By an outstanding picture I do not necessarily mean one that it has cost seven hundred and fifty thousand to one million dollars to produce. Some of the most appealing and successful pictures at the box office have been those whose production cost has not gone beyond two hundred and fifty thousand dollars. I am, perhaps, a little more fortunate than a good many of my brother managers, having spent considerable time in the distribution end of our business and in that capacity have some insight as to production values.

The majority of our pictures so far this season have been produced either for art's sake or merely to fill out a production schedule. Certainly a limited number has been produced with the box office in mind. It is my personal opinion that every studio should have a board comprised of a theatre executive, a sales executive and a producer. Certainly out of this combination, a new and finer understanding of what theatre patrons desire should come.

With times as they are, we are in greater need of box office attractions than ever before. When times were good, and naturally with the advent of sound there were created innumerable potential patrons who came to our theatres almost regardless of the attraction. That feeling, however, has now worn off—they are shopping for their entertainment and shopping carefully. If our producers and distributors would take the time to study the product which they are contemplating or have made for general release, in the same spirit and with the same amount of time that a theatre manager does, then I feel sure that a great portion of our troubles would be over.

Another trouble that I find with our producing organizations is their tendency to follow cycles. If such a condition does not cease, the theatre managers, in time, will have to run a "gang week" during which all "gang" pictures will be shown and a "war week" during which all "war" pictures will be shown. I would almost feel inclined to recommend such a procedure to break the cycle policy.

The motion picture theatre of today is still the nation's favorite center of entertainment. A little more intelligent planning and foresight on the part of producers will aid considerably toward relieving the theatre manager of one of his greatest worries. Consistently good pictures will certainly bring the theatre back to a much better financial standing. Don't blame all the bad business on theatre managers or present economic conditions or bank holidays. Let Hollywood and New York take a little of the blame for their lack of good product and their lack of knowledge as to what the theatregoing public really desires in entertainment. Let Hollywood use a little more of judgment in the selection of stories, directors and stars. Let them be a little more human and intelligent in the selection of supporting casts. After all, 95 per cent of the American theatregoing public do not expect miracles—they merely want to be entertained. Correct these conditions and you will solve the theatre manager's greatest difficulties. At least one producing organization has been turning out consistently good product. Let us hope for more.

QUICK SERVICE IDEAS THAT WORKED

WILLIAM T. (BILL) BURNS is proving himself a credit to the amusement business. That is proven by the write-up given him recently by the local newspaper following the showman's activities at the Rialto Theatre, Roslindale, Mass. The clipping was forwarded by Tom Morrissey, acting assistant manager of the house and a great Burns' booster.

RAMON COLLINS, of the Avalon Theatre, Montgomery, Ala., continues to utilize his desired flair for straight heads and "sock" copy in his poster advertising. It works wonders for Ray.

JAMES F. LUNSFORD, assistant manager of the Palace Theatre, Phoenix City, Ariz., continues to aid his chief on show selling and one of his recent activities was the "Word Game" advertised by means of heralds in which free tickets were offered to persons building up the most five-letters words from the sentence "Freaks Are Not All Born." The stunt was in advance of "Freaks" and clicked well.

MORRIS ROSENTHAL, managing Arcadia Theatre, Wilmington, Del., is an ace when it comes to promotions, so it is no surprise to find him tying up national publications and obtaining permission to stuff circulars in the periodicals plugging his film attractions.

JOSEPH KINSKY, city manager for Publix Theatres in Sioux City, Iowa, featured a lobby display on "They Just Had to Get Married" by cutting in half an old Essex car and dressing the back portion up in the fashion cars are decorated for newlyweds. A cut-out of the two featured players showed through the rear window. The car was painted with appropriate copy and a circular cut-out beaverboard, placed on the tire rack, plugged the picture. Another interesting sales angle was the invitation to the wedding herald, made up in formal style. Incidentally, for "Wax Museum," Krimsky used a technicolor herald designed by C. W. Peterson, manager of the Princess. The multi-colored effect was produced through the delicate blending of printer's inks on the press plate, at no extra cost. If you'd like one of these heralds, why not drop Krimsky a note?

RICHARD MOSS of the RKO Theatre, Los Angeles, Cal., keeps the ball rolling by turning out complete campaigns on every picture he offers the public. Letters; teaser trailers; personal endorsements; soda fountain tie-ups; special sandwiches, etc.—the sex and many other showman angles are but routine work for Dick. But, then, for all of us, too. Right?

IRVING WATERSTREET, manager of the Victory Theatre, Salt Lake City, is reported doing nicely with a new series of revival nights. . . .

PICK UP THIS ONE!



Duke Wellington, premier artist for the New York Paramount and a number of other Broadway houses, weekly effects some excellent displays, and we are passing along this White Way front in the event you might want to use it on some picture, as it is easily adaptable.

A long beaver board background under the marquee furnished the setting for cut-outs of Sidney and Raft. To the left of the player's heads their cut-out names were nailed. Note the copy atop the center cut-out plugging the picture. Equally interesting is the stage show plug, constructed on the front of the box office. The colors were exceedingly attractive.

EDWARD (EDDIE) SELETTE, live-wire showman of the Broadway Theatre in Chelsea, Mass., accomplished, in one week, the following: "Free Beer tie-up in connection with "Flesh"; a toy automobile six feet long to be given youngsters having largest amount of votes (given with each Saturday matinee ticket); fine institutional heralds; free living room suite promoted from a local furniture dealer; and a unique card, signed "The Girl in the Box-Office" in which she expressed amazement at the wonderful policy being planned for the theatre.

ORESTES MACRIS, of the Temple Theatre, Wellsville, N. Y., didn't let the recent bank holiday knock the house for a loop. He staged a minstrel show in which all participants were kiddies between six and 12 years old. An added inducement was given the youngsters in the form of free tickets for canvassing neighbors, handing out heralds and obtaining friends' promises to be on hand. It was a sell-out both nights of the show.

ELY E. SEFF, managing Rialto Theatre, Sioux City, Iowa, received some fine publicity on "Air Hostess" by effecting a tie-up with the local United Air Lines representative and the pair crashed the newspapers as well as creating an effective window display.

A. MASSON, manager of the Oakwood Theatre, Toronto, Ontario, Canada, adopted a novel herald to publicize his picture, theatre and free parking space. The herald, done in black and white, carried effective copy and was enclosed in an envelope which carried a scare-head, "Let's Stay Native." . . .

TOM KANE, manager of the Fox Sequoia Theatre, Redwood City, Calif., promoted successfully a "Merchant's Better Times Week." Had full-page ad, free displays, and even gave away merchandise. All at no cost. . . .

H. E. WILTON, who for 13 years has managed the Strand Theatre in Hamilton, Canada, mails out invitation cards to kid members of the Mickey Mouse Club on their birthday. The card entitles the youngster to bring both his father and mother as guests. . . .

FLOYD MAXWELL delivered an interesting talk on the motion picture industry in Portland, Oregon, to members of the Junior Chamber of Commerce. Mr. Maxwell is manager of the local Orpheum. . . .

WALLY CALDWELL, manager of Loew's Valentine Theatre, Toledo, Ohio, obtained a front page editorial from Paul Block on "The White Sister" in the Toledo "Blade." This, plus an editorial by Grove Patterson, editor-in-chief, helped sell the picture. . . .

JOHN C. BLACK, handling the Garden Theatre, Davenport, Iowa, employed two effective little stunts to help sell "What, No Beer?" One idea was attaching a pretzel to a small card carrying copy on the picture. The other slant was a card made up in the form of a beer drinking permit, plugging picture and theatre. Both cards were distributed on the streets. Black relates that few of them found their way to the sidewalk. . . .

STANLEY W. LAWTON, managing director of the George M. Cohan Theatre in New York City, inaugurated a price innovation for the White Way by offering two features, one a hit of past years, the other a current film, at nominal matinee and evening prices—fifteen and a quarter.

AL ZIMBALIST continues as the Little Bo Peep and Tell columnist for the New Jersey Dough Getters of the Warner Jersey Division. Al says the Englishmen say, "I sye, old deah, but can you spahe two nickels without undue embarrassment?"

SHORT SUBJECTS VITAL TO PROGRAM!

Trend Away from Dual Feature Again Stresses Importance of Shorts; Are Business Builders If Properly Grouped and Sold

By G. B. ODLUM

THE growing tendency toward deflating the Double Feature idea brings back to the spotlight with increasing vigor the usefullness and flexibility of the short feature program, particularly since bookers have constantly used the double feature idea as a dump (or sluff) for weak sisters of the screen.

The Short Feature well selected and announced in ad copy should and does enhance the program feature and can and will build business if properly grouped and built into a coherent entertainment.

The "Shorts" program selected with care and built into a program of entertainment similar to the method with which vaudeville programs were arranged in the dim days of "Flesh," and selecting from this program a second headline for your ad copy, has just as much selling power as a two feature show with no shorts for a buildup.

For instance—a redhot item from the News Reel of the Moment—A Big Name from Your Comedy or Featurette Special—say Little Jack Little-Morton Downey or Laurel and Hardy is just as eye-arresting as a comparatively unknown European star in some imported feature contrasted against the big spread of the principal feature displayed in your copy and the buyers' reaction is just the same; for showgoers of today are *supreme show shoppers,* and the writer has noted that relatively more inquiries are made for Mickey Mouse, or any other cartoon and many other shorts, than for any obscure feature added as "Extra" to the program or any other selling line being used at the moment.

Again the flexibility in program of the short subject as against the double feature is immeasurably in favor of the shorts and any programmer will verify the difficulty of satisfactorily programing the two full-length features for B. O. value and overtime hazards.

This writer, listening consistently to customers' comments, has found that the one program feature which is asked for more than any other, including the feature, is the cartoon, and the asker is invariably *not* a child. The middle aged, the school girl, the under twelve tencenter, all join in the chorus of applause for the "short" through their continuous questionnaire relative to cartoon or News, or what have you, *indicates definitely* that a small screen item *is* of value and is a factor in the build up of patronage.

The Mayor of a certain city recently told me his boys came to all the westerns—his wife to the serious subjects and he, the Mayor—only came to the show to see the cartoons and the News.

A recent addition to the short subjects has included many famous radio celebrities and without boosting for any particular brand of film makers' productions this writing cannot be complete without mentioning the value of these popular names. These are worthy of big type in any ad copy to the standard city theatre patronage and customers' comments have been clamorous of their praise of the advent of the radio star to the screen. Some of the continuity has not been so good, but the individual presentation of the celebrity-performing their well known favorite numbers has and will be an asset to the program of shorts.

A recent buildup on the kiddie klub idea, which certainly helped cartoons to their pinnacles of popularity with the younger element, was developed by one manager into a radio tieup sponsored by the association of commerce and presented on the air as the Kareful Kiddies Klub with Mickey Mouse pins as the official badge of the Klub. The tieup was clinched by the Safety League in connection with the annual "Safety Week."

Many other obvious devices for boosting the "short subject" can be utilized and the care and sincerity with which these odds and ends of screen entertainment are assembled and presented can certainly lend box office value for offsetting the weak second feature on the lengthy, unwieldy double feature program. The average payee at the box office comes to see either one or the other of these feature length stories, with the direct result that should the paying guest have to sit throughout the feature they *did not* wish to see, it is done with a yawn. The result is *not* satisfactory; whereas the same screen time used for a

(*Continued on page 67*)

G. B. Odlum and S. S. Solomon, whose atricles on the value of short subjects appear on this page, need little introduction to the majority of Club members. Both are showmen of wide experience and well qualified to present their views. The former has been recently engaged with management of the Capitol and Colonial Theatres, Elmira, N. Y., and prior to this assignment had charge of the Capitol, a Warner affiliation in Wheeling, W. Va. Although at present active in the radio broadcasting field he has plans under way to re-enter showbusiness proper at an early date. "Sig" Solomon will be recalled as having contributed many valuable articles to this department on different phases of showmanship. He is city manager of Publix interests at Youngstown, Ohio, with headquarters at the Paramount Theatre.

Quality and Program Balance Highly Important Phases of Short Subject Booking; Good "Cook" Can Blend Properly

By S. S. SOLOMON

FIRST, last, and foremost let's not forget that we are still in the show business; and whatever the policies or wherever the theatre, it is our conscientious responsibility to serve entertainment one hundred per cent.

Much too often does the average manager say to himself, "Well, now—my feature is seventy minutes and we must have a two-hour show; therefore I'll book in enough shorts to make up the difference in time." How many of us are guilty of placing just film and footage on the screen without regard to quality or program balance?

True enough, in this age of double featuring, abnormally long and short features, presentations, combination policies, and what-not, the box-office value of the one and two-reelers is practically negligible. Taking it for granted that the short feature will not bring in an appreciable amount of money at the box-office, isn't it just as true that a manager's problem is not only to bring the patrons to the box-office, but also to satisfy them?

I believe the best method to pursue in selecting the shorts or any one program is to try to place one's self in the mind and attitude of mister, missus, or miss average local theatre-goer. I have always attempted to blend talking picture entertainment similar to that of vaudeville performances and building around the feature to yield the proper amount of blending and contrast which can only be determined by a smart mixture of showmanship and appreciation of the clientele you are trying to interest.

To attempt to set-up a definite system for the booking of short subjects would not be unlike attempting to season all kinds of food for all palates with the same kinds and amount of seasoning products.

Truly, the short subject is the spice of the program, and only a conscientious and indulgent "cook" can mold a properly blended program.

While we agree that the women-folk are the backbone of screen entertainment, we must not neglect the men and children. If the feature is a western, let's add a domestic two-reel comedy and possibly a pictorial and cartoon. If we have a sex-feature, give the boys a sport-reel or a fast-action comedy with the same program. Naturally, if your feature is catering to one element, it would be suicide to force any short subject on them that would yield very little entertainment. As an illustration, if any manager would spot a fashion reel on the same program with "The Big Drive" he should be . . . well, you name the punishment!

The merchandising of shorts—to my mind—should be essentially institutional. Unquestionably, a theatre builds up a definite reputation as to short subject entertainment that is a distinct asset or liability. I can very definitely tell you of a theatre in this very city that many would-be

(*Continued on page 67*)

PUZZLE CRAZE

Dept. and Chain Store 25c Seller

MYSTO SEVEN PUZZLING BLOCKS Trade Mark Registered

Novel Door Prize for Patrons

$10 per C—$90 per M net

With Theatre Imprint $2.50 Extra

Limited supply on hand. First come, first served. Orders will not be guaranteed to be filled after May 25. Greatest Game since the **Jig-Saw** and **Cross-Word Puzzle.** More entertaining and larger variety of stunts. Fine tie-up for **Schools, Clubs** and **Kiddie Matinees.** Backed by National Newspaper Advertising.

Money Order or Check must accompany order

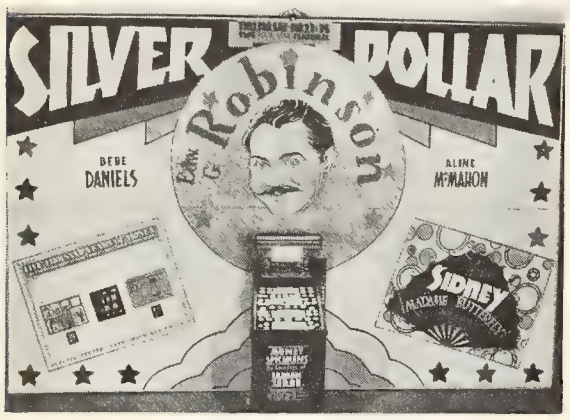
GENERAL THEATRE EXCHANGE
551 FIFTH AVENUE NEW YORK CITY

DISPLAY OF UNIQUE COINS HELPED BILL BROWN SELL PICTURE

Unique displays continue to be made by William Brown, manager of the Marboro Theatre, Brooklyn, and a member of the Randforce Circuit of that city.

This time we present for your inspection the results of a tie-up Bill made with a numismatist over in New York City and the idea came with knowledge that Chase National had a window display of rare old coins. Not to be outdone by Chase when "Silver Dollar" came along the display shown in the accompanying photo was arranged and the coins from all over the world attracted plenty of attention. The piece at lower left is a 22x28 entitled "Five Thousand Years of Money," published by the local bank.

We've had the privilege of publishing photos and accounts of a number of Brown's displays and this one is right in line with his usual efforts to create something outstanding. Bill probably has another one up his sleeve by this time and we'll do our best by it when it arrives.



Brown's unique display!

Down in Virginia

Charles S. Roth, formerly of Staunton, Va., has been assigned management of the Warner-Virginia Theatre, Harrisburg, Va. Charles H. McKinney, former manager of the Harrisburg house, is now in charge of the Strand Theatre in Staunton.

The Newmarket Theatre, New Market, Va., which recently showed "Grand Hotel" to large audiences at advanced admission rates, is now working on a 15 and 25 cent scale. General reduction in rates among other Virginia houses are reported under way.

AD MAT SERVICE

COMPLETE NEWSPAPER CAMPAIGNS (10 Ads) on all nationally released feature pictures sent from one source.

Also

A MONTHLY GENERAL SERVICE of seasonal and attention-getting borders, ads, miscellaneous slugs, etc.

Centralized Service insures Economy and Efficiency. . . New low service charge to meet reduced budgets.

Write to

UNITED THEATRE ADVERTISERS, Inc.
330 WEST 42nd STREET, NEW YORK CITY

BEAVERBOARD 'PLANE



The display shown above was created by Herbert Morgan of the RKO Proctor's Theatre, Schenectady, for "Air Mail" and was not just an ordinary, painted affair but a giant beaverboard 'plane with wings extending out into the lobby. When the windows were lighted, the effect was striking against a black background.

CARROLL SENT OUT LETTER OF CHEER DURING THE PANIC

Among the first batch of "Bank Holiday" gags to reach this office was a letter sent out to patrons by Chas. P. Carroll, managing director of the Academy of Music, New York City.

He called upon the public to have faith in the new administration at Washington, saw the country-wide condition as one to test the fibre and patriotism of all citizens and announced that the Academy would accept legal scrip should that form of currency be put into circulation. It was further pointed out that in times of stress a few hours spent in a theatre would provide the diversion so necessary to worn nerve forces. Carroll coined a slogan "You Can't Stop America" and featured it at the close of the letter, stating further: "We Preach It. . . Practice It. . . And Reverently Hope To Perpetuate it!"

Carroll's letter was nicely timed and written and we sincerely believe it was read to a finish by many persons in the neighborhood of his theatre. After all, a theatre is a most important institution in any community and a message of good cheer from the management is certainly not amiss.

L. SCHNITZER MADE EFFECTIVE DISPLAY FOR "NIGHT MAYOR"

A display made for "Night Mayor" by Louis Schnitzer, manager of the Benson Theatre, Brooklyn, N. Y., recently attracted plenty of attention and effectively helped sell the attraction.

It consisted of six 8 x 10 photos of former mayors of New York City and a centre 11 x 14 of former Mayor Walker disporting himself on a pair of skiis. The main copy read: "Were Any of These Former Mayors 'Night Mayors'?" Copy below read: "I'll Match My Private Life With Any Man's!—Says Lee Tracy in 'The Night Mayor'."

We received the above through the courtesy of assistant manager Walter Goldstein and we have his word for it that the display was effective exploitation. Regards to your Chief, Waler.

LOBBY "SPEAKEASY" HAD TOWN TALKING ABOUT BEER PICTURE

Promoting more than 200 cases of soft drinks from a local bottling company, Herman C. Bamberger, manager of the Paramount Theatre, Middletown, Ohio, effected a corking lobby display for "What, No Beer?"

In fact, we think Herman's gag was so well done that we are showing a photo of it: re-creation of a regular bar, and placed in the lobby of the theatre. Free drinks were advertised several days in advance, both in the newspapers and on the screen. A large poster in a number of important windows also heralded the stunt.

The poster carried copy: "Free Drinks in Middletown's Newest Speakeasy—In the Lobby of the Paramount Theatre—C'mon in and Have One on the House!"

Perhaps you have a spot for this stunt on a future campaign, and if you don't happen to have one right now then file the gag away for use when you need it, as the bar can be constructed at little or no cost. Herman, incidentally, secured the services of a bartender from the bottling company.



Real barroom atmosphere!

ROUND TABLE BIOGRAPHIES

Sammy Siegel, whose application for membership accompanied this information, enjoys the enviable distinction of having started in the theatre business as a protege of the "one and only" Eddie Hitchcock. Sam's own sworn statement reveals that he was a salesman for a corset manufacturing company prior to that time. He originally served with Hitchcock in the publicity department of Fox West Coast Theatres in Seattle, later was publicity director for John Danz's Sterling Chain Theatres in the same city, also handled publicity for the Seattle division of Universal Chain Theatres, and publicized grand opera with Hitchcock for the American Broadcasting Company in Seattle.



Sam is now handling publicity material and exploitation for the John Hamrick circuit, comprising nine theatres in Seattle, Tacoma and Portland. He lists his birthplace as Little Falls, Minnesota, with the approximate date of birth November 11, 1902. He modestly admits that he is single, and encloses his photo "in hopes. . . ."

BOX OFFICE VERSUS HOT WEATHER!

Now's the Time To Plan Your Summer Campaign and Knock "Old Sol" For the Count of Nine During the Hot Months

Hot weather is just around the corner. Soon street pavements will sizzle with heat; pedestrians will be mopping perspiration from their brows, and thinking about where they can go to get a breath of fresh, cool air. The ages-old battle between beach resorts and theatres will be in full swing. . . .

Have you prepared your Cool Campaign; have you cleaned up your house, checked all items of equipment and put it in shape; have you ordered special trailers to sell the Cool Idea; have you ordered "Cool" cuts for ads, and made other efforts to get and hold trade? If you haven't done these things, get busy; for this year, as never before, low rates to the seashore and mountain resorts and other competitive moves will cut seriously into a trade which naturally falls below average during June, July and August, unless a strong effort is made to retain it.

The suggestions made herewith have been culled from various contributions made to this department by members of the Round Table Club. Use them and get your share of summer trade. More will be published from time to time. Incidentally, a limited number of reprints of last season's "Warm Weather Suggestions," a four-page article, are still available for Club members who may wish additional details. However, it has been the aim here to incorporate and bring up to date the more important features of several articles and combine them into one.

AT this season it is to be taken for granted that the preliminary steps in your plans for the summer, such as overhauling and cooling system, cleaning, changing the general scheme of lighting, checking up in general, etc., have been made. If you are part of a chain theatre organization you have undoubtedly been in touch with headquarters and made the necessary arrangements; if you are an independent operator you have probably mapped out your campaign in your own way. If you haven't given this matter the proper attention it would be well to do so at once. Summer has a habit of bursting upon us all of a sudden.

Propaganda!

Who made your cooling plant? If you don't know, find out and write for photos and literature on refrigeration. Last season a host of managers succeeded in getting their local newspapers to run stories and cuts explaining how theatres are cooled. The subject is interesting to the layman.

Don't Freeze Them Out!

Many managers have found to their dismay that they over-stressed the word "Refrigeration" in all mediums of advertising; in fact, patrons began to shiver every time they saw the word associated with a theatre. This, combined with a deluge of national advertising on home refrigeration, led them to think of ice-boxes instead of a "Comfortably Cool" auditorium. Be reasonable in your claims. We believe it will pay in the long run. If you haven't a cooling system, forget that old line of "Twenty Degrees Cooler Inside," for a long suffering public is altogether wised-up to that one. Try green lights, silent fans, draperies in keeping with the season and attractive lobby displays; or else, get that cooling system installed at once. Competition is too keen today to resort to artifice.

Still Shivering!

Fronts can also be overdone in the matter of icicles, scenes from Labrador and other points North, creating the impression that one is about to enter an igloo. Here again it is well to strike a happy medium. Small cutouts of Eskimos, Polar bears and fringes of icicles will serve to carry out the idea, just as well as an overabundance of this sort of thing. It is also well to confine lobby posters to blues, greens, yellows and whites. Reds suggest warmth. As to lamps, use frosted hulbs instead of plain ones.

Tie-up With a Florist

Fern baskets, palms and various other cool looking plants lend a particularly inviting appearance to any man's theatre. You can save yourself a piece of change by trying your brand of salesmanship on the leading florist. See if you can sell him the idea of supplying foyer and lounge rooms with flowers and greenery. A neat credit card of program mention will generally turn the trick.

Importance of Trailers

Trailers are important, especially during the advance campaign. Start plugging the "Comfortably Cool" idea before the hot weather arrives, so that when the sun does blaze forth they'll have your theatre in mind. Possibly a series of trailers, changed weekly, is less monotonous than the same old copy week after week. The cost is trivial compared to the amount of good this sort of propaganda can accomplish. If you can't write copy that carries a punch, get in touch with the company that made your cooling system and have them work out a campaign. If you make the attempt yourself it is suggested that short, snappy copy pointing out highlights of the system be used, together with appropriate catchlines such as, "Why Go Away to Escape Heat?" "How to Keep Cool This Summer"; "How Cool Is a Cucumber?" "Cool, Not Cold"; "Invigorating and Refreshing"; "Healthfully Cool."

Newspaper Ads

As to newspaper ads, also use judgment in the matter of icicles, snow, etc. Too much of this sort of stuff will clutter up an ad and make it unreadable. In other words, don't think of the blizzard of '88 when you are preparing copy—just an ordinary snow-squall. A change of type-style is also in keeping with the general scheme to plug the cool idea, and this same thought can be applied to lobby signs and frames. Create some good catchlines and use them sensibly.



Here's an ad that struck a popular note in last season's campaigns.

Business Stimulators

Many business stimulators for use throughout the summer months have been set down in this department from time to time. Some of these stunts have been frowned upon by certain of the larger circuits but the fact remains that they've garnered business in the past and we'll venture the opinion that they'll again work for those managers who put them over in the right way. Look over the following assortment:

Bathing Revues

Every retailer of bathing suits in your community will be interested. Begin to contact them now, arranging for a bathing revue on your stage one, two or three nights. In the bigger towns the revue can run one full week.

The Jantzen Bathing Suit dealers had a national tie-up on pictures in which Loretta Young, Joan Blondell or Douglas Fairbanks, Jr., are starred. The national distributor of these suits had window display material and other sales media that was given to the dealer for the asking. Watch your bookings and capitalize again on this tie-up.

Soft Drink Tie-ups

Reference to your files will bring to light detailed campaigns that were worked successfully in many of the theatres last year. It's time to do this again. Contact your bottling works at once, being sure to get the very utmost in cooperation. If you have misplaced the detailed plans call on some managers who operated this scheme successfully last year.

Gold Nights

Gold Nights proved themselves as being real revenue getters in every operation that went in for this type of activity. It is more than a year since this effort was engaged in in many of the theatres. It's good for a repeat—go after it.

Graduation Parties

Between June 1 and June 16 several hundreds of students will complete their studies.

(Continued on following page)

WARM WEATHER SUGGESTIONS

(*Continued from preceding page*)

Every class is anxious to celebrate in some manner. By starting to contact school principals and class leaders at once you can influence these celebrations to be held at your theatre. Do the job thoroughly—contact every grade and high school; parochial schools; private institutions, not only in your town, but in those towns immediately surrounding it.

Ice Cream Tie-ups

Smaller ice cream makers and retailers can be contacted for the give-away of ice cream cones, small portions of brick cream, etc., in the lobby of your theatre either on one day a week or as a regular summer advertising activity. The dealer will supply the girl attendants and the ice and is getting a marvelous break in being privileged to distribute samples to the select patronage of your theatre.

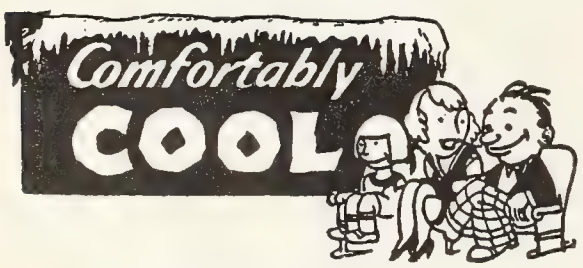
Ice cream give-aways for kiddie matinees are marvelous business stimulators—go after them.

Pony, Puppy Giveaways, Etc.

Two theatres recently engaged in this activity with two to 20 merchants cooperating, guaranteeing herald coverage, window display and newspaper advertising over a four-week period plus the price of the pony and dogs at no cost to the theatre whatever.

Kid Business

Keep it alive by all means. Go into pet matinees with prizes for the best dogs and best cats. Go in for pie-eating contests, ice-cream-



A conservative statement!

eating contests, kid games and other things of interest to the youngsters that will make them think of your theatre first when seeking amusement and then go home and tell the grown folks what a wonderful time they had. Rework all the old kiddie stunts you ever did and generate some new ones.

Bicycle Giveaways

Every youngster in your territory is anxious to own a bicycle and every bicycle dealer is anxious to get the kind of advertising in back of his product that will mean real sales effort.



Here's a bit of home town propaganda!



Tons of cool fresh air are pouring into the FOX PALACE . . . $60,000 worth of machinery working to keep you cool and comfortable . . . tons of steel turning heat and humidity into summer resort weather . . . come to the PALACE and laugh in the face of the weather man.

A plug for the cooling plant!

You might not be able to get a new bicycle, and if you can't, follow Ed Cangley's scheme at Owego, who repainted an old one and increased his kid business 60 per cent on the day of award.

Refrigerator Giveaways

No product on the American market is receiving the advertising today that is given automatic refrigeration. Competition in this field is keener than in any other and very little opposition confronts you in contacting dealers for give-aways either on numbers, popularity or other type of contests.

Ice Box Giveaways—Ice Coupon Books

Dealers in natural and artificial ice are finally awakening to the menace of automatic refrigeration and are conducting demonstrations to illustrate the value of ice over electric refrigeration. These dealers are ready and willing to give ornamental ice boxes and prizes running into tons of ice in the form of coupons good for 100, 500, 1,000 and 2,000 pounds of ice to your patrons.

Amateur Nights

Regardless of the hot weather, the presentation of amateur talent in most instances means increased business. This activity has also been dead for almost a year—revive it. Contact the prize winners of previous contests—solicit dancing schools, piano and violin teachers, band instrument stores and others who will provide you with a list of their prize pupils that will raise the roster of available talent to dimensions that will guarantee several weeks of varied presentations.

Stage Weddings

Wherever this activity has been indulged in the SRO signs have been hung out. June is the month! The cooperation of department stores, jewelers, florists, lingerie merchants, shoe dealers, millinery stores, beauty parlors, auto dealers, etc., is all yours for the asking. A detailed plan of conducting a stage wedding will be found in the MOTION PICTURE HERALD issue of December 12, 1931, and October 31, 1931. If these numbers are not on hand, a letter to 1790 Broadway, New York, will bring duplicates. Write for them and put this over big.

Clean-up Week

In a lot of the cities the newspapers have already gotten in back of this annual event. If your town is one that remains untouched, contact your newspaper at once. Start the activity at your theatre. Get every usher, cleaner, stage hand, operator and yourself working to refurnish the entire house. An excellent outline of how to go about this is included in the first two paragraphs on Page 60 of MOTION PICTURE HERALD issue of May 14, 1932.

Garden Week

This also offers an opportunity for newspaper cooperation. The world is in love with flowers! Every one from 6 to 66 wants a garden! Tie in with your newspaper, offering prizes of admissions to your theatre for the best examples of home grown flowers and plants. In addition to the advertising and goodwill you will receive, the flowers and plants entered in the contest will make a very attractive lobby display to which entrants will invite their friends. This idea is as big as you make it. Elaborate upon it, but, get it under way.

Lobbies

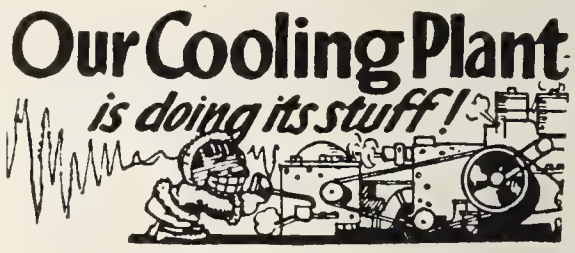
Begin at once to inaugurate a series of activities that will liven the lobby of your theatre. The give-away of ice cream; soft drinks; iced tea; cake; the exhibition of rowing machines with girl demonstrators, reducing machines with girl demonstrators and many other ideas offer possibilities of cost free tie-ups that will liven your lobby and provide additional interest and entertainment for your patrons.

Other Stunts

If you feel an urge to break out in a ballyhoo rash during the warm weather you might try mounting a large, stuffed polar bear on a float. Blocks of jagged papier mache ice help out the general scheme.

Arnold Gates, Round Tabler out at the Granada, Cleveland, suggests a "Keep Cool Club." Here's an idea you can play around with as regards the kiddie end of your patronage.

Last summer, Bill Saxton, Loew man down



Another plug for the plant!

at Baltimore, obtained a nice story in local papers by offering to let patrons sleep all night in their theatre chairs during the extremely hot weather. So if you want to get a lowdown on the hotel business you might try Bill's stunt. It was good publicity, anyway.

Last but not least, there's the practice of dressing employees in palm beach suits, which brings up the laundry bills a bit, it's true, but certainly lends tone to a house.

From the foregoing it is possible to build up a rapid-fire campaign throughout June, July and August. Map your plans now and keep plugging along until Old Sol eases up on the heat throttle. The business is there if you'll go after it.

A Few Don'ts

Here are a few "Don'ts" which appeared in "Howdy," Warner-New Jersey house organ:

Don't Sell the idea of Coolness and Comfort alone; remember your screen, stage and other attractions.

Don't let performers, if any, mop their brows or refer in any way to the heat.

Don't let musicians play heavy overtures or music that rises in thunderous crescendo. People become restless.

Don't neglect seat covers; keep them spick and span.

Don't neglect the drapes; are they covered with cooling effects?

Don't use "hot" colors on stage cards if you play acts.

And don't forget that brevity is the soul of coolness, whether in announcements, ads, trailers, lobby or newspapers.

HERE'S A COUPLE OF GAGS RECENTLY USED BY ANNA BELL WARD

Just to let the whole show-world know that Anna Bell Ward, executive and publicity expert of the Phoenix Amusement Company, Lexington, Ky., is still very much alive and still very much on the job of exploiting pictures, we're reproducing a couple of photos showing a portion of the campaign this versatile showwoman waged in behalf of "Bitter Tea."

For one thing, the good old sound truck



An elaborate sound truck!

(which, as you will readily agree, is quite an elaborate affair) was routed through all sections of the city. Music, announcing and stops at all strategic points to hand out (one at a time) tickets, beyond the shadow of a doubt impressed the natives with the fact that "Bitter Tea" was playing the Ben Ali. Note that the sound truck is in reality a large trailer and can be hitched to any kind of automotive vehicle. Banners are tacked on as the occasion demands.



Vaudeville ballyhoo!

The other photo shows one of Miss Anna's methods of advertising vaudeville. She tied-up with a dealer in a popular priced automobile and then secured the services of a stilt-walker to accompany the demonstrator on a tour of the downtown section of the city. The stilt-walker attracted plenty of attention by riding on top of the car and dusting off second-story windows. Naturally, the demonstrator also managed to get in a plug now and then for his car. Note that the stilt-walker carried a large sign on his back to advertise "Ben Ali Vodvil."

Several weeks ago we ran an article about a robot which had been used to excellent advantage by Miss Ward at the several theatres under her supervision. Unaware that the mechanical man created by Morgan Elliott was such a complicated contrivance, we innocently suggested that Miss Anna Bell would, without doubt, gladly furnish particulars as to construction. However, she advises us that this robot cost about $900 to rig up and that he's Some Man! And we can well believe that when we are told that Elliott gets $150 per week when renting his mechanical wonder. Not many theatre men will want to go overboard that much to build a robot, hence it will not be of much avail to seek further information from Miss Ward on robots unless interested to the extent of making the investment. On the other hand, as most showmen know, a fake robot can be built and rigged with speaker and mike at a fairly reasonable outlay.

NEW JERSEY GO-GETTERS!

by AL ZIMBALIST

LET'S roam about New Jersey for a few paragraphs and learn all about showmanship from . . . Sam Goldman planted one of the neatest and most comprehensive campaigns on M. in Uniform. . . . "Hard to Handle" is crocking them in the neibs. . . . Louis Stein of the Ritz-Newark is taking a flyer into exploitation what with a scheduled car giveaway, stage wedding and recently completed recording contest. . . . Karmitz is now performing wonders (yeh, they still hear of them here) at the Central, J. C., with his I map tie-ups. . . .

▽

Mistah Powers, formerly of RKO 86th Street Theatre and now knockin' them dead at the RKO Proctor's, is billing his stage attractions over features . . . and even this stooge couldn't find room for his pants. . . . Ray Cohn of the Capitol, Belleville, is giving plenty of headaches to depression. He's leading in the Warner Rainbow Handicap Drive. . . . James Fawns is heading for big things . . . and with a little more results . . . it shouldn't be long . . . you should taste the meals his missus (former Marion Roberts) cooks!!! if I can keep on getting these meals. . . . Mike Weshner of the U-U Hoboken has signed for the Karmitz lamp giveaway. . . .

▽

Mr. Norman is now the new manager of the Roosevelt-Union City replacing Frank Holler, who left. . . . Bill Weiss packs 'em in at the Capitol-Passaic with card stunts. . . . Sam Mutterpearl is on the verge of announcing one of the biggest benefit tie-ups ever heard of in these yere parts. . . . Flex, of the Capitol-Newark, recently returned a wallet full of dough to a patron and received plenty of thanks. He's Saul Ullman's ass't. . . . Larry Conley of the Stanley-Jersey City is doing a lot with exploitation tricks and neat promotions. . . . Bob Deitch, one of his assistants, helps a lot. . . .

▽

If I don't call a halt here we may find our "special department" cut down considerable . . . so . . . until the next outburst . . . S'long. . . . And so to printer's bed with column number three with a request that you watch this corner for more news from New Jersey—"Of thee I sing." "AL"

TIE UP YOUR COMING FILMS WITH SPRING; PRAGER'S WAS A HIT

A seasonal stunt in his "April Shower of Hits" aided N. T. Prager, manager of the Calvin Theatre, Northampton, Mass., to get in some very effective plugs for his coming attractions.

As a result of this, we are showing a



Lightning flash for this display was effected by two flasher circuits on rear. Color was blue with red at tip. The rain effect was secured by means of silver string.

photo of the display he used in the lobby, acting on the thought that perhaps you, too, might care to use it to plug your May or June pictures, as the copy can be easily adapted to fit both months, such as "May's March of Meritorious Pictures" or "June Brings the Roses and These Hits to the (local theatre)."

Prager is very active selling his shows and he seldom, if ever, misses an opportunity for an exploitation stunt and so, on "The Mummy" he dressed an usher up in gauze, masked the boy's face with beauty clay and stood the youngster alongside a lobby frame plugging the picture.

SHORT SUBJECTS ARE VITAL TO PROGRAMS

(*Continued from page 63, column 3*)

patrons keep away from, because the manager has no appreciation or valuation of his short subject—although he has plenty of good product but shows little showmanship in his booking.

Another very vital essential is to arrange the shorts either as a build-up for the feature or in contrast to it. It is just as much poor taste to have two musical acts or two comedy acts together on the screen as it would be "in the flesh."

In conclusion, let me suggest that we all give much more consideration to our short subjects—both on program and in merchandising—and give our patron the consistent kind of performance he anticipates and is entitled to.

BOOSTING THE SHORT

(*Continued from page 63, column 2*)

variety program, has small chance of becoming boresome, and being properly selected and assembled for *entertainment* value, should invariably lend the zest of a patent sauce to an already appetizing diet of entertainment presumably purchased by your theatregoer in the *feature* attraction.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finshed or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1,'33	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15,'33	64	Mar. 18,'33
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marian Shilling	Oct. 1	77	Sept. 17
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15,'33	70	Mar. 25,'33

Coming Feature Attractions

Anna Karenina	
Beyond the Law	
Boots of Destiny	Hoot Gibson
Cheaters	
Davy Jones' Locker	
Fighting Parson, The	Hoot Gibson-Marceline Day
Midnight Alarm	
Nesters, The	Monte Blue
Open for Inspection	
Pullman Car	
Red Kisses	
Scarlet Virgin, The	
Silk Trimmed	
Slightly Used	
Three Castles	
Valley of Adventure, The	Monte Blue
Without Children	

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten	June Clyde-Lee Kohlmar	Feb. 15,'33	65	
Love Is Like That	Rochelle Hudson-John Warburton	Mar. 15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec. 15	65	
Slightly Married	Evalyn Knapp-Walter Byron	Oct. 15	65	Dec. 3
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan. 15,'33	65	
Women Won't Tell	Sarah Padden-Gloria Shea	Nov. 15	67	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Below the Sea	Ralph Bellamy-Fay Wray	Apr. 25,'33		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
California Trail, The	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Child of Manhattan	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10,'33	65	
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18	71	
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
Mussolini Speaks		Mar. 10,'33	76	Mar. 18,'33
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24,'33		
No Mere Orchids	Carole Lombard-Lyle Talbot			
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar. 4,'33	67	Apr. 15,'33
Silent Man	Tim McCoy-Florence Britton	Mar. 3,'33	68	
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres	Feb. 24,'33	70	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4,'33		
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33	68	Apr. 1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30	69	
Unknown Valley	Buck Jones-Cecilia Parker	May 5,'33		
Treason	Buck Jones-Shirley Grey	Feb. 10,'33	61½	
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
When Strangers Marry	Jack Holt-Lillian Bond	Mar. 20,'33	68	
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14,'33		
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray	May 1,'33	66	

Coming Feature Attractions

Ann Carver's Profession	Fay Wray-Gene Raymond
Biddy	Richard Cromwell
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott
Fighting Code, The	Buck Jones-Diane Sinclair
Fighting Ranger, The	Buck Jones-Dorothy Revier
Full Speed Ahead	Chic Sale-Diane Sinclair
Kaleidoscope in K	
King of the Wild Horses	Wm. Janney-Dorothy Appleby
Madame La Guimp	Warren William-Guy Kibbee-May Robson-Glenda Farrell
Man's Castle	
Open Road, The	Buck Jones-Cecilia Parker
Party's Over, The	
Rusty Rides Alone	Tim McCoy-Barbara Weeks
Thrill Hunter, The	Buck Jones-Dorothy Revier
Twentieth Century	
Wrecker, The	Jack Holt-Genevieve Tobin

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Haroldo	Apr. 1,'33	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15,'33	65	
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Mar. 1,'33	60	Mar. 11,'33

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	91	Jan. 28,'33
Condemned to Death	Arthur Wontner	Oct. 10	78½	July 23
Goona Goona		Nov. 28	66	Aug. 27
Ringer, The	Franklyn Dyall	Oct. 30	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Central Airport	Richard Barthelmess	Apr. 15,'33	75	Apr. 1,'33
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Elmer the Great	Joe E. Brown	Apr. 22,'33	74	Apr. 1,'33
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13,'33	64	Apr. 29,'33
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Mind Reader, The	Warren William	Apr. 1,'33	68	Feb. 25,'33
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas	
Goodbye Again	W. William-Joan Blondell	
Heroes for Sale	Richard Barthelmess-Loretta Young	June 17,'33
Little Giant, The	Edward G. Robinson	May 20,'33 — 74 — Apr. 15,'33
She Had to Say Yes	Loretta Young-Lyle Talbot	

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17,'33	69	Mar. 25,'33
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31,'33	65	Apr. 15,'33
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb. 24,'33	59	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15,'33	110	Jan. 14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb. 3,'33	73	Feb. 4,'33
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 22,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle with Care	James Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hello, Sister	James Dunn-Boots Mallory	Apr. 14,'33	56	
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33	70	Apr. 29,'33
Infernal Machine	Genevieve Tobin-Chester Morris	Feb. 10,'33	65	Apr. 15,'33
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24,'33	72	Apr. 1,'33
Rackety Rax	Victor McLaglen-Greta Nissen-Neil O'Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 1,'33	64	Apr. 1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33	78	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	Feb. 10,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21,'33		
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May 12,'33	68	May 6,'33
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28,'33	85	Apr. 22,'33

Coming Feature Attractions

Adorable	Janet Gaynor-Henry Garat	May 19,'33
American, The	Spencer Tracy-Zita Johann	
Arizona to Broadway	James Dunn-Joan Bennett	
Berkeley Square	Leslie Howard-Heather Angel	
Devil's in Love, The	Victor Jory-Loretta Young	
Five Cents a Glass	Marian Nixon-"Buddy" Rogers	May 26,'33
Hold Me Tight	James Dunn-Sally Eilers	June 2,'33
I Loved You Wednesday	Warner Baxter-Elissa Landi-Mirriam Jordan	June 16,'33
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 9,'33
Life in the Raw	George O'Brien	
Man-Eater	Marion Burns-Kane Richmond	
My Lips Betray	Lilian Harvey-John Boles	
Pilgrimage	Marian Nixon-Norman Foster	
Power and the Glory, The	Colleen Moore-Spencer Tracy	

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwod Pass	Tom Tyler	May 1,'33		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	May 15,'33		
Fighting Gentleman, The	Wm. Collier, Jr. - Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Kiss of Araby	Maria Alba-Walter Byron	Apr. 17,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sisters of the Follies

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1 72	Oct. 8
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15,'33	
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov.	30 62	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct.	1 61	
Trouble Busters	Jack Hoxie-Lane Chandler	May	15,'33	
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	15 70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan.	21,'33 67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb.	6,'33 62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.	1,'33 80	Apr. 22,'33

Coming Feature Attractions

Buried Alive
Curtain at Eight
Sing, Sinner, Sing — Paul Lukas-Leila Hyams
Woman in the Chair, The

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1,'33 65	
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1 67	
Heart Punch	Marion Shilling-L. Hughes	Oct.	15 64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct.	1 67	Oct. 29
Her Resale Value	June Clyde-George Lewis	Apr.	15,'33	
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33	
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1	
Midnight Warning	William Boyd-Claudia Dell	Nov.	15	
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.	'33	
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33 75	Feb. 18,'33

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbarian, The	Ramon Novarro-Myrna Loy	May	12,'33 88	Apr. 15,'33
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33	Feb. 18,'33
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5,'33 92	Apr. 8,'33
Faithless	T. Bankhead-R. Montgomery	Oct.	15 74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec.	16 75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33 66	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9 75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33 87	Apr. 8,'33
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28,'33 83	Apr. 1,'33
(Reviewed under the title "The New Deal")				
Mask of Fu Manchu, The	Boris Karloff	Nov.	5 67	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17,'33 72	Mar. 18,'33
Outsider, The	Harold Huth-Joan Barry	Jan.	28,'33 90	May 2,'31
Prosperity	Dressler-Moran	Nov.	18 76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33 127	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33 78	Jan. 21,'33
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	23 79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clarke Gable	Dec.	30 112	Sept. 3
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33 115	Apr. 22,'33
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33 78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33 78	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33 101	Mar. 25,'33

Coming Feature Attractions

Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-Jean Harlow-Madge Evans-Karen Morley-Edmund Lowe-Lee Tracy-Jean Hersholt		
Eskimo			
He Was Her Man	Jean Harlow-Clark Gable	June	30,'33
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	June	2,'33 ..... 105 Apr. 15,'33
Lady of the Night	Loretta Young-Ricardo Cortez	July	14,'33
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33 ..... 70 Apr. 8,'33
Never Give a Sucker a Break	Lee Tracy-Madge Evans	June	9,'33 ..... 80 May 6,'33
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery		
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26,'33
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16,'33 ..... 100 May 6,'33
Strange Rhapsody	Nils Asther-Kay Francis	July	7,'33
Stranger's Return	Lionel Barrymore - Franchot Tone-Miriam Hopkins		
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan		
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan		
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery	June	23,'33

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	May	10,'33 70	Apr. 29,'33
Breed of the Border	Bob Steele	Mar.	1,'33	
Crashin' Broadway	Rex Bell	Dec.	30	
Diamond Trail, The	Rex Bell	Dec.	30	
Fighting Champ	Bob Steele	Dec.	15	
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15 ..... 7 reels	
Hidden Valley	Bob Steele	Oct.	10 ..... 6 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33 63	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1	
Man from Arizona, The	Rex Bell	Oct.	1 ..... 6 reels	
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb.	28,'33 80	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33 68	Apr. 8,'33
Self-Defense	Pauline Frederick	Dec.	15 68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov.	20 ..... 7 reels	
West of Singapore	Betty Compson	Jan.	31,'33 68	Apr. 15,'33
Young Blood	Bob Steele	Nov.	5	

Coming Feature Attractions

Casey Jones	All Star	May	25,'33
Fighting Texans, The	Rex Bell	June	15,'33
Gallant Fool	Bob Steele	May	29,'33
Sphinx, The	Lionel Atwill-Sheila Terry	June	1,'33

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33 87	Apr. 29,'33
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct.	28 80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan.	6,'33 78	Dec. 31
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24,'33 75	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9 70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	11 65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6,'33 78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24,'33 70	Feb. 18,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4 68	
Hello, Everybody	Kate Smith	Feb.	17,'33 70	Jan. 14,'33
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28 73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft - Richard Bennett - Mary Robson	Nov.	 95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Leila Hyams	Dec.	 70	Dec. 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33 74	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33 72	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33 70	Jan. 28,'33
M	Peter Lorre		 96	Apr. 8,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30 88	Dec. 31
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33 55	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33 59	
Night After Night	Geo. Raft-C. Cummings	Oct.	14 70	Oct. 8
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	 76	Dec. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33 75	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33 66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33 123	Dec. 16
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28,'33 83	Apr. 29,'33
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12,'33 72	
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33 70	Mar. 4,'33
Supernatural	C. Lombard - Randolph Scott - V. Osborne	May	5,'33 ..... 64½	Apr. 29,'33
Terror Aboard	Neil Hamilton - Chas. Ruggles - Verree Teasdale	Apr.	14,'33 ..... 65½	May 6,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13,'33 76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21 73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2 74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33 59	
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25 ..... 72½	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17,'33 73	Feb. 4,'33

Coming Feature Attractions

College Humor	Bing Crosby-Jack Oakie	June	30,'33
Disgraced	Helen Twelvetrees-Wm. Harrigan		
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19,'33 ..... 72 May 6,'33
Gambling Ship	Cary Grant-Benita Hume	June	23,'33
Girl in 419, The	James Dunn-Gloria Stuart	May	26,'33 ..... 76 May 6,'33
Her Bodyguard	Wynne Gibson-Edmund Lowe		
I Love That Man	Nancy Carroll-Edmund Lowe	June	9,'33 ..... 75 May 6,'33
International House	Peggy Hopkins Joyce	June	2,'33
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16,'33
Song of Songs	Marlene Dietrich-Brian Aherne		
Sunset Pass	Randolph Scott-Tom Keene	May	26,'33

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	23 78	Dec. 10
Cheyenne Kid	Tom Keene	Jan.	20,'33 ..... 54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31,'33 72	Mar. 18,'33
Conquerors, The	Ann Harding-Richard Dix	Nov.	18 80	Nov. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May	12,'33 63	Apr. 15,'33
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27,'33 68	
Great Jasper, The	Richard Dix	Mar.	3,'33 76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec.	16 77	Jan. 7,'33
India Speaks	Richard Halliburton	Apr.	28,'33	
King Kong	Fay Wray-Bruce Cabot	Apr.	7,'33 100	Feb. 25,'33
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov.	4 70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3,'33 60	Dec. 31
Man Hunt	Junior Durkin - Mrs. Wallace Reid	Mar.	24,'33 68	Feb. 4,'33
(Reviewed under the title "A Successful Bunder")				
Men Are Such Fools	Lee Carrillo-V. Osborne	Nov.	18 66	
Men of America	Bill Boyd	Dec.	9 75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13,'33 52	Oct. 1
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6,'33 58	Jan. 21,'33
Our Betters	Constance Bennett	Mar.	17,'33 72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan.	20,'33 62	May 6,'33
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec.	30 75	Nov. 12
Renegades of the West	Tom Keene	Nov.	25 55	
Rockabye	Constance Bennett-Joel McCrae	Nov.	25 75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10,'33 68	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar.	10,'33 57	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec.	2 58	Dec. 17
Son of the Border	Tom Keene-Julie Hayden	May	5,'33 55	
Sport Parade, The	Joel McCrae-Marian Marsh	Nov.	11 65	Dec. 24
Sweepings	Lionel Barrymore	Apr.	14,'33 80	Mar. 18,'33
Topaze	John Barrymore-Myrna Loy	Feb.	24,'33 78	Feb. 11,'33

Coming Feature Attractions

Bed of Roses	Constance Bennett-Joel McCrea		
Cross Fire	Tom Keene-Betty Furness	June	30,'33 ..... 55 Apr. 8,'33
Emergency Call	Bill Boyd-Betty Furness	May	26,'33
Flying Circus (Tent.)	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden		
Jamboree	Robt. Armstrong-Helen Mack		
Melody Cruise	Phil Harris-Charles Ruggles	June	2,'33
Morning Glory, The	K. Hepburn-D. Fairbanks, Jr.		
Public Be Sold, The	Richard Dix-Doris Kenyon		
Purity Girl (Tent.)	Ginger Rogers-Norman Foster		
Silver Cord, The	Irene Dunne-Joel McCrea	May	19,'33
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	9,'33

(THE RELEASE CHART--CONT'D)

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. 5,'33	71	Jan. 21,'33
Bal, Le	Andre Lefaur	Protex		80	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Huma	Principal	Oct. 15	74	Nov. 5
Charlotte Lowenskold	Birgit Sergellius-Eric Barclay	Scandinavian			
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1,'33		
Devil's Playground, The		Principal	Jan. 1,'33	54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten Men		Jewel Productions	Feb. '33		
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14,'33	67	Apr. 22,'33
Hotel Variety	Hal Skelly - Olive Borden	Screencraft		68	
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigolo		Principal	Feb. 15,'33	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Picts.	Mar. 9,'33		
Love and Passion		Yugoslavian Picts.			
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	Feb. 25,'33
November Night (Polish)	S.Jaracz-J.Wegrzyn-J.Smosarska	Capital	Apr. 27,'33	97	May 6,'33
Out of Singapore	Noah Beery	Goldsmith Picts.		61	Sept. 24
Piri Knows All	Margit Dayka	Arkay Film			
Potemkin		Kinematrade	Mar. 31,'33	54	Apr. 15,'33
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13,'33	71	Apr. 29,'33
Shadow Laughs, The	Hal Skelly-Rose Hobart	Invincible		67	
Shame	Vladimir Gardin	Amkino	Oct. 15	65	Dec. 3
Socko		Hoffberg		30	
Soviets on Parade		Kinematrade	Mar. 31,'31	60	
Sucker Money	Mischa Auer	Hollywood	Apr. 5,'33	70	Apr. 15,'33
Truth About Africa, The		Wm. Alexander		47	
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Wives Beware!	Adolphe Menjou	Regent Picts.			
Woman in Chains	Owen Nares	Invincible		69	Aug. 13

(Reviewed under title "The Impassive Footman" — Assoc. Radio British)

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb. '33	60	Apr. 15,'33
Red Haired Alibi	Merna Kennedy-Theodore Von Eltz-Grant Withers	Oct. 15	72	Oct. 29
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar. '33	70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	Feb. 18,'33
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Rain	Joan Crawford	Oct. 22	85	Sept. 17
Perfect Understanding	Gloria Swanson	Mar. 11,'33	84	Mar. 4,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90	Feb. 18,'33

Coming Feature Attractions

I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence		75	Apr. 29,'33
Joe Palooka	Jimmy Durante-Stuart Erwin			
Masquerader, The	Ronald Colman-Elissa Landi		75	Feb. 25,'33
Yes, Mr. Brown	Jack Buchanan			Mar. 18,'33

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23,'33	78	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75	Mar. 4,'33
Cohens and Kellys In Trouble	Chas. Murray-Geo. Sidney	Mar. 23,'33	69	Apr. 22,'33
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16,'33	67	Jan. 28,'33
Fighting President, The		Apr. 14,'33	50	Apr. 15,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Hidden Gold	Tom Mix	Nov. 3	56	
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	May 18,'33		
King of the Arena	Ken Maynard	May 18,'33		
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4,'33	67	Mar. 11,'33
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Lucky Dog	Charles "Chic" Sale	Apr. 20,'33		
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 28,'33	74	Jan. 7,'33
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Out All Night	Summerville-Pitts	Apr. 13,'33	72	Mar. 11,'33
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33	89	Apr. 1,'33
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Rustler's Roundup	Tom Mix—Diane Sinclair	Mar. 16,'33		
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33

Coming Feature Attractions

Black Pearl	Tala Birell			
Rebel, The	Vilma Banky-Luis Trenker	June 1,'33		
S. O. S. Iceberg	Rod La Rogue-Gibson Gowland			
When the Time Comes	Spencer Tracy			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	Apr. 22,'33	74	Apr. 1,'33
Ex-Lady	Bette Davis	Apr. 8,'33	62	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11,'33	89	Mar. 18,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33	69	Apr. 8,'33
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17	58	
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33	69	Apr. 8,'33
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	72	Dec. 31
Picture Snatcher	James Cagney	Apr. 29,'33	75	Apr. 1,'33
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Telegraph Trail, The	John Wayne	Mar. 18,'33	55	
Untamed Africa		Apr. 8,'33		
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33
Working Man, The	George Arliss-Bette Davis	May 6,'33	73	Apr. 8,'33

(Reviewed under the title "The Adopted Father")

Coming Feature Attractions

Gold Diggers of Broadway	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May 27,'33		
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3,'33	70	
Man from Monterey, The	John Wayne-Ruth Hall			
Mary Stevens, M.D.	Kay Francis			
Mayor of Hell, The	James Cagney	June 24,'33		
Narrow Corner, The	Douglas Fairbanks, Jr.			
Private Detective 62	William Powell	June 10,'33		
Silk Express	Neil Hamilton-Sheila Terry	June 10,'33		
Somewhere in Sonora	John Wayne	May 20,'33		
Voltaire	George Arliss-Doris Kenyon			

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Constant Woman, The	Conrad Nagel-Leila Hyams	Apr. 23,'33	75	Mar. 3,'33
(Reviewed under the title "Auction In Souls")				
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Lone Avenger, The	Ken Maynard	May 14,'33	61	
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	62	
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25,'33	78	Mar. 11,'33
Study in Scarlet, A	Reginald Owen-June Clyde	May 14,'33	72	
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov. 20	80	Nov. 19

Coming Feature Attractions

Tarnished Youth	Jetta Goudal-Gilbert Roland			

GERMAN

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4,'33	70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	93	Feb. 18,'33
Comradeship		Assoc. Cinema	Nov. 8	78	Dec. 10
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb. 15,'33	91	Feb. 25,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb. 25,'33	80	Mar. 18,'33
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10,'33	82	Mar. 25,'33
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22,'33		
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
M	Peter Lorre	Paramount	Mar. 31,'33	96	Apr. 8,'33
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24,'33	66	Apr. 15,'33
Spell of Tatra, The		Protex	Feb. 17,'33	65	Feb. 25,'33
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28,'33	78	Apr. 15,'33
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8,'33	90	Apr. 22,'33
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22,'33
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Good Companions, The	Jessie Matthews	Gaumont-British		96	Apr. 29,'33
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Josser on the River	Ernest Lotinga	British Int'l		71	Sept. 17
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82	Oct. 15
Love In Morocco	Rex Ingram	Gaumont-British	Mar. 18,'33	67	Oct. 15
(Reviewed under the title "Baroud")					
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22,'33
Man They Couldn't Arrest	Hugh Wakefield - Renee Clama	Gaumont-British	Mar. 11,'33	70	Mar. 25,'33
Marry Me	Renate Mueller-Geo. Robey	Gaumont-British		85	Apr. 22,'33
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15,'33
Private Wives	Claude Allister-Betty Astell	British Lion			
Sally Bishop	Harold Huth - Joan Barry	British Lion		82	Dec. 10
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 237	Sept.	1	Sept. 24
KRAZY KAT KARTOONS			
Antique Antics			
Broadway Malady	Apr.	18,'33	
Bunnies and Bonnets	Mar.	29,'33	
Crystal Gazabo	Nov.	7	1 reel
Medicine Show	Feb.	7,'33	1 reel
Minstrel Show, The	Nov.	21	1 reel
Prosperity Blues	Oct.	8	
Russian Dressing			
Seeing Stars	Sept.	12	8 Dec. 17
Snow Time	Nov.	30	
Wedding Bells	Jan.	10,'33	
Wooden Shoes	Feb.	25,'33	1 reel
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept.	8	2 reels
Lambs All-Star Gambol	Dec.	20	21½
Poor Fish, The	Apr.	27,'33	
Shave It with Music	Sept.	30	19
MEDBURY SERIES			
Laughing with Medbury in India			1 reel
Laughing with Medbury in Philippines	Nov.	11	1 reel
Laughing with Medbury Among the Wide Open Faces	Oct.	11	1 reel
Laughing with Medbury Among Dancing Nations	Dec.	23	1 reel
Laughing with Medbury in Wonders of the World	Dec.	13	1 reel
SCRAPPY CARTOONS			
Bad Genius, The	Dec.	1	
Beer Parade, The	Mar.	4,'33	
False Alarm			
Flop House	Nov.	9	
Great Bird Mystery	Oct.	20	
Match Kid, The			
Sassy Cats	Jan.	25,'33	
Scrappy's Party	Feb.	13,'33	
Wolf at the Door, The	Dec.	29	
SUNRISE COMEDIES			
Campus Codes	Jan.	19,'33	21
College Gigolos	Jan.	3,'33	18½
His Vacation	Sept.	8	
I'm a Fugitive from a Chain Store	Feb.	11,'33	
Mind Doesn't Matter	Nov.	21	19½
Partners Two	Jan.	19,'33	22
The Curse of a Broken Heart	Feb.	4,'33	18
The Strange Case of Poison Ivy	Mar.	23,'33	
WORLD OF SPORT			
All's Wet That Ends Wet			
Good Old Winter Time			
Rough Sport	Dec.	29	
Throwing the Bull	Jan.	14,'33	11

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov.	27	22
Artist's Muddles	Jan.	29,'33	20
Boy, Oh Boy!	Dec.	25	21
Feeling Rosy	Apr.	30,'33	21
Giddy Age, The	Sept.	25	21½ June 4
Loose Relations	Apr.	9,'33	20
She Dunked Him Wrong			
Sunkissed Sweeties	Oct.	30	22
BABY BURLESKS			
Glad Rags to Riches	Feb.	5,'33	11 Dec. 31
Kid' in' Hollywood	May	14,'33	11
Kid's Last Fight, The	Apr.	23,'33	11 Dec. 3
Pie-Covered Wagon	Oct.	30	10 Dec. 31
Polly Tix in Washington	June	4,'33	
War Babies	Sept.	18	10 Aug. 5
BATTLE FOR LIFE			
Battle of the Centuries	Oct.	2	9
Desert Demons	Nov.	27	9
Killers	Oct.	30	10 Apr. 29,'33
Sea, The	May	7,'33	9
World Beneath Our Feet, The			
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept.	11	9
Giants of the North	June	4,'33	
Our Bird Citizens	Oct.	9	8 Dec. 10
Our Noble Ancestors	Dec.	4	9
Pirates of the Deep	May	7,'33	9
Stable Manners	Nov.	6	7
Wild Company	Jan.	1,'33	10
Woodland Pals	Jan.	29,'33	1 reel
BROADWAY GOSSIP			
No. 1	Sept.	25	11
No. 2	Dec.	11	9 Dec. 31
No. 3	Feb.	5,'33	11
No. 4	Mar.	5,'33	11
No. 5	Apr.	30,'33	11
CAMERA ADVENTURES			
Cougar's Mistake, The	May	28,'33	9
Taming the Wildcat	Jan.	15,'33	8
The Forgotten Island	Sept.	4	10
The Iceless Arctic	Nov.	6	11
Two Hundred Fathoms Deep	Mar.	19,'33	8
DO YOU REMEMBER			
Gaslit Nineties, The	Nov.	27	8 Jan. 7,'33
Highlights of the Past	Apr.	9,'33	8
Old New York	Sept.	11	10 Jan. 14,'33
Puffs and Bustles	Mar.	12,'33	7
When Dad Was a Boy	Jan.	22,'33	8
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec.	11	19
Always Kickin'	Oct.	9	20
Off His Base	Sept.	18	20
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct.	16	18
Evil Eye Conquers, The	Jan.	8,'33	14
In the Clutches of Death	Nov.	13	14
On the Brink of Disaster	Feb.	19,'33	
HODGE-PODGE			
Across America in Ten Minutes	Jan.	1,'33	11
Animal Fair, The	Jan.	15,'33	10
Bubble Blowers	Sept.	11	10
Down on the Farm	Dec.	18	10
Little Thrills	Oct.	23	9
Out of the Ordinary			
Skipping About the Universe	Feb.	12,'33	10
Traffic	Nov.	6	10
Women of Many Lands	Mar.	12,'33	9
Women's Work	Sept.	25	9 Mar. 11,'33
Wonder City, The	Nov.	20	9 Feb. 25,'33
MERMAID COMEDIES			
All Aboard Harry Langdon			
Big Flash, The Harry Langdon	Nov.	6	22 Oct. 15
Hitch Hiker, The Harry Langdon	Feb.	12,'33	21
Knight Duty Harry Langdon	May	7,'33	22
Tired Feet Harry Langdon	Jan.	1,'33	22
Vest with a Tale, The Tom Howard	Dec.	4	22
MORAN AND MACK COMEDIES			
A Pair of Socks	May	14,'33	20
As the Crows Fly	Feb.	5,'33	19
Hot Hoofs	Apr.	16,'33	
Two Black Crows in Africa	Mar.	5,'33	20
OPERALOGUES			
Brahmin's Daughter, A	Jan.	8,'33	22
Canteen Girl, The			
Walpurgis Night	Oct.	30	20
SPIRIT OF THE CAMPUS (Reinald Werrenrath)			
California	Mar.	5,'33	10
Cornell	Dec.	18	9 Dec. 17
Georgia Tech	May	7,'33	9
McGill	May	28,'33	9
Michigan	Dec.	4	8
Yale	Oct.	9	10
TERRY-TOONS			
Burlesque	Sept.	4	6
College Spirit	Oct.	16	6
Down on the Levee	Mar.	5,'33	6
Farmer Al Falfa's Birthday Party	Oct.	2	6 Dec. 3
Forty Thieves, The	Nov.	13	6
Hansel Und Gretel	Feb.	5,'33	6
Hollywood Diet	Dec.	11	6
Hook and Ladder No. 1	Oct.	30	7 Nov. 5
Ireland or Bust	Dec.	25	6
Jealous Lover	Jan.	8,'33	6
Oh! Susanna	Apr.	2,'33	6
Pirate Ship	Apr.	30,'33	6
Robin Hood	Jan.	22,'33	6
Romeo and Juliet	Apr.	16,'33	6
Southern Rhythm	Sept.	18	6
Tale of a Shirt, The	Feb.	19,'33	6
Toyland	Nov.	27	6 Dec. 17
Who Killed Cock Robin?	Mar.	19,'33	6
THREE-REEL SPECIAL			
Krakatoa	Apr.	23,'33	23
TOM HOWARD COMEDIES			
A Drug on the Market	Jan.	22,'33	11
The Acid Test	Nov.	27	11
The Mouse Trapper	Sept.	11	12
TORCHY COMEDIES (Ray Cooke)			
Torchy's Big Lead (Tent.)			
Torchy's Busy Day	Oct.	2	20
Torchy's Kitty Coup	Jan.	22,'33	21
Torchy's Loud Spooker	Apr.	23,'33	
Torchy Rolls His Own	Nov.	20	21
Torchy Turns Turtle	Apr.	23,'33	21
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec.	18	20 Mar. 25,'33
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct.	23	21
Keyhole Katie Gale Seabrook-John T. Murray	Jan.	15,'33	20
Techno-crazy Monty Collins-Billy Bevan	Apr.	23,'33	19

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
1 Alpine Echoes	Aug.	14	
2 Incredible India	Aug.	21	9
3 Big Game of the Sea	Aug.	28	8
4 The Tom-Tom Trail	Sept.	4	9
5 By-Ways of France	Sept.	11	9 Dec. 17
6 Manhattan Medley	Sept.	18	10
7 Rhineland Memories	Sept.	25	8
8 Fisherman's Fortune	Oct.	2	9
9 Zanzibar	Oct.	9	9
10 Belles of Bali	Oct.	16	8 Jan. 7,'33
11 Sailing a Square-Rigger	Oct.	23	10 Dec. 10
12 Venetian Holiday	Oct.	30	10 Nov. 12
13 Havana Ho!	Nov.	6	9
14 Paths in Palestine	Nov.	13	8
15 Ricksha Rhythm	Nov.	20	
16 Pirate Isles	Nov.	27	9
17 From Kashmir to the Khyber	Dec.	4	9 Nov. 19
18 Silver Springs	Dec.	11	
19 Desert Tripoli	Dec.	18	
20 In the Guianas	Dec.	25	9
21 Mediterranean Memories	Jan.	1,'33	
22 The Lure of the Orient	Jan.	8,'33	9
23 Here Comes the Circus	Jan.	15,'33	
24 Sicilian Sunshine	Jan.	22,'33	10 Mar. 25,'33
25 Gorges of the Giants	Jan.	29,'33	9 Dec. 31
26 When In Rome	Feb.	5,'33	
27 Berlin Medley	Feb.	12,'33	9 Nov. 26
28 Rhapsody of the Rails	Feb.	19,'33	
29 Taking the Cure	Feb.	26,'33	
30 Down from Vesuvius	Mar.	5,'33	
31 Paris on Parade	Mar.	12,'33	
32 Broadway by Day	Mar.	19,'33	
33 The Iceberg Patrol			
34 Mississippi Showboats			
35 Sampans and Shadows			
36 Boardwalks of New York			
37 A Gondola Journey			
38 Isles of the East Indies			
39 Pagodas of Peiping			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Arabian Tights	June	3,'33	20
Fallen Arches	Feb.	4,'33	19
Girl Grief	Oct.	8	20
Mr. Bride	Dec.	24	19
Now We'll Tell One	Nov.	19	19 Oct. 22
Tarzan in the Wrong			20
Young Ironsides	Sept.	3	20
COLORTONE MUSICAL REVUES			
Hollywood Premiere	Jan.	7,'33	18
Menu			
Over the Counter		18	Feb. 25,'33
Wild People	Feb.	4,'33	18
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept.	24	9
Big Ditch of Panama, The			
Come Back to Erin		9	June 4
Cuba, Land of the Rhumba	Feb.	25,'33	
Daughters of the Sea		9	
Iceland	Jan.	14,'33	10 Feb. 11,'33
Leningrad	Dec.	17	9 Mar. 11,'33
Norway	Feb.	4,'33	9
Over the Seas to Borneo		9	
Rio the Magnificent		9	
World Dances, The		9	
FLIP, THE FROG			
Cuckoo the Magician	Jan.	21,'33	
Funny Face	Dec.	24	8
Lunchroom, The			
Music Lesson, The	Oct.	29	8
Nursemaid, The	Nov.	26	7
Techno-cracked		8	
LAUREL & HARDY			
Me An' My Pal		21	
Scram	Sept.	16	21 Oct. 15
Their First Mistake			21
Towed In a Hole	Dec.	31	21
Twice Two	Feb.	25,'33	21
ODDITIES			
Chill and Chills	Sept.	10	9
Duck Hunter's Paradise	Dec.	31	10 Dec. 31
Microscopic Mysteries	Oct.	18	10 Apr. 8,'33
Toy Parade, The	Dec	3	7 Dec. 17
Whispering Bill	Dec.	31	10
OUR GANG			
A Lad an' a Lamp	Dec.	17	17
Birthday Blues	Nov.	12	20
Fish Hooky	Jan.	28,'33	19
Forgotten Babies	Mar.	11,'33	17
Free Wheeling	Oct.	1	20
Kid from Borneo, The	Apr.	15,'33	19
Mush and Milk	May	27,'33	
PITTS-TODD			
Alum and Eve	Sept.	24	18 Aug. 13
Asleep in the Feet	Jan.	21,'33	19
Bargain of the Century			20
Maids a la Mode			18
One Track Minds			
Sneak Easily	Dec.	10	17
Soilers, The	Oct.	29	19
SPECIAL			
Roosevelt, the Man of the Hour		18	Apr. 15,'33
SPORT CHAMPIONS			
Allez Oop	Mar.	11,'33	
Auto Racing	Apr.	1,'33	
Blocks and Tackles	Nov.	5	12 Mar. 11,'33
Bone Crushers	Feb.	8,'33	8
Chalk Up	Dec.	10	10 Jan. 7,'33
Desert Regatta	Sept.	17	10
Football Footwork			12
Motorcycle Mania	Jan.	28,'33	9
Old Spanish Custom	Oct.	15	10 Mar. 11,'33
Pigskin	Oct.	22	12 Dec. 10
Swing High	Dec.	10	10 Dec. 17
Throttle Pushers			9
TAXI BOYS			
Bring 'Em Back a Wife	Jan.	14,'33	20
Call Her Sausage			
Farewell to Legs			
Hot Spot	Oct.	22	18 Oct. 1
Rummy, The			18
Strange Innertube	Sept.	22	
Taxi Barons			
Taxi for Two	Dec.	3	18
Thundering Taxis	June	24,'33	16
Wreckety Wrecks	Feb.	18,'33	19 Mar. 25,'33

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLWOOD ON PARADE			
No. 1	Aug.	26	10 Aug. 13
No. 2	Sept.	23	1 reel
No. 3	Oct.	21	1 reel

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 4	Nov.	18..... 1 reel	.....
No. 5	Dec.	16..... 1 reel	.....
No. 6	Jan.	13,'33... 1 reel	.....
No. 7	Feb.	10,'33... 1 reel	.....
No. 8	Mar.	10,'33... 1 reel	.....
No. 9	Apr.	7,'33... 1 reel	.....
No. 10	May	5,'33... 1 reel	.....
No. 11	June	2,'33... 1 reel	.....
No. 12	June	30,'33... 1 reel	.....
ONE REEL ACTS			
Be Like Me (Ethel Merman)	Feb.	18,'33... 1 reel	.....
Breaking Even (Tom Howard)	Sept.	30.....	.....
Detective Tom Howard of the Suicide Squad (Tom Toward)	June	9,'33... 1 reel	.....
Hawaiian Fantasy (Vincent Lopez)	Jan.	20,'33... 1 reel	.....
Let's Dance (Burns and Allen)	Mar.	17,'33... 1 reel	.....
Moonlight Fantasy (Vincent Lopez)	Apr.	14,'33... 1 reel	.....
Musical Doctor (Rudy Vallee)	Oct.	28.....10.....Oct. 1	
Rhapsody in Black and Blue (Louis Armstrong)	Sept.	2.....	.....
Reckle, The (Tom Howard)	Dec.	23..... 1 reel	.....
Walking the Baby (Burns and Allen)	May	12,'33... 1 reel	.....
Your Hat (Burns and Allen)	Nov.	25.....	.....
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Inde-China—Famous Radio Personalities	Aug.	12..... 1 reel	.....
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept.	9..... 1 reel	.....
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct.	7..... 1 reel	.....
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov.	4..... 1 reel	.....
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec.	4..... 1 reel	.....
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec.	30..... 1 reel	.....
No. 7—This is Ducky — Music from the Ancients —Bringing You the News	Jan.	27,'33... 1 reel	.....
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb.	24,'33... 1 reel	.....
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar.	17,'33... 1 reel	.....
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr.	21,'33...10...Apr. 22,'33	
No. 11—	May	19,'33... 1 reel	.....
No. 12—	June	16,'33... 1 reel	.....
SCREEN SONGS			
Ain't She Sweet (Lillian Roth)	Feb.	3,'33.....	.....
Aloha Oe (Royal Samoans)	Mar.	17,'33... 1 reel	.....
Dinah (Mills Bros.)	Jan.	13,'33... 1 reel	.....
Down by the Old Mill Stream (Eton Boys)	June	30,'33... 1 reel	.....
Just a Gigolo (Irene Bordeni)	Sept.	9.....	.....
Peanut Vender, The (Armida)	Apr.	28,'33.....	.....
Popular Melodies (Arthur Jarrett)	Apr.	7,'33... 1 reel	.....
Reaching for the Moon	Feb.	24,'33... 1 reel	.....
Romantic Melodies (The Street Singer)	Oct.	21..... 1 reel	.....
School Days (Gus Edwards)	Sept.	30.....	.....
Sing a Song (James Melton)	Dec.	2.....	.....
Song Shopping (Ethel Merman)		1 reel	.....
Time on My Hands (Ethel Merman)	Dec.	23..... 7...Jan. 7,'33	
When It's Sleepy Time Down South (Boswell Sisters)	Nov.	11..... 1 reel	.....
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug.	5..... 1 reel	.....
No. 2	Sept.	2..... 1 reel	.....
No. 3	Sept.	30.....10.....Oct. 15	
No. 4	Oct.	28..... 1 reel	.....
No. 5	Nov.	25..... 1 reel	.....
No. 6	Dec.	23..... 1 reel	.....
No. 7	Jan.	20,'33... 1 reel	.....
No. 8	Feb.	17,'33... 1 reel	.....
No. 9	Mar.	17,'33... 1 reel	.....
No. 10	Apr.	14,'33... 1 reel	.....
No. 11	May	12,'33.....	.....
No. 12	June	9,'33... 1 reel	.....
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Aggravatin' Bear, The	Apr.	28,'33... 1 reel	.....
Balance	June	23,'33... 1 reel	.....
Canine Thrills	Feb.	3,'33... 1 reel	.....
Catch 'Em Young	Dec.	9..... 1 reel	.....
Fighting Fins	Oct.	14.....10.....Oct. 15	
Hot and Cold Thrills	Mar.	31,'33... 1 reel	.....
Jabs and Jolts	May	26,'33... 1 reel	.....
Over the Jumps	Jan.	6,'33... 1 reel	.....
Stuff on the Ball	Nov.	11..... 1 reel	.....
Water Jamboree	Sept.	16..... 1 reel	.....
Wonder Girl, The (Babe Didrickson)	Mar.	3,'33... 1 reel	.....

Title	Rel. Date	Running Time Minutes	Reviewed
TALKARTOONS			
Betty Boop's Bamboo Isle	Sept.	23.....	.....
Betty Boop's Big Boss	June	2,'33... 1 reel	.....
Betty Boop's Birthday Party	Apr.	21,'33... 1 reel	.....
Betty Boop's Crazy Inventions	Jan.	27,'33... 1 reel	.....
Betty Boop for President	Nov.	4..... 7.....Oct. 1	
Betty Boop's Ker-Choo	Jan.	6,'33... 7.....Dec. 10	
Betty Boop, M.D.	Sept.	2..... 7.....Dec. 10	
Betty Boop's May Party	May	12,'33... 1 reel	.....
Betty Boop's Museum	Dec.	16..... 1 reel	.....
Betty Boop's Ups & Downs	Oct.	14..... 1 reel	.....
Betty Boop's Penthouse	Mar.	10,'33... 6...Feb. 25,'33	
Is My Palm Read	Feb.	17,'33... 1 reel	.....
Minding the Baby	Sept.	26..... 1 reel	.....
Mother Goose Land	June	23,'33... 1 reel	.....
Snow-White	Mar.	31,'33... 1 reel	.....
TWO REEL COMEDIES			
Blue of the Night (Bing Crosby)	Jan.	6,'33...20.....Sept. 16	
Bring 'Em Back Sober (Sennett Star)	Nov.	18..... 2 reels	.....
Caliente Love (Sennett Star)	Mar.	10,'33... 2 reels	.....
Cook's Day Off, The (Sennett Star)			
Courting Trouble (Charles Murray)	Oct.	28.....19.....Dec. 17	
Dentist, The (Sennett Star)	Dec.	9.....20.....Dec. 3	
Don't Play Bridge With Your Wife (Sennett Star)	Jan.	13,'33... 2 reels	.....
Doubling in the Quickies (Sennett Star)	Dec.	16..... 2 reels	.....
Dream Stuff (Sennett Star)	May	12,'33... 2 reels	.....
Druggist, The (Sennett Star)	Apr.	21,'33.....	.....
Easy On the Eyes (Sennett Star)	Feb.	17,'33... 2 reels	.....
False Impressions (Sennett Star)	Nov.	4..... 2 reels	.....
Fatal Glass of Beer (W. C. Fields)	Mar.	3,'33... 2 reels	.....
His Perfect Day (Sennett Star)			
Hollywood Double, A (Sennett Star)	Nov.	25..... 2 reels	.....
Honeymoon Bridge (Sennett Star)			
Hubby's Vacation (Sennett Star)			
Human Fish (Sennett Star)	Dec.	30..... 2 reels	.....
In the Bag (Sennett Star)			
Lion and the House, The (Sennett Star)	Dec.	23.....18	.....
Ma's Pride and Joy (Donald Novis)	Oct.	14.....18.....Aug. 27	
Morning After, The (Sennett Star)			
Pharmacist, The (Sennett Star)	Apr.	21,'33... 2 reels	.....
Plumber and the Lady, The (Sennett Star)	Mar.	31,'33... 2 reels	.....
Prosperity Pays (Tom Howard)	Nov.	4.....	.....
Shet for Love (Sennett Star)			
Sing, Bing, Sing (Bing Crosby)	Mar.	24,'33... 2 reels	.....
Singing Boxer, The	Jan.	27,'33.....	.....
Singing Plumber (Donald Novis)	Sept.	23.....	.....
Sweet Cookie (Sennett Star)	Apr.	14,'33... 2 reels	.....
Temporary Butler (Sennett Star)			
Too Many Highballs (Sennett Star)	Feb.	10,'33... 2 reels	.....
Uncle Jake (Sennett Star)	May	5,'33... 2 reels	.....
Wrestlers, The (Sennett Star)	Jan.	20,'33.....	.....

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
Easy Street	Sept.	30.....19½....Dec. 17	
The Floorwalker	Dec.	23.....20½.....	
The Pawnshop	Mar.	17,'33.....	
The Rink	Nov.	11.....20	.....
The Vagabond	Feb.	3,'33...21	.....
CLARK & McCULLOUGH SERIES			
Druggist's Dilemma, The	May	5,'33...17	.....
Hocus Focus	Mar.	3,'33...20	.....
Jitters, The Butler	Dec.	30.....20½....Aug. 20	
Millionaire Cat, The	Oct.	21.....21	.....
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct.	28.....18...Jan. 14,'33	
Heave Two	Mar.	10,'33...20½	.....
Loops, My Dear	Jan.	6,'33...17	.....
Shakespeare With Tin Ears	June	30,'33...18½	.....
Thrown Out of Joint	May	12,'33...21	.....
HEADLINER SERIES			
No. 1—Shampoo, the Magician (Roscoe Ates-Hugh Herbert)	Nov.	25.....17	.....
No. 2—Private Wives (Skeets Gallagher W. Catlett)	Jan.	27,'33...21	.....
No. 3—Hip, Zip, Hooray (Nat Carr)	Mar.	31,'33...18½	.....
MASQUERS COMEDIES			
Abroad In Old Kentucky			
Bride's Bereavement, The	Nov.	18.....19	.....
Lost In the Limehouse	Apr.	7,'33...20½	.....
Moonshiner's Daughter, The			

Title	Rel. Date	Running Time Minutes	Reviewed
Through Thin and Thicket	Jan.	20,'33...17½	.....
Two Lips and Juleps	Sept.	9.....20	.....
MICKEY McGUIRE SERIES			
Mickey's Ape Man	Feb.	10,'33...18	.....
Mickey's Big Broadcast			
Mickey's Busy Day	Sept.	2.....18.....Aug. 6	
Mickey's Charity	Dec.	2.....18	.....
Mickey's Disguise			
Mickey's Race	Apr.	14,'33...18	.....
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Art In the Raw	Feb.	24,'33...19	.....
Fish Feathers	Dec.	16.....18	.....
Inferior Decorations			
Merchant of Menace, The	Apr.	21,'33...19½	.....
Parlor, Bedroom and Wrath	Oct.	14.....20½	.....
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
SPECIALS			
So This Is Harris		28...Mar. 11,'33	
TOM AND JERRY SERIES			
Barnyard Bunk	Sept.	16..... 6	.....
Happy Hoboes	Mar.	31,'33.....	.....
Magic Mummy	Feb.	7,'33... 7	.....
Panicky Pup	Feb.	24,'33... 7	.....
Pencil Mania	Dec.	9..... 7	.....
Piano Tooners	Nov.	11..... 7½	.....
Puzzled Pals		7...Apr. 22,'33	
Spanish Twist, A	Oct.	14..... 6	.....
Tight Rope Tricks	Jan.	6,'33... 7	.....

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10.....Nov. 5	
Sportsmen's Paradise		10.....July 30	
BEVERLY HILLS PICTURES			
Coocoo Capers			
Flame of the Pacific		23.....	.....
CAESAR FILMS			
Veneziana		1 reel	.....
CENTRAL FILM			
A Pilgrimage Through Palestine		10.....Dec. 3	
Boston Common—and Proper		10...Jan. 7,'33	
Hula		3 reels	.....
In Old New Orleans		May 28	
Syria		May 21	
F. M. S. CORP.			
Newslaughs		7...Jan. 28,'33	
IDEAL			
Evolution		28.....Sept. 3	
INDUSTRIAL			
The Silent Enemy		30	.....
MARY WARNER			
Berlin: Its Sports and Recreation		8	.....
Berlin: Rhythm of a Metropolis		8...Apr. 8,'33	
Glimpses of Germany		8	.....
Green Heart of Germany, The		20	.....
Springtime on the Rhine		7	.....
The Mosel		8.....Oct. 15	
Trier, Oldest City in Germany		8	.....
Vintagers' Festival in the Palatinate		10...Mar. 11,'33	
Winter in the Bavarian Alps		1 reel	.....
Young Germany Goes Ski-ing		1 reel	.....
MASCOT			
Technocracy		10...Jan. 7,'33	
MASTER ART PRODUCTS			
Melody Makers Series:			
Sammy Fain		10.....Dec. 24	
Benny Davis		9	.....
Gus Edwards			
Cliff Friend		9	.....
Night of Romance		7	.....
Tongue Twisters		9	.....
PRINCIPAL			
Beer Is Here			
Get That Lion		29.....Aug. 27	
Isle of Desire		3 reels	.....
Isle of Peril		32.....July 16	
Isles of Love		1 reel	.....
Killing the Killer		11.....July 30	
Matto Grosso		24	.....
New Western Front		25	.....
Primitive		1 reel	.....
Tiger Hunt, The		20.....Dec. 31	
Voodoo		36	.....
Walpi			
WARD PRODUCTIONS			
Your Technocracy and Mine		9½..Feb. 11,'33	

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug.	8..... 7½....Oct. 8	
2. Trader Mickey	Aug.	26..... 7	.....
3. The Whoopee Party	Sept.	16..... 7.....Nov. 12	
4. Touchdown Mickey	Oct.	7..... 6½	.....
5. The Wayward Canary	Oct.	28..... 7¼	.....
6. The Klondike Kid	Nov.	18.....	
7. Mickey's Good Deed	Dec.	9..... 8	.....
8. Building a Building	Dec.	20..... 7	.....
9. The Mad Doctor	Jan.	20,'33... 6	.....
10. Mickey's Pal Plute	Feb.	10,'33... 7	.....
11. The Mellerdrammer	Mar.	3,'33.....	.....
12. Ye Olden Days	Mar.	24,'33.....	.....
13. The Mail Pilot			
SILLY SYMPHONIES			
1. Bears and Bees	July	15..... 6½	.....
2. Just Dogs	Aug.	12..... 7	.....
3. Flowers and Trees	Sept.	9..... 8.....Oct. 15	
4. Bugs In Love	Sept.	21..... 7	.....
5. King Neptune	Oct.	7..... 7.....Oct. 29	
6. Babes in the Wood	Dec.	2..... 8...Apr. 1,'33	
7. Santa's Workshop	Dec.	30..... 7.....Dec. 24	
8. Birds In the Spring	Dec.	30.....	.....
9. Father Noah's Ark	Jan.	27,'33.....	.....

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau Best	May 22,'33	1 reel	
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Going to Blazes	Apr. 10,'33	1 reel	
Ham and Eggs	June 19,'33	1 reel	
New Deal, A	July 17,'33	1 reel	
Ocean Hop (Reissue)	Apr. 24,'33	1 reel	
Plumber, The	Jan. 30,'33	7	
Shriek, The	Feb. 27,'33	7	Mar. 25,'33
Teacher's Pest	Dec. 19	7	
Wild and Wooly	Nov. 21	1 reel	
POOCH CARTOONS			
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Fine Feathers	July 3,'33	1 reel	
Hot and Cold	May 8,'33	1 reel	
King Klunk	July 31,'33	1 reel	
Lumber Champ, The	Mar. 13,'33	7	Apr. 8,'33
Merry Dog, The	Jan. 2,'33	1 reel	
Nature's Workshop	June 5,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21	Feb. 11,'33
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	2 reels	
Morton Downey—No. 4 My Pal the Prince	Apr. 17,'33	2 reels	
Beauty on Broadway Walter Winchell—No. 2	May 15,'33	2 reels	
SPECIALS			
Voice of the Vatican	Mar. 13,'33	10	Mar. 11,'33
Your Technocracy and Mine	Apr. 15,'33	1 reel	
STRANGE AS IT SEEMS SERIES			
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Mar. 20,'33	1 reel	
No. 28—Novelty	Apr. 17,'33	1 reel	
No. 29—Novelty	May 15,'33	1 reel	
No. 30—Novelty	June 12,'33	1 reel	
No. 31—Novelty	July 10,'33	1 reel	
UNIVERSAL BREVITIES			
Beer	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Word for Them, The	Oct. 24	1 reel	
Lizzie Stratta	Jan. 23,'33	10	
UNIVERSAL COMEDIES (1932-33 SEASON)			
A Quiet Night Bert Roach	May 31,'33	21	
Alias the Professor James Gleason	Mar. 8,'33	2 reels	
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	21	
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	20	Mar. 11,'33
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
Mister Mugg James Gleason	May 10,'33	21	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Summerville	Nov. 2	2 reels	
Pick Me Up Marie Prevost	Apr. 5,'33	19	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Room Mates Frank Albertson	Apr. 19,'33	20	
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 reels	
Trial of Vince Barnett Vince Barnett	Mar. 22,'33		
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10—Wrongorilla Jack Haley			
No. 11—How've You Bean? "Fatty" Arbuckle			
No. 12—An Idle Roomer Jack Haley			
BROADWAY BREVITIES (NEW SERIES)			
No. 1—C'est Paris Technicolor Musical	Sept. 3	17	
No. 2—Passing the Buck Alexander Gray	Sept. 24	18	
No. 3—Tee for Two Technicolor Musical	Oct. 8	17	Nov. 12
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22	19	
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18	
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16	Nov. 19
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3	18	
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33		
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18	
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17	Oct. 15
No. 11—That Goes Double Russ Columbo	June 17,'33		
No. 12—Bygones Ruth Etting	Jan. 14,'33	18	
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18	
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19	
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18	
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16	
No. 17—Nothing Ever Happens Musical	Mar. 25,'33		
No. 18—World's Champ Jack Dempsey	July 11,'33		
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33		
No. 20—Along Came Ruth Ruth Etting	May 6,'33		
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33		
HOW TO BREAK 90 BOBBY JONES			
No. 1—The Grip	May 15,'33	9	
No. 2—Position and Back Swing			
No. 3—Hip Action			
No. 4—Down Swing			
No. 5—Impact			
No. 6—Fine Points			
LOONEY TUNES SERIES			
No. 9—Bosko and Bruno		7	Dec. 16
No. 10—Bosko's Dog Race		6	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			
No. 7—Bosko the Speed King			
No. 8—Bosko's Knight Mare			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band		10	Apr. 1,'33
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			
No. 8—The Organ Grinder			
No. 9—Wake Up the Gypsy in Me			
NOVELTIES			
Bigger They Are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capitol Clarence Whitehill		18	

Title	Rel. Date	Running Time Minutes	Reviewed
ONE-REEL COMEDIES			
Baby Face Victor Moore			
Military Post, The Robert Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4		10	Apr. 29,'33
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 26
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			
SPORT THRILLS SERIES TED HUSING			
No. 1—			
No. 2—			
No. 3—			
No. 4—Old Time Sport Thrills			
No. 5—			
No. 6—			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 19
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean By-ways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Original Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		10	Apr. 1,'33
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	
No. 9—Workers of the World		1 reel	
No. 10—Wonder Spots of the World		1 reel	
No. 11—Costumes of the World		1 reel	
No. 12—Strange Ceremonies		1 reel	
No. 13—Top of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)	Feb. 4,'33
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	
Phantom of the Air Tom Tyler-Gloria Shea	May 22,'33		

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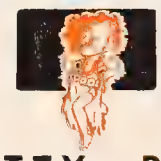
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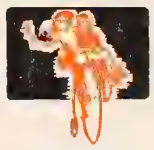
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REUNION IN VIENNA GAIETY

"MAY THE NIGHT LAST FOREVER—"

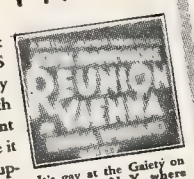
Was she to blame? Her husband forced her to go to the gay reunion party! She didn't want to awaken old memories . . . but they played waltzes and champagne flowed . . . !

Reunion in VIENNA



JOHN BARRYMORE
DIANA WYNYARD

Already it is being talked about as the choice for the YEAR'S BEST PICTURE! The prize play that kept New York bubbling with slightly embarrassed merriment for months! You'll want to see it over again, to catch all the uproarious lines, to enjoy each heart-stabbing thrill of its romance!



It's gay at the Gaiety on Broadway, N. Y. where "Reunion in Vienna" is playing a World Premiere engagement at $2 admission. YOU SEE IT NOW AT OUR POPULAR PRICES!

Robert E. Sherwood's Theatre Guild play. Directed by Sidney Franklin. A METRO-GOLDWYN-MAYER PICTURE

3 COLS × 140 LINES

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RISKING HIS LIFE FOR A KISS!
It was gloriously worth while!

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Reunion in VIENNA

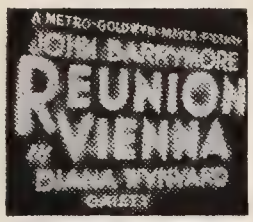
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Reunion in Vienna

JOHN BARRYMORE DIANA WYNYARD



"May the night last forever."

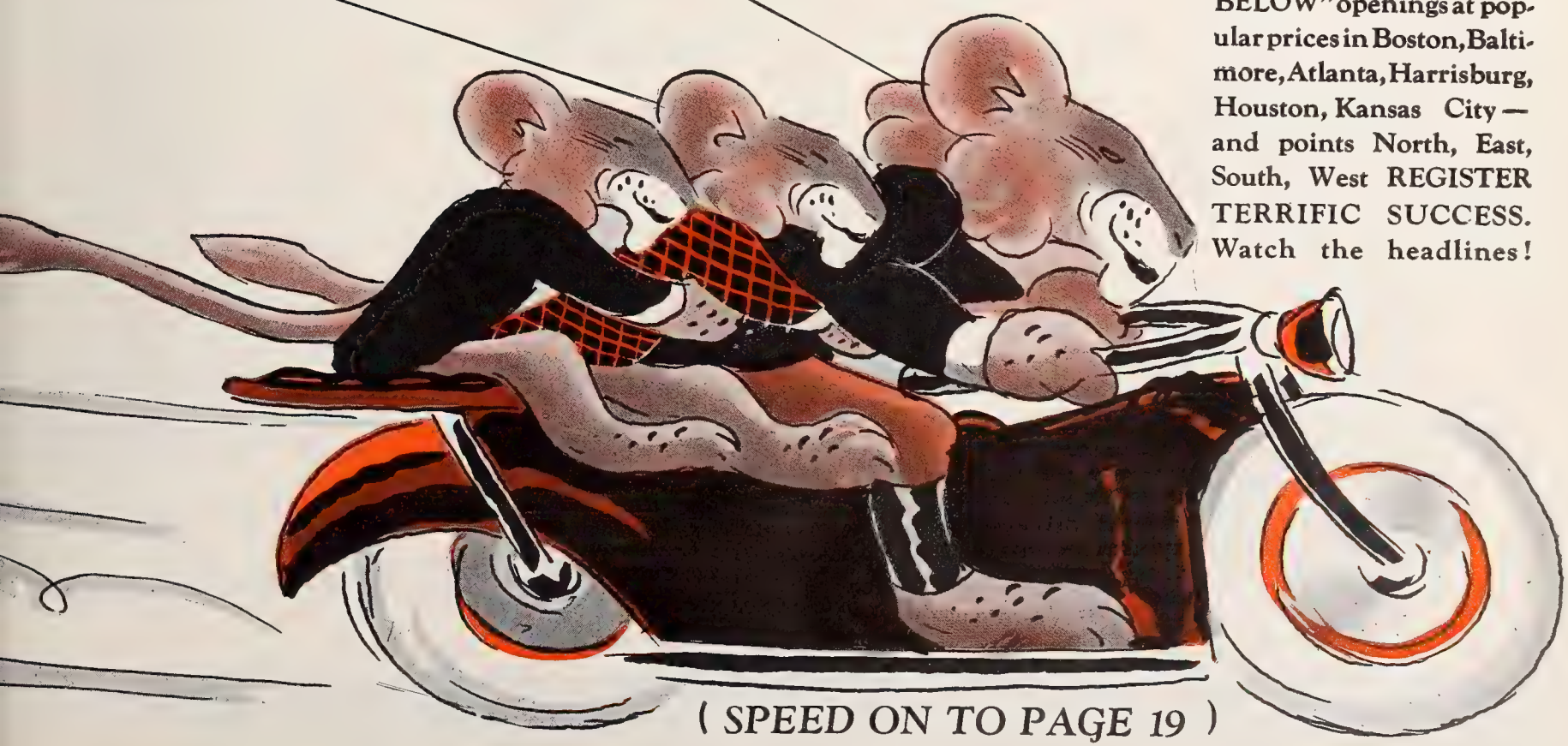
Enchantment awaits you on the screen. Of course it was a magnificent opportunity for M-G-M. This famed Theatre Guild romance by Robert E. Sherwood, a carnival hit for months on Broadway... a record-breaking success on the road... M-G-M has met the challenge of a great play with a great picture. Directed by Sidney Franklin. The high hilarity, the daring of its love scenes, the heart-stabbing ending of its romance will completely captivate you!

A Metro-Goldwyn-Mayer Picture

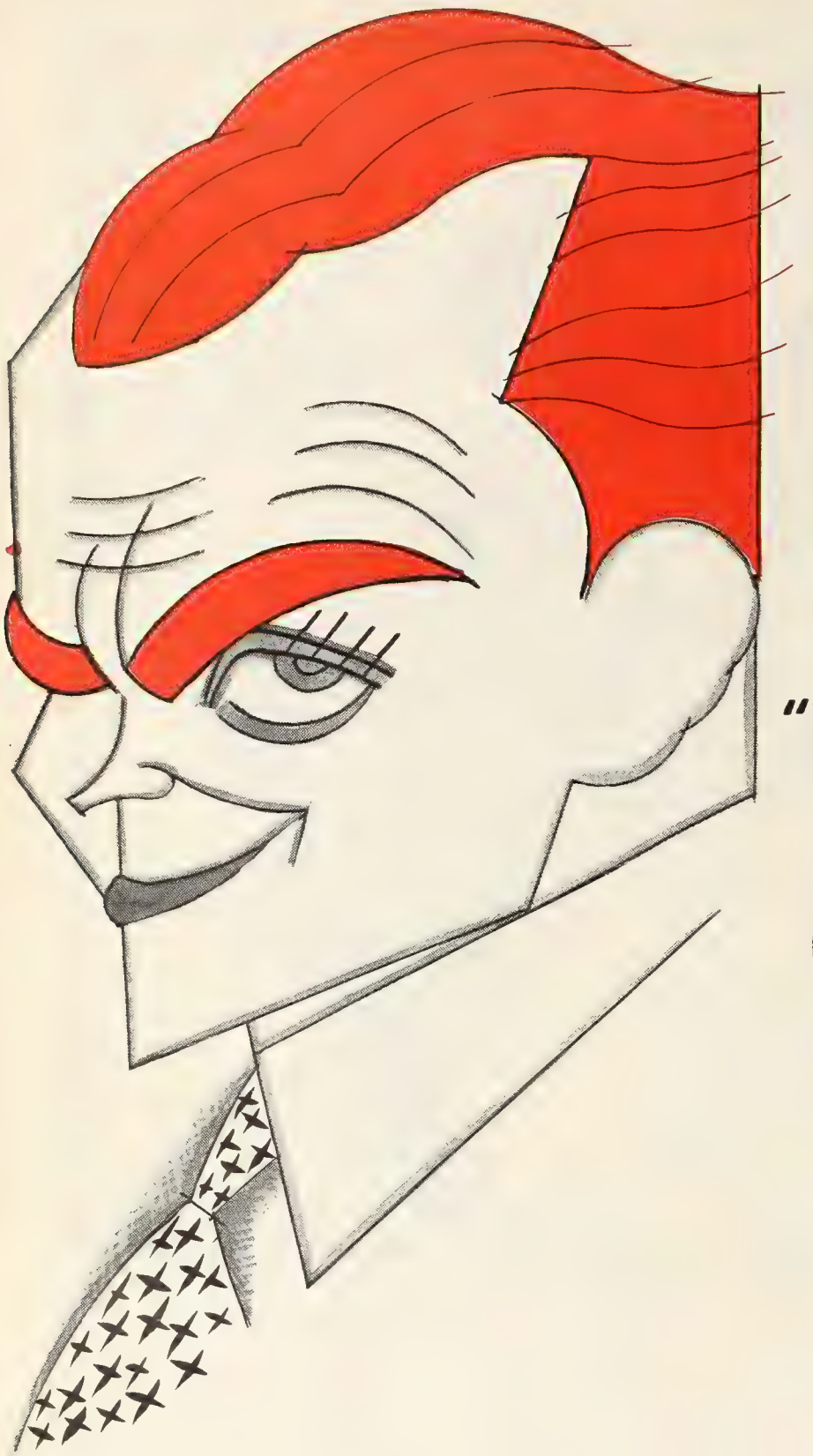
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EXTRA!

As we go to press! "HELL BELOW" openings at popular prices in Boston, Baltimore, Atlanta, Harrisburg, Houston, Kansas City — and points North, East, South, West REGISTER TERRIFIC SUCCESS. Watch the headlines!



(SPEED ON TO PAGE 19)



With Ralph Bellamy, Alice White, Patricia Ellis. Directed by Lloyd Bacon.

Today Broadway will see "RED" at his rough-and-rowdy best at the Strand . . . .

CAGNEY

hugs 'em and slugs 'em all over the screen in

"PICTURE SNATCHER"

and here's how they love it, in Oklahoma City ("topping the town"—M.P.Daily)—in Los Angeles ("big business at the Hollywood, boosting gross at Downtown" —Variety)—in New Haven ("strong at the Roger Sherman"—Variety)—in Minneapolis ("quite a draw at the Lyric"—Variety)—and in Baltimore ("fine gross in sight for the Century"—Variety) . . . Which all goes to prove that the public wants Comedies for a change—and that WARNER BROS. have outsmarted the field again by bringing in 5 Big-Star Comedies Now!

WARNER BROS.

VITAGRAPH INC

YOU'LL PLAY IT SOON . . . START SELLING IT NOW!



6 of these life-size, full-color cut-outs of "Gold Diggers" girls, each with special lighting attachment, are ready for immediate use. Put one or more of them in your lobby right away. Only $4.95 each. Write or wire today to Warner Bros., Advt. Department, 321 West 44th St., N. Y. C. Or order direct from

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. THE NO.1 COMPANY

RIBUTORS

Adorable

STARS

A new Janet Gaynor in breath-taking gowns...
Henry Garat destined to win America's heart.

Adorable

ROMANCE

A pert and saucy miss who completely conquers a boudoir veteran.

Adorable

MUSIC

Catchy song hits they're already humming
...joyous with the spirit of spring.





JANET GAYNOR
HENRY GARAT

in

Adorable

Story by Paul Frank and Billie Wilder.
Music by Werner Richard Heymann.
Directed by WILHELM DIETERLE.

Another **HIT IN THE FOX *May* FESTIVAL**

MAY 19 1933
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MOTION PICTURE HERALD

Vol. III, No. 8 May 20, 1933

MYSTERIOUS MADNESS

NOT since Cheops went to expressing his vanity in piles of rock has the world enjoyed such a continuous and magnificent display of utter damned foolishness in such a big way as is afforded these days in that fantastic region known as Rockefeller Center, alias Radio City. If it is not one thing it is sure to be another. This week it is Señor Diego Rivera, who is first a radical, second a Mexican, third a mural decorator, held by some to be also an artist.

For reasons that are clear to no one, on provocation that does not appear and can not even be conjectured, Señor Rivera, who sings the "Internationale" in Spanish, French and English, after numerous and conspicuous art escapades and issues in various parts of the world, was retained to do a mural in the Great Hall of the RCA Building of Rockefeller Center. It is Rockefeller money, Rockefeller credit, Rockefeller management and Rockefeller administration in art, architecture and taste which create and dominate this amazing super-city within a city. It was therefore Rockefeller influence which brought this Mexican propagandist with his brushes and paint pots to write his message of a world turned upside down for the enrichment of the proletariat on the Rockefeller walls. Whereupon the merry Mexican proceeded to embellish his sixty foot panel with a portrait of Lenin and other pictorial thoughts variously related. Señor Rivera and his helpers raced against time to get the job done, but Rockefeller interests stopped the work and covered the mural with black paper.

So all the week there has been a great pother in the daily press. There have been meetings in Union Square and excitements running through all the big and little groups of Reds, Pinks and punks, to say nothing of party minorities merely looking for publicity.

There is a certain very old man, the old man of Pocantico Hills, who built the fortune upon which all this strange, mad city within a city is being builded now. He was a hard, shrewd master executive. He kept his mouth shut for many years and became the world's richest man. Then came Ivy Lee, righteousness and publicity. It is but an idle Maytime fancy, but one could wish that that same stern old man of Pocantico were in his prime again for a day, that he might take Rockefeller Center in hand and give appropriate orders, phrased in the appropriate words.

The world to date is somewhat less than perfect. But it is the product of hardworking, relentless, self-disciplined genius of the order which made the name of Rockefeller great among the leaders of industry. What mysterious influence now comes which can even contemplate delivery of its structures to be twenty-four sheets for the exponents of revolution and surrender of our world to the experimentalists of the school of Lenin?

THE LAST MAN

READY approval will greet the suggestion of Dr. Alfred N. Goldsmith before the New York section of the Society of Motion Picture Engineers that the projectionists responsible for the show might well share in the credits published in theatre programs. It does seem there might properly be a line for the man who puts it on the screen, along with the attentions now given to such persons as stage managers, scene painters, shoe vendors and piano manufacturers, orchestra conductors and piccolo players in general.

The projectionist is the more entitled to the honor of program publicity mention in that the better he does his work the less the audience is conscious of his existence.

It is not to be forgotten that the projectionist is the last in a long sequence of skilled workers who get the picture off the stage in Hollywood and deliver it to the ultimate consumer. As Dr. Goldsmith has so concisely pointed out, the special skill and dexterity of the projectionist would matter little if failures and delays affect only a small number of persons, but a projectionist's mistake or failure hits an audience of hundreds or mayhap thousands right in the eye. He is responsible for the end result, the hour of glamour and illusion for which author, actor, director, cameraman, recorder, and all the array of factors from producer to property man, have striven. The projectionist has to be good, all the time.

It is pleasant to remark that Motion Picture Herald has a very large reader circulation among projectionists, presenting to them articles from many specialties and continuing the untiring efforts in their behalf of our esteemed Mr. F. H. Richardson, who has been at it these twenty and more years.

△ △ △

YE ANCIENT METHOD

IS there not just a possibility that in these days of the reconstruction of the industry something might be done about the ancient rite of the sales convention. It has been too long the custom to call a couple of hundred salesmen together to tell them a story that ultimately has to go to some twelve thousand exhibitors. But what with this and that and the Boardwalk and the crap shooting and the headaches the net result has all too often been a week lost convening, a week lost convalescing and a fifty-thousand-dollar item on the home office books. Like all selling, the sales convention idea was great when it was new. It isn't now.

△ △ △

AN unregenerate editorial writer on the Times-West Virginian of Fairmount, enjoying the technique rather than the content of "King Kong," ventures to suggest a fairy story cycle, and then spoils everything by saying: "If any one does try it we'll bet our shirt that he will want to change the title of 'Little Red Riding Hood' to 'Her Mistake in the Woods'."

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

SUMMER SLACK

No fear now troubles the minds of the operators of major circuits, and hence first run houses, that insufficient product will make their usual summer selling difficulties more poignant. In its place stalks a growing anticipation that the product to be offered will fall short in quality, being the tail-end of the season's output, while subsequent runs will reap the harvest, combat the heat with better product already played by first runs before the warm weather sets in. Now discussed are circuit policy changes to meet the expected summer-slipping box office grosses. . . .

HALED TO COURT

"Illegal" is the cry with which one James N. Cleary and one Fannie Lurie carry to New York's supreme court an indictment of the manner in which Fox acquired its interest in Loew's, there demanding, as stockholders of the Fox Film, an accounting and such damages as the court in its grace and judgment may designate as fitting and proper. Attacked in particular is the stock transaction by which the acquisition was brought about. Named as defendants: directors of Fox Film, Fox theatres and General Theatres Equipment, a condition in which they have found themselves before. . . .

OPERA MADE EASY

Novel is the new use of pictures, rather more nearly "still" than "motion," invented by Albert E. Wier, musical editor of D. Appleton & Company and Charles Scribner's Sons. The device, a home projector, is designed worthily to make usually obtuse opera understandable to the common denominator. Film and phonograph are synchronized; as music resounds, still pictures flash on a screen scenes depicting the opera and explanatory titles, translations, even biographies of the composers. Thus must the screen aid in appreciation of another, older art form. . . .

PROTECTION TROUBLE

Thrashed out, booted about for many a long day and night was the Cleveland protection situation, until at long last was signed an agreement between members of the Cleveland Motion Picture Exhibitors Association and members of the MPPDA. But now has cropped out flaws in the supposed complete structure: inability to cope with exhibitor-violators, not members of the association; rigidity of the agreement which fails to provide for contingencies arising since January 1, effective date. The agreement concerned Loew's, RKO, Warner and thus the first run situation was thought covered. But decentralization has taken toll, independents are now handling some first-runs, and the protection agreement is in trouble. . . .

THE SCREEN'S "BEST"

Prominent in the list of chapters in newsriter Edwin C. Hill's recent best-selling book, "The American Scene," is that on the motion picture. Therein are included no less than 37 motion pictures of the season just fading, apparently of representative excellence, falling into the always debatable "best" classification. Among them are Paramount's "A Farewell to Arms," MGM's "Grand Hotel," Warner's "I Am a Fugitive," Radio's "A Bill of Divorcement," the foreign "Maedchen in Uniform." Totals: Paramount—11, MGM—9, Warner—6, Universal—2, Radio—3, United Artists—1, Fox—1, Columbia—1, Foreign—3. . . .

CONVICTION'S COURAGE

Completely having the courage of his convictions, challenging the omnipotence of Colorado's State Industrial Commission, Harry Huffman, Denver theatre operator, last week refused its order to re-employ union employees whom he had locked out, on the basis of "beating the union to the gun," believing they planned to strike. Thirty-days notice is a commission requirement, ignored by exhibitor Huffman, who claimed in turn that his employees were week-to-week workers, that the law applies only where public interest is involved. Practically certain is a court test case to determine the commission's power, Mr. Huffman's position. . . .

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AT THE BAR

Famed, familiar to Havana-goers is "Sloppy Joe's" bar, but apparently are many careful of broadcasting their presence against its glossy length. Last New Year's Eve, in gala celebration, were many in Sloppy Joe's, among them one Mrs. Frances Spence and her husband. Unknown to them a motion picture camera was present, recording indelibly. When MGM's subject, "Cuba—Land of the Rumba" appeared on the screen, Sloppy Joe's was a part, Mrs. Spence was in Sloppy Joe's. Seeking an injunction she went to New York supreme court. MGM promptly ordered deletion of Mrs. Spence in deference to her wishes. Not only did the plaintiff claim her picture was used without her consent, but particularly irked was she that the film did not show her husband with her at the bar. . . .

CELLULOID TEACHER

To the lists last week came another champion of the cause of motion pictures in the classroom, this time Dr. Raymond S. Jewett, past president of New York's School Boards Association, speaking before multitudinous teachers in New York convention assembled. New, however, was Dr. Jewett's reason for advocacy. Noting "obviously desirable" changes which are ignored in education, he called for films as an economy move. . . .

MICKEY'S HOLIDAY

From Hollywood to Worcester, Mass., last weekend traveled Mr. Walter Disney's remarkable progeny, Mickey Mouse, whose name is infinitely better known the world over than Mr. Disney's, there to be guest of honor at the New England city's annual Prosperity Festival. Mickey Mouse Mall, a specially constructed street, ran before the City Hall, school children, merchants, police and unemployed rallied about a mythical pencil line which somehow has become vitally symbolical the country over for children, young and old, Boston dailies were enthusiastic, and United Artists, which releases the short subject series, was not at all perturbed. . . .

FLYING FILMERS

Flying filmers, all proud of their winged prowess, will have their day in court on July 3 when, as part of the 1933 National Air Races (July 1-4) at Los Angeles, they will take the air on Motion Picture Day, a special addition unique in Air Races history. Match speed races, stunts, formation flying will keep spectators' necks craned, as Wallace Beery, Ben Lyon, Paul Lucas, Howard Hughes and many of the unsung who provide thrills in flying films test their craft, skill and nerve—for the glory of—themselves. . . .

84 FEATURES WITH MUSIC AVAILABLE FOR BOOKING IN NEXT FEW MONTHS

Subjects with Songs and Music Are Aiding Box-Offices; Nearly All Firms Have Musical Features and Shorts on Schedules

Motion picture theatre owners and distributors are concertedly prying box-office dollars from the pocketbooks of the nation's public with music and song. Eighty-four features and several hundred short subjects with music, scheduled for release during the last half of this season and the beginning of next, is the means being used to accomplish this end.

Practically every large company in the industry is currently participating in the veritable deluge of screen musicals, thereby creating the second important musical movement since the electrics gave voice to motion pictures some five years ago. The new trend, however, differs favorably from the first cycle in that the producers of Hollywood have found a new and better way of treating musical pictures. Music, in virtually all instances, now has a direct bearing on the plot.

Box-office records have in recent weeks been shattered by the first group of musical motion pictures. While the majority of releases now available and scheduled for summer and fall, only contain musical interludes with some songs, about two dozen of the all-musical comedy revue type of subject have proven the most successful to date. It was the similarity of this type of musical feature in practically all releases in the musical cycle of 1929-1930, that caused the movement to end so abruptly at that time.

Feeling that there has been a decided renewal of interest on the part of the public in pictures with musical sequences. Hollywood's producers have been busy for weeks signing song writers, seeking Broadway's most outstanding musical directors and signing talent from the opera, the stage and radio land.

Jack Warner, with "42nd Street" and Samuel Goldwyn, with Eddie Cantor's "Kid From Spain," led the others to market. The success of both proved conclusively to other studio executives all they wanted to know about bringing the lyric and musical score again into the limelight.

"42nd Street" Started Trend

The reason for this sudden spurt of interest in musicals is generally accredited to "42nd Street." Other studios, of course, protest that the Warner musical-revue is not entirely responsible for the addition of musicals on their own schedules, pointing out the fact that they had announced musicals on their respective programs before "42nd Street" was announced by the Warner interests. But the fact that musicals have become more definitely a part of this and next season's product since the appearance of "42nd Street" cannot be denied. Briefly, the musical situation currently stands as tabulated elsewhere on this page.

The number of musical reels available to exhibitors is swelled considerably by the dozens of series of short subjects containing music and song which are on the schedules of the large companies. Then, too, importations from abroad, embrace music in features to no little extent. England is currently on top of the list of foreign countries shipping prints of musical films to our shores. While Hollywood was busy with "The Kid from Spain," "42nd Street," and "Gold Diggers of 1933," England was busily producing an unusually large number of musicals. Gaumont-British Pictures, one of the Kingdom's most important producers, has already completed 10 features of the musical type. Nearly all have arrived in New York.

The general opinion in the field of exhibition and at home offices in New York and studios in Hollywood is that the current musical movement stands better chances of prospering than did its predecessor of 1929-30, because the music and songs now being injected into the new features are not spotted without regard for its value to the dramatic situation involved, in the sequence.

Besides the Goldwyn musical and the two Warner subjects already mentioned, distributors have scheduled the following all-musical revues: "From Arizona to Broadway" and "Movietone Follies of 1933," Fox; several all musicals are included in the Gaumont group; "Dancing Lady," "Peg o' My Heart," "Hollywood Party of 1933," untitled Jack Pearl-Jimmy Durante feature, untitled Brown and Henderson musical and untitled Ed Wynn comedy, from Metro-Goldwyn-Mayer; "Wine, Woman and Song," Monogram; "College Humor," "International House," "Cloudy With Showers," and "Too Much Harmony," Paramount; "Diplomaniacs," "Melody Cruise," "Flying Down to Rio" and an untitled Wheeler and Woolsey vehicle, RKO; reissue of "Whoopee," "Yes, Mr. Brown," and "Androcles and the Lion," United Artists; reissue of "King of Jazz," and "Shooting the Works," Universal.

National Music Week, an annual event, held from May 7th to May 13th, appeared to spur the sales of feature and short subject musicals. The event was ushered in with special broadcasts over both national networks. Exhibitors made tieups.

The independent producers are not prominently identified with the musical movement, because they feel they cannot afford the "production" that is necessary to make a successful all-musical. However, independents are releasing numerous subjects which have musical background, or musical sequences.

SOURCES OF MUSICALS

COMPANY	NOW BOOKING (1932-33 RELEASE)	*SCHEDULED FOR EARLY 1933-34 RELEASE
COLUMBIA	1	None
FOX	8	4
FREULER	1	None
GAUMONT-BRITISH	10	None
GOLDSTONE PROD.	5	None
LESSER	1	None
MAJESTIC	1	None
MGM	6	9
MONOGRAM	1	None
PARAMOUNT	5	8
RADIO	6	4
UNITED ARTISTS	3	1
UNIVERSAL	4	1
WARNERS	2	2
TOTALS	55	29

* Next season's estimates, obviously, are not representative of the possible total number of musicals which will be released during 1933-34. These figures embrace only those subjects which are definitely scheduled to be released in the fore part of the season, in continuation of the current musical vogue.

On the following page appears a record, itemized by companies, of features and shorts with music now available or in preparation for early release.

55 Features Available for Showing, 29 Others in Preparation in Hollywood; First Musical Serial Will Appear in the Fall

Radio Used for Exploitation

Approximately 2,000 individual radio hookups throughout the nation have "plugged" songs of pictures since March 1. All companies were taking advantage of the situation in their merchandising plans. Publishers of this type of music learned quickly that the exploitation skyrocketed their earnings. Warners sold 500,000 sheets of "42nd Street" music, at 40 cents per copy, grossing $200,000. Sales of records, too, improved considerably. "42nd Street" record sales have totaled 100,000 to date, at 75 cents each, representing a gross of $75,000. The average high mark for sheet music sales is said to approximate 150,000 copies. Obviously, the Warner activities more than tripled this total, with still more sales in the offing.

Exploitation and advertising campaigns for the first group of musicals set a new pace. The box-offices reacted accordingly. Warners' "42nd Street" train is the highlight of ballyhooing to date.

Typical of the success of the movement were the three world records shattered by "42nd Street" at the New York Strand on Broadway, where the picture grossed $225,000 in nine weeks, playing to 450,000 admissions. The length of the run exceeded by two weeks the run of any popular priced picture. Holdovers for two, three and four weeks were common throughout the country. Universal is currently having the same experience with its "Be Mine Tonight," a musical imported from London, while Chevalier's Paramount musical, "Bedtime Story," broke records elsewhere.

Warners' home office officials were setting dates for 1,500 bookings on "Gold Diggers of 1933," even before the picture is released. Gradwell Sears and Andy Smith, Warner sales executives, said the demand for play dates is heavier than for any picture ever released by the company.

Most "Gold Diggers" play dates already set are for indefinite runs, in order to assure getting maximum amount of business from each engagement. No play dates are being allotted at present to other than "A" houses. The picture will open simultaneously on May 25th in leading centers.

Warner Brothers' deals with exhibitors on "42nd Street" and on "Gold Diggers" are for rentals totaling 50 per cent of the gross. This is said to be a record.

(Continued on page 28)

PICTURES TO BE RELEASED WITH MUSIC

Following is a complete record of all features and short subjects with music, or music and songs, which are now available to theatre owners for immediate booking, also musical pictures now in preparation for release early in the fall, on 1933-34 *programs:*

COLUMBIA

"So This Is Africa," starring Bert Wheeler, Robert Woolsey, released February 24, now playing. Wheeler and Woolsey sing a few songs, which are also used for dance numbers by an ensemble. Songs by Kalmar and Ruby, probably be published by Harms, Inc.

No other feature musicals are scheduled, nor are any expected to materialize within the next several months.

However, Columbia short subjects will have frequent and musical interludes. The series of "Lambs' Gambols," on the current schedule, which brought to the screen many stage stars, were musical from the start. Now the "Sunrise" comedies will have a large percentage of melody. The various cartoons, including animated "Scrappys," "Krazy Kats," "Silly Symphonies" and certain of the old series of "Mickey Mouse" releases, perform much of the hilarious antics to music. "Travelogues," "Curiosities" and "Screen Snapshots" include songs and orchestrations among their subjects.

EDUCATIONAL-WORLD WIDE

There are no musical features scheduled; all such activities are concentrated in short subjects. Current season releases:

"Spirit of the Campus," six one-reelers, featuring Reinald Werrenrath and his glee club in songs of American universities. The final two subjects will be marketed in May and June.

"Terry Toons," containing music throughout —songs and orchestrations. Twenty-six one-reel cartoons released one every two weeks. Many are based on well known operettas. Producers Paul Terry and Frank Moser have within recent weeks expanded the use of music to conform with the trend.

The company plans a heavy musical short subject schedule in 1933-34. There will be at least 38 one and two-reel subjects, out of 156 scheduled, in which music will be highlighted, including:

"Terry Toons," 26 one-reel subjects, following the style of the current group, with a maximum amount of singing and musical orchestration, using voices of well known singers.

Screen Adaptations of Musical Comedies, a new group of six two-reelers, based on stage productions, such as "Irene," "Chocolate Soldier." Settings will follow the original versions, with songs and dances featured.

Dramatizations of Popular Songs, also in two-reel form. Six subjects in the series, each dramatizing a popular song.

FOX FILM

"Adorable," released May 19. Directed by William Dieterle, supervised by Winfield Sheehan, starring Janet Gaynor and Henry Garat, who hereby makes his American screen debut. Music throughout—songs and orchestration. Music by Werner Richard Heymann, with additional music and lyrics by Richard Whiting and George Marion, Jr. Musical director, Louis De Francesco. Miss Gaynor sings "My Heart's Desire," and Mr. Garat sings "Adorable" and "My First Love to Last." Songs published by Fox-Movietone Music Corp.

"After the Ball," made in London by Gaumont, with musical interludes, released March 17 and now showing. Featured are Basil Rathbone and Esther Ralston.

"Five Cents a Glass," released May 26, with musical sequences by Will Jayson and Val Burton. Cast headed by Buddy Rogers and Marion Nixon. Supervised by Winfield Sheehan. Musical director, Louis De Francesco.

"From Arizona to Broadway," now in preparation for late current season's release. The only picture in this season's Fox group which has stage background. Songs and musical interludes. Starring James Dunn and Joan Bennett, with Sammy Cohen and Herbert Mundin. Director, James Tingling. Supervisor, Sol Wurtzel.

"I Love You Wednesday," from stage play by William DuBois and Molly Ricardel. Now in production, released June 16. Musical interludes, possibly songs. Dances by Sammy Lee. Cast includes Warner Baxter, Elissa Landi, Miriam Jordan and Victor Jory. Director, Henry King. Adapted by Philip Klein and Molly Ricardel.

"It's Great to be Alive," released June 2. Musical interludes. Music and lyrics by William Kernell. Dance ensembles by Sammy Lee. First Hollywood appearance of Roul Roulien, featuring comedy team of Edna May Oliver and Herbert Mundin. Director, Alfred Werker. Supervisor, Sol Wurtzel. Sets by Duncan Cramer. Screen story by Arthur Kober.

"Paddy-the-Next-Best-Thing," for release late this season. Partially musical. Music and lyrics by Richard Whiting. From a novel by Gertrude Page. Starring Janet Gaynor.

"Zoo in Budapest," a Lasky-Fox production, released April 28, now showing. While not a musical production, it does have a musical score running through 80 per cent of the action. The music sometimes extends to the most important dialogue sequences. In such cases it was muted and was of a symphonic nature, having been used for emphasis only. Mr. Lasky's first as an independent producer. Musical director, Louis De Francisco. Featuring Loretta Young and Gene Raymond.

While Fox's 1932-33 musical productions—except "From Arizona to Broadway"—are not of the so-called musical comedy or revue variety, the company took advantage of the trend toward musicals by launching "Adorable" last week with a nationwide campaign stressing the musical factor. Branch managers and salesmen in the field were enlisted in the exploitation activities to make the public "Adorable" tune-conscious. Their efforts resulted in 17 local broadcasts and the company followed through with numerous similar tieups. Broadcasting orchestras. Similar activities for others.

Sam Fox, of Fox's music publishing subsidiary, ordered the following staff members to work entirely in the field on songs and the picture: Bill Jacobs, east and midwest; "Hy" Polson, Pittsburgh, Cleveland, Cincinnati, Buffalo; Leonard Greenberger, Philadelphia, Baltimore, Washington; Tuby Garren, Pacific Coast; Frank Palma, Jr., Chicago, Detroit, St. Louis, Minneapolis, Omaha, Kansas City.

Numerically, Fox leads the field in musicals. Besides eight for the current season, already mentioned, the company has in preparation four with which to start off 1933-34. At least one will be an all-musical revue. Next season's group already includes:

"Forbidden Melody," with musical interludes. Now preparing, under Sol Wurtzel's supervision. John Boles, starring, will sing at least three numbers. Music and lyrics by William Kernell.

"Movie Follies of 1933" will probably be the title of an all-musical revue. In preparation.

"My Lips Betray," scheduled with songs and musical interludes. Music and lyrics by William Kernell. Supervised by Sol Wurtzel. Musical Director, Louis De Francesco. Director, John Blystone. Starirng Lilian Harvey, John Boles. Production completed this week.

"My Weakness," with songs and musical interludes. Music and lyrics by Richard Whiting and Leo Robbin. Producer, Buddy De Sylvia, from an original written by Mr. De Sylvia. Director, David Butler. Star, Lilian Harvey. Mr. Sylvia, who has somewhat of a reputation as a musical producer and song writer, was given a motion picture producer's contract last month by Fox. This picture will be his first. Supporting Miss Harvey will be Sid Silvers.

Fox's only short subject releases, the "Magic Carpet" series, issued once weekly, all contain scoring and background music in keeping with the locale of the subjects, which are principally foreign. In 1933-34, the company is expected to again release 52 of these reels.

FREULER FILM

"Kiss of Araby," a current release, has musical sequences. Director, Phil Rosen. Featured, Maria Alba, Walter Byron, Claire Windsor, Theodore Von Eltz.

The company has not scheduled any musicals for 1933-34.

GAUMONT-BRITISH

"Jack's the Boy," current release, partially musical. Starring Jack Hulbert, London entertainer. Cicely Courtneidge and Winfield Shotter head the support.

"King of the Ritz," musical interludes, current release. Prints arrived from London last week.

"Love on Wheels," current release, partially musical. With Jack Hulbert, Gordon Harker, Edmund Gwenn, Leonora Corbett.

"Marry Me," current release, musical sequences. Featuring Harry Green, Renate Muller, George Robey, Billy Caryl.

"Midshipman," current release, musical interludes. With Jessie Matthews, Fred Kerr, A. W. Bascomb.

"Soldiers of the King," starring Cicely Courtneidge. Current release. A Gainsborough production. Director, Maurice Elvey. All musical. Cast, Edward Everett Horton, Anthony Bushell.

"There Goes the Bride," current release, partially musical. Featuring Jessie Matthews, Owen Nares.

"Waltz Time," with musical interludes, ready this season.

Also scheduled for release during the current season are two semi-musicals, starring Lilian Harvey, who has since arrived in Hollywood to work for Fox.

The Gaumont-British group of pictures in which musical interludes and some songs are included, were made in London. The group is being exported to this country for possible distribution through large distributors. "After the Ball" and another were disposed of to Fox. Universal took "Be Mine Tonight." The company will distribute the remaining group in this country, including those pictures mentioned above, if deals with national companies are not consummated.

GOLDSTEIN PRODUCTIONS (Manny)

"Blue Danube," current release, musical throughout, starring Joseph Schildkraut.

"Getting Gertie's Garter," partially musical; released currently.

"Little Damozel," current release. Musical interludes. Starring Jack Buchanan, London musical comedy player.

"Night Like This," current release, musical sequences. Produced by Tom Walls and featuring Mr. Walls and Ralph Lynn.

"Say It With Music," musical, released currently. Produced by BIP.

Several English-made feature pictures will be released by the recently-formed corporation

(*Continued on page* 41)

THEATRES MAKE FURTHER PROGRESS IN CAMPAIGN FOR LOWER AD RATES

Publishers Show Disposition to Adjust Charges When Consistently Approached; Commercial Scale Extended

Progress toward more equitable newspaper rates for motion picture advertising is being reported from various cities throughout the country. The growing protest of theatre men against paying high premium rates, as compared to commercial rates, is finding some response from the publishers. In many key cities and smaller towns newspapers, realizing the numerous difficulties besetting the theatre man, independent and circuit alike, have made concessions to theatre advertisers. But commonly publishers still balk at lowering rates for theatre ads.

Recently, newspapers in Memphis have taken an interesting stand in the amusement rate situation. The publishers of the Memphis *Appeal* papers, morning, evening and Sunday, announced themselves as being "fed up" with the constant wrangle over publicity space and accepted the suggestion that the theatres go on a commercial rate basis, with the theatres remaining content with any publicity the newspapers choose to give them. It was agreed to continue a daily "movie gossip column," reviews and Sunday layouts, and the *Appeal* rates decreased from $3.40 to $2 per inch in the daily papers and from $3 to $2.40 on Sundays. A few days later the Scripps-Howard *Press-Scimitar* told the theatres that its rates would remain unchanged for the average weekly space now being used, but that if extra space were used it would be charged on a graduating scale, depending upon the amount of space. This extra space scales down to $1.40 per inch as compared with $2.13 to $2.80 previously charged. In other words, the lower rate is to encourage extra space and the extra space needed to get the lower rates is within easy range of the theatres—100 to 500 inches per year.

Commercial Rate in Yonkers

In Yonkers, N. Y., theatres have been advertising on commercial rates and, after several months' trial, the experiment is reported to be satisfactory. It has given theatres more space in which to merchandise their shows and it maintains the lineage.

In Richmond, Va., the *News-Leader* has granted theatres a 10 per cent reduction—from $2.52 to $1.89 per inch.

In Washington, where amusement rates are said to be way out of line with circulation value, the *Post* has reduced rates approximately 20 per cent. The *Washington Star* is allowing a 5 per cent discount.

The New Orleans *Item,* following previous rate revisions, has cut its 9-cent-a-line date daily to 8 cents.

The *Repository,* the only newspaper in Canton, Ohio, has allowed a 10 per cent rate readjustment.

In Nashville the morning and evening *Tennessean* is offering rate inducements on contract, bringing the rate down from the present $1.85 per inch to $1.55.

In Chicago, some adjustments have been made. The morning papers, namely the *Tribune* and the *Herald-Examiner,* have established a line or time discount which earns for the advertiser anywhere from 10 to 20 per cent, depending upon the space or number of insertions used. The evening papers, however, have made no readjustments. Chicago papers, generally, are said to regard theatre publicity as legitimate news, for they feel that the public is considerably interested in the people and happenings of the theatre world.

Oscar A. Doob, director of advertising for the Loew's theatre circuit, has long been an ardent advocate of the "lower rate and less stress on publicity" idea. It is his contention that if the theatre man will go to a publisher with but one thought in mind—that of obtaining a low rate, even a commercial rate if possible—he will ultimately get what he is after.

"Unfortunately, the theatre man so far has not been able to divorce his discussions of advertising rates and publicity," Mr. Doob says, "and in many instances, newspapers, after being approached by theatres for revisions have countered by giving extra publicity space, starting new movie pages or columns.

Present Rates Unjustified

Charles Skouras, trustee for Fox West Coast theatres, says that there never was and probably never will be any justification for the excessive rates charged motion picture theatres by the newspapers.

"As far as we know, the high rate is a throw-back to the early days of the motion picture theatre, when the owners had no credit standing and when theatre advertising was more or less of a nuisance to newspapers," he says. "The papers did not particularly want the business and they felt the credit risk was no good and for that reason they put a premium on the space.

"In later years, having once established a precedent, they have attempted to justify the rate because of free publicity which, as everyone knows, is ridiculous. Every real newspaper refuses to print the publicity unless it has, in their editorial opinion, reader interest and news value.

"Many, many times we have told the newspapers to forget publicity and give us an opportunity to buy space on the same basis as other commercial lines," Mr. Skouras declares. "If a theatre circuit can earn a rate comparable to that of a department store by entering into a big lineage contract, is there any just reason in the world why they should not be permitted to do so?"

Robert Gillham, director of advertising and publicity for Paramount, said this week that generally speaking the advertising rate situation in most parts of the country is perfectly satisfactory.

"There are only two places that I know of, New York and Los Angeles, where rates are drastically unfair," he said. "Rates in Los Angeles are way out of proportion to those of the commercial advertiser, and in New York the *Times* and *Herald-Tribune* are the worst offenders."

William Goldman, general manager of

Higher Price for Amusement Space Declared Based on Old Ideas of Show Business; Leaders Now See Encouragement

Warner Bros.' Philadelphia theatres, comes to the fore with very definite and specific facts and opinions regarding this situation.

"I see no valid reason," he says, "why the daily newspapers should continue to discriminate against amusements, especially the motion picture theatres, by charging a higher rate for advertising space than they do other industries and commercial enterprises.

"Today the newspapers are—and have been for a long time—maintaining special editors and staffs to handle so-called publicity material, not, by a long shot, to publish it because of the higher space rate charged for straight advertising, not as part of any agreement or contract existing between the exhibitor and the newspaper based on such rate, but for the one good reason that what was once looked upon as publicity has become *news,* and news features, which have tremendous circulation value, are demanded by readers."

Motion picture theatres, as an advertising classification, were the last to cut advertising budgets, but they were ultimately forced to do so by the depression. Their big space advertisements did not bring in the business expected and their budgets climbed to 20 or even 30 per cent of their gross business. Therefore, because of the unwillingness of the newspapers in the majority of cases to cooperate, the theatre man has been forced to cut his lineage. Competing theatres fell into line and the unit of space soon became 25 to 50 per cent smaller.

Old Viewpoint Governs

An example of what encouragement will do is found in the advertising policy of one of the large companies. Because its national picture advertising receives a national commercial rate in the majority of newspapers, those papers get large campaigns running into thousands of lines on most of the company's pictures. This advertising is over and above the theatre budgets and would never be placed if the national commercial rate did not make it possible.

Publishers, entirely naturally, fight desperately against any downward revision of rates. They are, paradoxically, governed by tradition probably more than any other enterprise. Because they were able to levy 50 to 100 per cent, or more, excess rates on theatres in more prosperous days they feel the tradition should continue. They feel that if they must reduce rates to merchants and others, a reduction in the same proportion is sufficient for the theatres. But such reductions nearly always leave the theatres still paying a much higher rate than other advertisers.

Nevertheless, the fact that definite concessions are being made to the theatre man at last, is cause for encouragement on his part, industry leaders believe.

BUSINESS AIDED BY ROOSEVELT BILLS; SIROVICH MEASURE HAS A SUCCESSOR

Further Increases Reported in Industrial Activities; Balance of Roosevelt Program Due Soon in Congress

by FRANCIS L. BURT
Washington Correspondent

With further gains in commercial activity registered during the past week, following the progress of President Roosevelt's program, business and industry now are awaiting the submission to Congress of the President's detailed plans for industrial restoration and tariff amendment, probably the last major measures to be proposed before adjournment of the special session next month.

President Roosevelt Wednesday asked Congress for legislation to permit the launching of a $3,300,000,000 public works program and at the same time allow industry under government supervision to enter into agreements designed to prevent unfair competition and disastrous over-production. The president reported in a special message that at least $220,000,000 of additional revenue would be needed to undertake the program. Through enactment of the public works plan-industry partnership bill, the president told Congress he hoped "to obtain wide re-employment, to shorten the working week, to pay a decent wage for the shorter week and to prevent unfair competition and disastrous over-production."

To the film industry, the industrial restoration bill, with which will be linked the Administration's public works program, is of outstanding importance, because of the possible aid to theatre business. However, the threat of new taxes which it carries to raise revenue of some $220,000,000 a year to service bond issues to finance the various public works which are to be undertaken, may bring additional amusement levies.

Congress To Determine Method

Determination of the actual manner in which the money is to be raised will be left to Congress, where it is believed only a general manufacturers' sales tax will provide the necessary funds. The tax, if adopted, will be known as a "re-employment tax"; it will be slightly in excess of one per cent, with no exemptions, it is indicated, and in the case of the motion picture industry will be applied to leases and sales as was done in the war revenue measures 15 years ago.

On the other hand, institution of the $3,300,000,000 public works program now proposed, will mean a definite and large increase in employment and increased currency circulation, with the theatres in all sections of the country sharing in the increase in business.

The tariff legislation which the President soon will outline also has a definite importance to the industry, because of the importance of the foreign trade in motion picture films. The tariff truce proposed by President Roosevelt, to continue until after the world economic conference which opens next month, protects only against further establishment of barriers to trade with other countries. Definite agreements, proposed by the President to be negotiated on a "give-and-take" basis, will be necessary before any of the present handicaps to export trade can be removed.

With the signing by the President of the farm-relief bill last week, the way was opened for a currency expansion of more than $8,200,000,000 under powers granted the President which, however, he has assured the country will be used only sparingly.

The measure authorizes the President to increase the Federal reserve credit by $3,000,000,000, to issue another $3,000,000,000 in currency with which to meet maturing Government obligations, this currency to be retired over a period of 25 years at the rate of four per cent a year; to reduce the gold content of the dollar by as much as 50 per cent, and then accept from foreign governments in payments on their war debts up to $200,000,000 in silver at a maximum price of 50 cents an ounce, against which currency may be issued.

Bank Reopenings Release Money

The effect of inflationary activities upon the box office will depend, of course, upon the extent of expansion. In any event, the increased confidence derived from increased currency circulation will be, for some time to come, at least, a beneficial factor.

Congress is now seeking to amend the railroad control bill to save the jobs of 100,000 men said to be threatened by the economies proposed—an important matter to theatres in railroad communities.

Meanwhile the reopening of banks continues, with its attendant release of money tied up by institutions undergoing rehabilitation.

It will be seen from the foregoing that the major desire of the Administration is to speed up currency circulation. The quicker a dollar travels, the greater the prosperity.

Further definite evidence of an upturn in business was forthcoming from American industry at large. Improvement, with gains in wages and advancing prices for commodities, is revealed in news dispatches from various sections of the country.

Meanwhile, there were two new developments in the industry's own legislative situation at Washington. Investigation of the motion picture business by the Department of Commerce will be sought in lieu of the Congressional investigation desired by Representative Sirovich of New York.

Sirovich Measure Defeated

Defeating, by the overwhelming vote of 227 to 115, a special rule providing for immediate consideration of the Sirovich resolution, the House of Representatives, usually agreeable to any sort of investigation, on May 12 gave notice that under the new Administration it will no longer sponsor so-called "fishing" expeditions into industry and was informed almost immediately thereafter by Representative Patman of Texas that he will sponsor a measure calling upon the Attorney General to study conditions in the financial phase of the film industry.

House Overwhelmingly Kills Sirovich Measure; Patman Would Have Department of Justice Investigate Films

Ridicule and satire killed the attempt to jam the Sirovich measure through the House, with practically all of the expressed opposition coming from members of Representative Sirovich's own Democratic party.

Deriding the Sirovich resolution as enabling the proposed committee to carry its investigation all over the world, and employ "as many high-priced New York lawyers as it saw fit," Representative Blanton of Texas, expressed approval of attempts to break up "monopolies" but declared the resolution would not do it.

The Actors' Equity Union and the Federation of Labor were asserted by Representative Connery of Massachusetts to be in favor of the probe.

Following defeat of the rule, Representative Patman explained that he voted against it because such an investigation would be too slow, and announced that he would seek to have the inquiry conducted by the Department of Justice.

Vaudeville for Roxy Discussed; House May Close

Reports that the RKO Roxy is planning 12-act vaudeville shows, without pictures, to take the place of stage and unit shows which have held that stage since three weeks after the theatre's opening early in January, were declared premature on Wednesday by Harold B. Franklin, president of the RKO theatre circuit.

"There is nothing definite as yet concerning regular vaudeville acts," said Mr. Franklin. "The matter is still being discussed. I cannot imagine how such a rumor got out."

Meanwhile, it was learned that the RKO Roxy was planning to close for an indefinite period because a sufficient number of good acts could not be banded together. Mr. Franklin denied this vigorously. However, reports persisted that the theatre would close in a few days, probably on May 25.

The Radio City Music Hall opened late in December, with the RKO Roxy's premiere about five days later. Within a week, the Music Hall abandoned its policy of "glorified" stage shows and decided to embrace the motion picture, with a less "glorified" stage presentation. A few days later, the RKO Roxy announced that it would close, "due to unforeseen circumstances." The theatre remained open, however, and has since that time.

Next week's feature picture at the RKO Roxy is called "Hold Me Tight."

THE CAMERA REPORTS



GOOD AT BRIDGE TOO! Members of the bridge team of the AMPA officially acknowledged winners over the Motion Picture Club in New York. Shown accepting the cup from Mrs. Chico Marx is Monroe Greenthal. Other members of the team are Hank Linet, Wally Allen, Joe Fleisler, Halsey Raines, Milt Beecher, Kay Kamen.

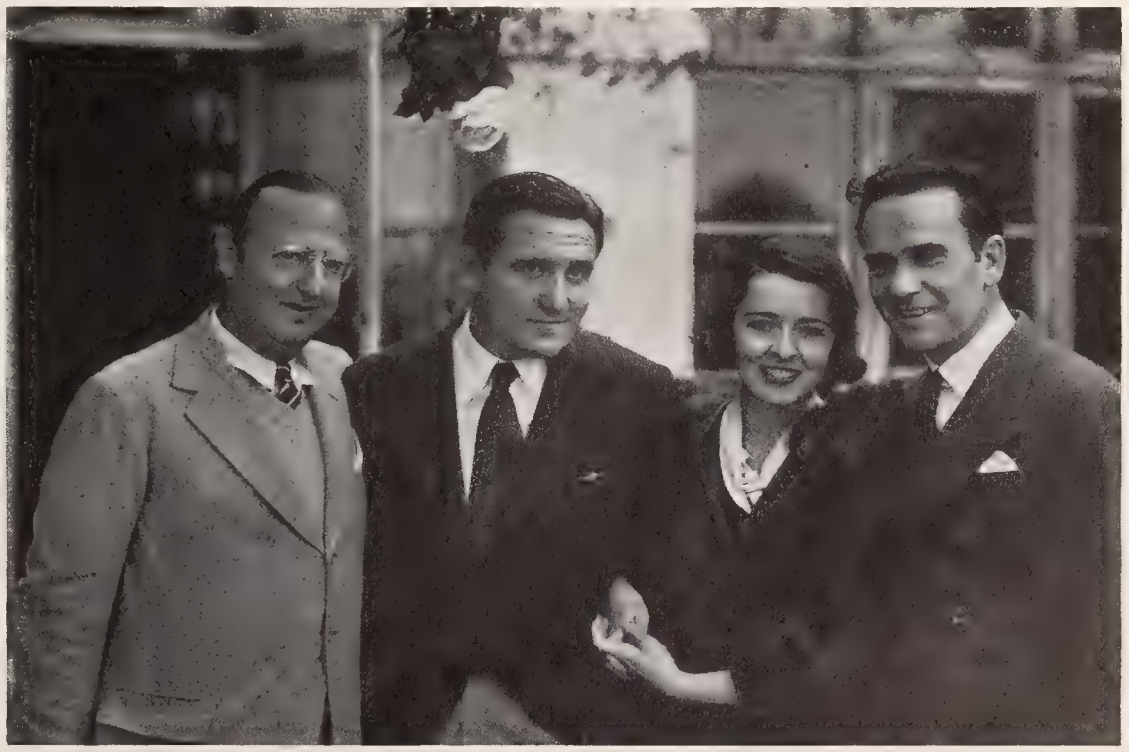
BUBBLING OVER. (Below) A graceful tribute to instantaneous photography contributed by Jean Parker, who is as buoyant in MGM's "Made on Broadway."





BACK IN FOLD. Robert C. Bruce, who has signed to produce a series entitled "As a Dog Thinks" for Educational, whose first release was a Bruce production.

SOCIAL CONFERENCE. (Below) Principals in a new Lasky-Fox production as they turned business into pleasure far from the madding studio. The picture is "The Power and the Glory," and they are Jesse L. Lasky, producer; Spencer Tracy and Colleen Moore, players; and William K. Howard, director; while the place is Miss Moore's Bel-Air estate.





RE-SIGNED. Betty Furness, whom RKO Radio has given a new contract following completion of her role in "Emergency Call." Her first assignment under the new agreement is "The Death Watch," mystery drama.



WISHING BON VOYAGE. As Frank Lloyd entertained for Diana Wynyard at Fox Movietone City prior to the British actress' departure on a visit to England. Lloyd directed "Cavalcade," to play the lead in which Miss Wynyard came to America. Other guests shown are:

Reginald Berkeley, Mrs. H. M. Harwood, Edwin Burke, H. M. Harwood, Sonya Levien, Miss Harwood, Winfield Sheehan (Fox production chief), Clive Brook, Una O'Connor, John Balderston and George Hadden.



DISTINGUISHED. A new portrait of Louise Closser Hale, MGM character actress whose career is one of the screen's most notable. Her latest role is in "The Barbarian," starring Ramon Novarro.

IN NEW SHOCKER. (Below) Boris Karloff as he returned with Mrs. Karloff from Europe the other day to make "The Invisible Man" for Universal.





IN GERMAN PRODUCTION. (Left) Three principals of "Morgenrot" (Dawn), independent film which had its American premiere at the Little Carnegie Playhouse in New York this week. They are Adele Sandrock, Else Knott and Camilla Spira.

WILL BE SPLENDID ENTERTAINMENT

Says Benjamin De Casseres of Play, "Both Your Houses"; Also Evaluates Other Stage Efforts

by BENJAMIN DE CASSERES

BOTH YOUR HOUSES

The Theatre Guild's play, "Both Your Houses," by Maxwell Anderson, is of the class of "The Washington Merry-Go-Round" and "Gabriel Over the White House." To my way of thinking, it is better than either. For picture purposes it is not as tricky as its two predecessors. It reaches deeper, and blasts Congress to hell-angone.

It is all laid in the committee room of the Committee on Appropriations. We see how our godly representatives balloon a $40,000,000 appropriation for a Western dam to $400,000,000. There is much mouth-wrangling between the Congressmen who want their cut and the representatives of the President, who wants the bill cut to $200,000,000.

Things get hot when a rookie Congressman from Colorado, a young fellow who actually believes in Honesty and Serving the Public, forms a bloc to bust up the steal. But his own election has got a chunk of mud on the 'scutcheon.

Alan McLean, the young Galahad, is in love with the daughter of the chairman of the committee. The latter is a banker in his home town and his bank is in some dirty business.

Mazuma wins.

That's the dramatic layout. The dialogue is cut-throat English. The whole game at Washington is laid bare—its cynicism and its whatterhell?

The humor is stuck in the mouth of Sol Fitzmaurice, about as likable and as frank a scoundrel as ever got into Congress. His philosophy is Thievery in a workable form of government.

If "Both Your Houses" were just propaganda it would be of no value as a picture; but it will make, I believe, splendid entertainment, for what is more entertaining than razzing our Congress? And this play is good razz.

Picture value, 75 per cent.

A SATURDAY NIGHT

In "A Saturday Night," Owen Davis, the hero of a thousand and one plays, has written a refreshingly normal, sane and quite every-day comedy of domestic life.

Mr. Davis has taken a middle-class New York family and dug pretty keenly down to the substratum of their big and little troubles. Nothing Ibsenish or Strindbergian comes out of the concoction—which is a relief—but what does remain after three acts is much laughter and a feeling that among all the Broadway dramatic truck here is one honest job done by a man who knows the play game.

The action of this play takes place between 7:30 and 11:30 P. M. Of the Langdon household—father, mother, a young daughter of seventeen, a boy and two servants—Jim and Marguerite Langdon are going to celebrate Marguerite's birthday by going to George White's "Scandals." Sally and Ted, the children, are ordered to stay home. The children are rebellious. Sally insists on going out. Ted wants to go to his school-class basketball game. All parents will recognize these ructions.

Other things begin to happen to ruin this Saturday night. Jim Langdon finds that the business post he expected in Paris has gone to another. He gives up the "Scandals" and goes out to forget his troubles. Sally returns home loaded, having been at a speakeasy with a rich rotter. Ted comes home with a sprained ankle. The servants quarrel and Mrs. Langdon is compelled to fire them.

And, to cap the climax, an old flame of Marguerite Langdon's arrives at the top of her troubles, makes love to her and asks her to decamp. This happens in the best middle-class screen families, too.

So you can see what a fine Saturday night it is for Marguerite Langdon. Peggy Wood as the mother, the wife and the woman besieged by a lover moves through all her difficulties admirably. Here is an intensely human and always recognizable being. She has no great love for her Babbitty husband, played excellently by Hugh O'Connell, and yet when the great temptation comes she hears the call of her children. It's mother stuff with a good new kick in it.

There is a scene between the wife, the husband and the lover that reminds me of the famous wife-auction scene in "Candida." This is a good picture high-spot, and somewhat original for the films.

Picture value, 70 per cent.

THE PARTY'S OVER

Still pickin' on the Family.

For picture purposes "The Party's Over" is stronger stuff than "Three-Cornered Moon." It is by Daniel Kusell. It made an instantaneous hit because of its laughable lines, its good dialogue, and because, it being another domestic set-up, it is recognizable by every one who is pestered with a family.

It's the Blakely family. Bruce, the eldest son, a successful Wall street operator, has a parasitic gang hanging on to his pocket.

Old man Blakely is a house-louse known as a "retired gentleman." Mother Blakely is mainly concerned with the doings of the D. A. R., of which she is high-mucky-muckess.

A brother, Clay, is at Yale; but Bruce orders him back to the family ranch because he's nuts over a waitress and drinks something more than 3.2. This waitress is going to produce another voter.

A sister is haywire over a prospective radio crooner (played grandly by Ross Alexander, whom the pictures ought to grab).

Bruce himself has decided to win one Patricia Henly as soon as she has got her Paris divorce. The family is agin it. They'll lose their pickings.

This is the stew the family's all in when pop goes the weasel—in other words, Wall street blows the whistle. Bruce Blakely is caught with pants awry.

The family, including the prospective crooner and the waitress, are having a nice card and booze party when Bruce tells them the party's over—all parties—for he has lost his pants. He exits with the wealthy divorcee, leaving the family to paddle their own rumboats.

There is a chance for some swell character work when this is done on the celluloid, as it will be.

Picture value, 70 per cent.

FORSAKING ALL OTHERS

Tallulah Bankhead's dominant note is waggery. She has a humor that is all her own. I imagine that, dynamic, flexible and versatile as she is, she needs little directing. She is *à la mode*. She can also be old-fashioned and put on a good cry. She can even turn a handspring, which she does very deftly in her new comedy, "Forsaking All Others," a gaily, satiric piece in three acts, by Edward W. Roberts and Frank Morgan Cavett.

This play was made to fit all the Tallulahian pranks, moods and sex skirmishes.

There are several highly original and smartly amusing situations in "Forsaking All Others"—and it will make a hit on the screen.

When Mary Clay (the only Tallulah) turns up with her outfit at the altar to take a husband until death or divorce or separation allowance doth part them, she finds that the bridegroom has decamped to marry an old love, one of the indiscretions of his past.

He regrets what he has done quicker than you can shake a stick at a near-beer salesman. He gets a divorce in Mexico, the land of the bull, and in the last act tries to regain his Mary. But Mary turns the tables—a whole speakeasy full of tables.

Everything that my grandma used to consider serious and grave is spoofed in this play. The dialogue runs away from the theme like a ball from a kitten. Sometimes this smarty-smarty stuff gets tiresome. We are all so blasé on epigrams and wisecracks that the ultra-ultra characters in this play overdo the verbal jazz on our brain-pans. But it's good picture dialogue.

This is going to make swell stuff for the smarty-sexy trade.

Picture value, 80 per cent.

1933 BUDGET IGNORES BRITISH FILM INDUSTRY DESPITE LONG CAMPAIGN

Leaders Rallying to Correct Omission Before Budget Is Law; No Major Concession Is Seen; Small Houses in Danger

by BERNARD CHARMAN
of London Correspondent Staff

The annual fatal hour of the true-born Briton—Budget Day—has come and gone, leaving behind it a trail of disappointment and hope deferred. It was hoped that the national budget of 1933 would mark a turning point in the fortunes of the motion picture business on this side, with some relief from the burden of entertainments tax which has been crushing many of the smaller theatres out of existence.

After a fiasco last year, when the Cinematograph Exhibitors' Association did not wake up to the situation until it was too late to press for any revision, a big campaign was planned and put into action this year, embracing the preparation of a series of propaganda trailers, circulation of petition blanks, collation of theatre returns showing the effect of the tax on b. o. takings, interviewing of members of Parliament. The CEA did, in fact, get going in real fighting style, and it was anticipated that the Chancellor of Exchequer would show respect for its demands, if not by some major concession, by easing the strain on the cheaper seats.

Ignored in Budget Statement

But what did he do? He gave the trade the snub direct by ignoring it completely in his budget statement.

To the further credit of the CEA it must be said that, although bitterly disappointed by this callous treatment, its leaders have not given way, but quickly arranged a get-together in order to beat out a line of policy to pursue before the budget becomes law. Under the constitution of the United Kingdom, the Chancellor's statement must be debated in the House of Commons before it can be ratified, and the trade feels that this gives them an opportunity to repair the omission. Amendments have even been tabled to the Finance Bill (the measure authorizing the Budget) to effect a reduction in the tax.

That these measures are more than a forlorn hope is shown in the fact that many members of Parliament have guaranteed their sympathy for the trade's attitude and have promised to use their whole influence to convert their colleagues and consequently obtain some mitigation of the burden. Measures to obtain the desired result have actually been taken by groups of politicians independent of the action of the CEA.

Hope for Smaller Houses

It is not anticipated for a moment that any major concession will be forthcoming—the national need for revenue is too pressing—but it is felt that the weight of opinion may influence the Chancellor to give way in respect of tax on cheaper admissions. When admissions of three pence are taxed one penny the position of small halls in poor districts is desperate.

The big fellows in the West End of London or in the center of the important industrial cities of Great Britain can stand the strain, their higher admissions being their safeguard, but the family houses in the industrial regions are facing the future in fear and trembling. The weight of unemployment falls heavily on these areas, and to families whose weekly income can be reckoned in shillings the difference between paying threepence or fourpence for a visit to the movies is often the deciding factor between attendance or staying away.

It is houses serving this section of the community that form a considerable element of the CEA, and it is for them principally that the association is making its present stand. To their eternal credit they have seen in the 1933 Budget, not the breaking point, but a rallying point. The true spirit of the British exhibitor stands revealed, and so long as he continues to live in that spirit there is hope for him.

▽

Exhibitors on Warpath

Exhibitors at Manchester are on the warpath against a local showman who has cut his admission during a certain part of the day to twopence. Price cutting has been rampant in Britain since long enough, but its incidence on the biggest industrial center in the land is a danger signal that the trade cannot ignore.

The evils of the system are naturally not peculiar to the film business, and its ethics are the same in every industry. Under the dictum of the manufacturer, the grocery store or the drug store is not allowed to sell branded goods at less than a fixed price; the film distributor is equally selling a branded article, so surely his is the right to dictate to the retailer—the exhibitor—the minimum price he shall ask from the public?

If the CEA has sufficient strength it can take the initiative and demand of the renter that he shall not offer his product to the cut price merchant.

Past troubles of the British film business have been due mainly to the failure of both sides of the industry to get together for their common good. On the other hand, they have shown their ability to do so in matters of mutual importance (the tax campaign was a case in point). Maybe they'll see the necessity of doing so now.

▽

Crude Pictures

An exhibitor got up at a meeting the other day and said the public was clamoring for more crude pictures. The sophisticated subject, with its racy suggestiveness and smart dialogue, was not the meat for the average audience, but nevertheless several of the major studios have been lately concentrating on product of this type.

It's an old, old story, and this instance only goes to show that fans the world over are brothers and sisters under the skin. Give 'em something with plenty of action, lots of love interest, and as long as they don't have to think they're happy.

A showman friend told me recently that

Exhibitors in Arms Over Price Cutting in Manchester; CEA May Demand Pictures Not Be Sold to Theatres Which Cut

Stuart Erwin's "Make Me a Star" got razzed in his rural theatre. His patrons had to stop and figger out the humor!

▽

Thelma Todd, signed by BIP, will appear at Elstree in a musical titled "You Made Me Love You," under direction of Monty Banks. Lilyan Tashman also reported on her way Britainwards for purpose of work. . . . The CEA is in dispute with Paramount on the question of political propaganda in newsreels. Exhibitors have taken exception to items recording Hitlerite and Fascist activities. . . . Charley Chase, here on vacation, side-stepped a press interview to go racing. . . . Sam Eckman, London chief of MGM, was victim of a $25,000 jewelry robbery. The theft took place while he was a guest of Paramount at the "Farewell to Arms" premiere.

MGM Shows Net Of $966,178 for 6 Months

Metro-Goldwyn Pictures Corp. reports for 28 weeks, ending March 16, 1933, net profit of $966,173 after expenses and federal taxes, equivalent to $6.11 a share (par $27) on 157,913 shares of 7 per cent preferred stock which was outstanding at the close of the fiscal year. This compares with a net profit in 28 weeks ending in March, 1932, of $1,910,807, equal, on the above share basis, to $12.10 a share on 7 per cent preferred. The company stock is all owned by Metro-Goldwyn-Mayer, Inc., the wholly-owned subsidiary of Loew's, Inc.

Income account for 28 weeks ended March 16, 1923, compares as follows:

	28 wks. end Mar. 16, '33	28 wks. end Mar. 12, '32	28 wks. end Mar. 13, '31
Gross profit	$3,673,807	$5,267,676	$7,004,382
Operating expenses	2,665,613	3,303,377	3,441,581
Operating profit	$1,008,194	$1,964,299	$3,562,801
Other income	121,832	207,072	454,743
Profit	$1,130,026	$2,171,371	$4,017,544
Federal taxes	163,853	260,564	482,105
Net profit	$966,173	$1,910,807	$3,535,439

Furber's Vote Elects Nine New Directors

Percy N. Furber, president of Trans Lux Daylight Screen Corp., won his second victory over opposition stockholders' groups when nine of 15 new directors were elected at the annual meeting of stockholders last week. Mr. Furber's first victory occurred at a similar meeting last September when 16 of 21 directors favorable to his administration were elected.

The new directors are: Percy N. Furber, Harold E. Sarrington, Robert L. Daine, Ellery Mann, Edward Wise, Leavitt J. Hunt, Theodore Pierson, G. W. Lindsay, E. T. Perot, Charles M. Waldon, Jr., Duncan Reed, Paul C. Schnitzler, George H. Eichelberger, W. A. Copeland, and Walter Siemmera.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

FIFTY American dollars will buy the former Kaiser Wilhelm's motor car. The head of the Hohenzollerns had it built especially for $8,000, but has not had much use for it. John Kitcher, the owner, has it stored in a small London garage, and wants to sell it because he can't pay the British tax of $152 a year. Besides, a gallon of gas only drives it seven miles. It's new, it has silk tapestry, rich upholstering, embossed Imperial arms, concealed luncheon table and cocktail cabinet. Just the thing for someone in Hollywood.

▽

RKO Radio's yearly purchasing report indicates that, during 1932-33, the studio used for screen purposes "thousands of bottles of various fancy liquors—dealcoholized, of course." Of course.

▽

Canadian's censors shudder at an udder. They have banned an American picture because it portrays—don't blush—a cow's udder. Every adult knows, of course, that there are two kinds of milk: canned milk and the udder kind. But that children should gaze upon nature's milk factory, observe the tank and perhaps study the working of the faucets, is—well, you just can't imagine, dear ol' Queen Victoria doing such a thing.

▽

According to Arthur Aylesworth, who broadcasts over Merlin Aylesworth's NBC system, a banker's secretary announced a man waiting in the reception room to interview him. "He wants you to tell him the secret of your success," explained the secretary. "Ahem," nervously coughed the financier, "what is he—a reporter or a bank examiner?"

▽

An egg, nine inches around the ends and six inches around the middle, was laid at Olean, N. Y. Sounds like the workings of one of those "centralized" theatre operators.

▽

The recent illness of John Mills with pneumonia cost the Mills Brothers an immediate loss of $50,000. The sepia songsters, with Don Redmond's band and a revue, had to cancel seven weeks of theatre bookings at $7,000 per.

▽

Distributors are about to start their annual highly competitive battle for new contracts. Paramount will launch the season with "Every Man for Himself."

▽

During the panic of 1869, Jay Gould came out about $12,000,000 ahead, and at the end of the dark days of '37, John Jacob Astor had increased his weath some $20,000,000. So, don't worry, even though so many houses have been foreclosed lately that thousands of homing pigeons are now living at the finance company.

▽

John Medbury reports that Olsen and Johnson are probably the laziest comedians on Broadway. They take an adding machine to bed with them to count the sheep.

▽

A composer, called into a Hollywood studio to write the lyrics for an important feature, asked if the lead was to be a soprano or a bass. He was told, "You write the music, we'll cast the picture!"

▽

In 1930, or thereabouts, Paramount revamped the story "Touchdown" because Jack Oakie and Dick Arlen were too old to play college football parts. They appeared as coaches, instead. The other day, three years later, Paramount cast Jack and Dick as *freshmen* in "College Humor." That's catching them on the re-bound.

PAGING
DR. SIROVICH

On the morning, last Friday, when the House of Representatives overwhelmingly turned down Representative Sirovich's bill to investigate the motion picture business, Doctor Sirovich's New York Daily Mirror *column, "The Truth About Foods," talked about nuts.*

Mr. Sirovich will not have a free trip to Hollywood this year. Charlie Pettijohn is feeling much better already.

Colonel-conscious Governor Ruby Laffoon made brother-elk Charles Clyde Pettijohn a Kentucky general in charge of all Kentucky colonels throughout the world. What an army. "C. C." immediately tightened his sabre belt, adjusted his spurs and, giving a rakish tilt to his old campaign sombrero, galloped off in the direction of Louisville to take command of the embattled hosts of Kentucky colonels who had assembled to do something about an impending battle among some horse flesh. Mobilization complete, General Pettijohn marched them in columns of 16 into the grandstand at Churchill Downs to witness the Derby. Lawyer Charlie is part Indian, one of the descendants of Daniel Boone, the first Kentuckian, and dislikes anti-film legislation.

▽

Inflation has already set in out Hollywood way. Charlie Rogers is going to film the story of a $1,000 bill.

▽

The Publix receivership situation is becoming a problem for stevedores. Referee Henry K. Davis had to move last week's creditors' hearing from his quiet office at 140 Nassau Street to the noisy Times Square Headquarters of the corporation in the Paramount Building. It seems that the bankruptcy investigation had proceeded to the point where the transportation uptown of a couple of dozen persons was easy compared to the job of moving downtown two full truckloads of corporate documents and ledgers.

▽

There's not a person outside of the family and one or two intimates who know the first name of M. A. Lightman. Mr. and Mrs. Lightman even call their young son, "M. A., Junior."

▽

Exacting Harold B. Franklin has a "detective" sitting "out front" in the Radio City theatres at all times checking up on the dancers and their routine. If Tottie Whiffletree kicks slightly out of turn, down goes Tottie's name and crime in a little black book. If there's a bulge in the line where there shouldn't be, the fact is duly noted and the names of those to blame jotted down as well. Tieing the heroine to the railroad track as the old Cannonball Express comes thundering down the rails.

▽

Colonel Hiram Staunton Brown, former RKO executive, was strolling leisurely the other day through the expansive gardens of his estate, Codlington Manor, near Chestertown, Md., when he stumbled across a meteorite, which was heavily embedded in the soil. It was of unusual weight and size, composed of fused, dark metals which give it a lustre. One might have heard Mr. Brown exclaim, "Who threw that!"

PARAMOUNT PICTURES has to date maintained strange silence about its prominent participation in a certain motion picture expedition which sailed quietly last week out of salty, codfish Boston harbor, to film and explore the little known jungles of Guiana.

Mr. William J(ohhnie) La Varre, Jr., 35-year old author, economist and newspaper publisher, is now on the rolling seas sailing to the South American wilderness with his brother Andre; the wives of both; Mr. Maurice Kellerman, representing Paramount; Floyd Crosby, who "shot" most of "Tabu"; Mr. Henwar Rodakiewicz, anthropologist, and Mr. David Binney Putnam, young son of George Palmer Putnam, head of Paramount's story department, and step-son of Amelia Earhart. They hope to bring back film and facts.

Some years ago Mr. La Varre captained an expedition into similar country. This time, however, he will follow a detour. On the previous excursion, "Bill" accidentally came across deposits of large, luscious, alluvial diamonds. His find was his fortune.

The two women in the party are young and quite attractive. Mr. La Varre had an ulterior motive in bringing them along: White women who make friends with the native women of British Guiana can accomplish more in a few hours than the men of the party can by days of bargaining with the native men.

▽

On his return to the air, after a four months' absence, Samuel Lionel Rothafel said: "It is like coming into a field of flowers to return to these Radio City theatres. It is like returning to a bit of heaven after a long time in a desert." He's still smelling the Aylesworth-Franklin roses.

▽

If Columbia had an "Alladin's Lamp," Jack Cohn would wish for more "Mickey Mouses."

▽

If you have doubts about the extent of the upheaval of 1932-33 and the resultant personnel changes, we suggest a peek at the typographical mutilations of the biographies which now are being prepared for the *Motion Picture Almanac,* 1933 edition.

Co-incidently, one of our reporters asked at RKO's headquarters for a biography of Mr. A. H. McCausland. "We never heard of him," replied someone in the publicity department. Mr. McCausland has charge of the RKO receivership situation for Irving Trust. Maybe that's the reason; they'd rather remain strangers.

▽

While en route west from New York, gum-chewing Will Rogers stopped off at Washington to call on sleepy-head John Nance Garner, at his vice-presidential office adjacent to the senate chamber, but found the Texan taking a nap. The attendant said Mr. Garner could not be disturbed.

"Can't he sleep in the senate?" asked Will.

▽

Mr. Douglas Fairbanks, actor, has no illusions about Hollywood. That might explain his traveling inclinations. Arriving home the other day from his latest European jaunt, Doug said: "Coming back at a time like this when the place is full of intrigue, fear and discord is like getting a blast from the door of a furnace. It's like jumping into a boiler factory." Lucky Mr. Fairbanks can afford to voice his opinions without worrying about the consequence.

▽

Paramount is right proud of their builder-uppers, Colonel Stoopnagle and Budd. A two-page announcement from the home office tells about the radio glorification by the comedy pair of "the man who made good at putting the little pieces of tissue paper between calling cards."

BRITISH FILMS GAINING FURTHER IN CANADA

18 Per Cent of Total Imports to Canada during 1932 from Britain, Comparing with 12 Per Cent of Total in 1931

by W. M. GLADISH
Toronto Correspondent

After pointing out that 18 per cent. of all motion pictures imported into Canada during 1932 were of British origin, as compared with 12 per cent in 1931 and 4.5 per cent in 1930, the *Financial Post,* of Toronto, proceeds to discuss the "British Challenge to U. S. Film Supremacy." There is pointed criticism of the British quota law as follows:

"Passing of the Cinematograph Film Act in Great Britain in December, 1927, compelling theatreowners in that country to show at least 20 per cent of feature films of British origin, while hailed as a great benefit to the British industry, has been one of the greatest drawbacks as far as Canada is concerned. With an assured market of 20 per cent of all productions shown in Great Britain, many small producers immediately began to produce films as cheaply as possible to fill the quota needs of theatre owners. These 'quota films,' as they were termed, were, and still are frankly admitted to be terrible, but they fill the need of operators who use them to make up their percentage during quiet summer months or when outstanding pictures are playing at rival theatres.

"Unfortunately, a number of these quota films found their way to Canada and their effect has had to be lived down. Canadians naturally were unable to distinguish between quota films and worthier British productions."

Pointing out that British talking pictures, at first, were a potential rather than an actual threat to the virtual monopoly of the United States, due to the fact that early talkies could hardly be compared with the good Hollywood productions and the many difficulties faced by the British producer in his efforts to obtain world distribution, the *Financial Post* says:

"With the exception of the United States itself, Canada has probably been the most difficult market to enter for many reasons. United States control of the majority of the Dominion's larger houses, a carefully nurtured feeling in the country to look to Hollywood for anything big in 'movies' and the following obtained for United States 'stars' through newspaper, fan magazine and radio publicity are probably the most obvious. Yet progress has definitely been made in the introduction of British pictures to Canadian audiences.

"Co-operating with the theatre owner, the United States film companies provide vast quantities of publicity matter, advertising layouts, photographs, etc., which enable the owner to advertise his show successfully. This was almost entirely lacking in the case of British pictures, such publicity matter as was available being useless owing to the fact that the 'stars' were unknown. The deficiency in this respect had to be made up by the Canadian distributor at his own expense in order not only to ensure successful showing of his pictures but to smooth the way for bookings.

"Add to those difficulties the fact that many Canadian exhibitors were unwilling to include British pictures in their schedules at all and the success achieved becomes the more remarkable.

"There is no doubt that, in the final instance, the only thing which will firmly establish British films in Canada is quality. A certain measure of success is probable because of associations of Canadians with the Mother Country and because of more tuneful accents of the players, but the former is never a definite or stable item and the latter has been overcome by Hollywood through the importation of English players.

"Less than five years ago the world-wide supremacy of Hollywood productions received its first blow with the introduction of the talking picture and Britain's chance to take a prominent place in the industry became evident. Her recent productions which have been shown in Canada prove that she is now ready to take a high place as a producer of talking pictures."

Torrence, Adolfi, Actor, Director, Die In One Week

Two of the motion picture's most noted figures, John G. Adolfi and Ernest Torrence, passed away this week. Each a veteran in his own field, Adolfi, the director, and Torrence, the actor, they died within a few days of each other.

Ernest Torrence, long one of the best-known of motion picture character actors, died early Monday at the Lenox Hill Hospital, New York, after a long and critical illness.

John Adolfi died while on a shooting trip in the Canadian Rockies about 100 miles north of Revelstoke. His death was due to cerebral hemorrhage.

Mr. Torrence's wife, the former Elsie Reamer Bedbrook; his son, Ernest Torrence, Jr.; a brother, David, also a well-known film actor, and Mr. Torrence's physician, were at his bedside when he died. He became ill on the Empress of Britain en route from California to New York and Southampton and, upon his arrival in New York, was removed from the ship and taken to the hospital where an operation on the gall bladder was performed. Several days of serious illness followed, with the actor's strength ebbing constantly, a result of complications. Shortly after midnight Monday Mr. Torrence lost consciousness, which he regained for a short period just before he died.

Born in Edinburgh 54 years ago, his career as singer, musician and actor had been varied. For more than a decade Ernest Torrence had played character parts in motion pictures. Among his more noted pictures were "Tol'able David," "Broken Chains," "The Covered Wagon," "Peter Pan," in which he played the notorious Captain Hook; "The Hunchback of Notre Dame," "The Prodigal Judge," "The Trail of the Lonesome Pine," "Ruggles of Red Gap," "Sherlock Holmes" and "The King of Kings." His last role, completed just before he left California for a vacation in Scotland, was the part of Claudette Colbert's father in "I Cover the Waterfront," which has its New York premiere this week.

John Adolfi, better known in the industry as a director of several successful pictures, had also had considerable acting experience. Born in New York and educated there and in Philadelphia, he spent 10 years on the legitimate stage and then, due to his success as a stage director and actor, broke into pictures with the Vitagraph company, as a leading man. With Annette Kellerman, he played in "Queen of the Sea," "The Cavell Case," with Julia Arthur; "Who's Your Brother," with Edith Taliaferro.

Mr. Adolfi was also connected with D. W. Griffith in the old Biograph days on Fourteenth street, New York. Among his earlier directorial efforts were "What Happened to Father," "Little Snob," "Midnight Taxi," "Fancy Baggage" and "Evidence." Pictures which he directed recently include George Arliss in "The Millionaire," "Alexander Hamilton," "The Man Who Played God" and "A Successful Calamity." Other recent pictures are "Central Park" and "Compromised."

Mr. Adolfi was stricken with a cerebral hemorrhage early last week and died on Wednesday. He was a close friend and associate of Darryl Zanuck and Lucien Hubbard, the writer. Mr. Hubbard received news of Adolfi's death in a long-distance telephone conversation with Mr. Zanuck on Sunday.

Surviving him, beside his widow, are a brother, Fred Adolfi of New York, and two sisters, Mrs. A. J. March of Norristown, Pa., and Mrs. B. D. Oliensis, of Germantown, Pa.

Warner Theatre Drive Points to Compact Circuit

Negotiations are under way for the acquisition of a number of theatres by Warner Bros. in the eastern and middle western sections.

With Public, RKO and Fox West Coast rapidly decentralizing their circuits, dropping houses daily in an effort to rehabilitate their corporate structure, Warner Bros. is effecting a program in direct opposition and is looking for new theatres and, at the same time, moving to make the present circuit more compact with eliminations of darkened theatres. During the past two months, approximately 25 unprofitable Warner houses have been dropped. In some situations where houses are closed, the company is retaining them in the hope of reopening when conditions are better.

Major Albert Warner, in Chicago enroute to the Coast Wednesday, said the company is not engaged in an acquisition drive as a company policy.

In the program of Warner expansion, Ohio and New England are regarded as the two most advantageous sections for theatre additions. Reported under way are negotiations for the Paramount houses in Boston and Toledo; the Opera House in Bayonne, and a theatre in Erie, Pa. In Pittsburgh, long a Warner stronghold, a deal is in progress to take over the Fulton. The Strand in Bayonne had already been added to the circuit, but will be kept closed until the summer. Other deals nearing completion are the Madison, Mansfield, Ohio, and the Shea's Park, in Youngstown. The circuit took over the Paramount in Youngstown last week.

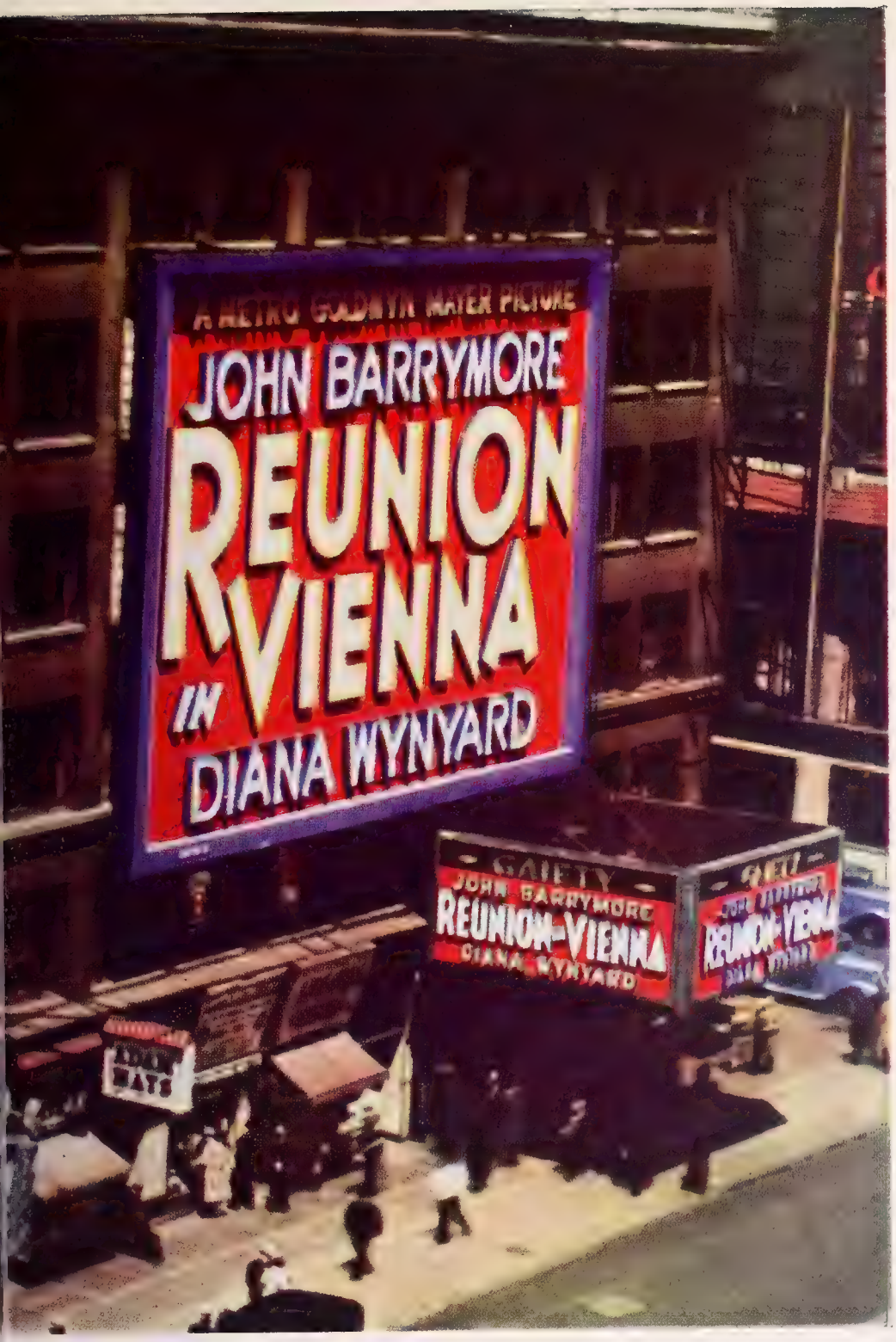


EASY RESTS THE HEAD THAT WEARS THIS CROWN—

THE greatest salesman for Metro-Goldwyn-Mayer pictures are the nine years of our existence. At the conclusion of each year M-G-M unfailingly adorns the records with more brilliant hits, more front rank stars than any other company. It has always been so. It will always be so.

—On the next page is


METRO
GOLDWYN
MAYER
presents
HELL BELOW
HELL
BELOW
ASTOR THEATRE
HELL
BELOW
ASTOR THE
Robert MONTGOMERY
Jean PARKER



M-G-M LIGHTS THE WAY—

On Broadway, between 45th and 46th Streets, is symbolic evidence of M-G-M's faith in a rejuvenated industry. Motion picture business leaps forward as M-G-M brightens the Gay White Way with TWO $2 TOP ATTRACTIONS!

(And on the next page—)

Pictures

WHAT M-G-M THINKS ABOUT THE FUTURE OF MOTION PICTURE THEATRE BUSINESS

Have you noticed what's doing at the M-G-M studios?

A few inside facts (*not entirely complete and perhaps subject to changes.*)

Interesting, aren't they?

DINNER AT EIGHT — Imagine! In one picture! Marie Dressler, Wallace Beery, John & Lionel Barrymore, Jean Harlow, Lee Tracy, Madge Evans, Jean Hersholt, Karen Morley, Franchot Tone, May Robson. George Cukor directs a film feast!

ESKIMO — First came M-G-M's Tahitian expedition "White Shadows in The South Seas". Then to Africa for "Trader Horn." And now, thank heaven, Director W. S. Van Dyke and company are safely back from the Arctic with "Eskimo" after months of danger-filming.

NIGHT FLIGHT — Road-show size! A brilliant BIG idea. And the cast: Clark Gable, John & Lionel Barrymore, Helen Hayes, Robert Montgomery, Myrna Loy and more! Clarence Brown directs!

WHEN LADIES MEET — Ann Harding, Robert Montgomery in Rachel Crother's stage hit. Hollywood Reporter says: "Another M-G-M box-office wow! If it isn't the answer to showman's prayer it's too late for prayers!" Harry Beaumont directs!

HOLD YOUR MAN — Clark Gable and Jean Harlow together again by demand of the public that loved them in "Red Dust." Here's a rousing story of a smart aleck crook who escapes everything but love. Muriel Kirkland, Stuart Erwin in the cast. Sam Wood directs!

NEVER GIVE A SUCKER A BREAK — Hollywood Reporter says: "They'll turn out in droves for this one. New Tracy picture's swell." Lee Tracy, Madge Evans, Frank Morgan, Charles Butterworth. Jack Conway directs!

TUGBOAT ANNIE — Marie Dressler-Wallace Beery again! Advance Coast reports say it's got more heart-tugs, comedy, thrills than "Min and Bill." Satevepost story of the lovable, tough character Tugboat Annie. Mervyn Leroy directs.

CAT AND THE FIDDLE — Ran a year on Broadway! Romance of a singer and artist with a background of French studio life. Grand Songs. Ramon Novarro in the leading role, perfect for him. Jeanette MacDonald too!

LADY OF THE NIGHT — Dramatically different slant on night life in a great city. Cast thus far: Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel. William Wellman directs!

STRANGER'S RETURN — The age-old struggle between the old and the new on a modern farm by the author of "State Fair", Phil Stong. Cast: Lionel Barrymore, Franchot Tone, Miriam Hopkins, Stuart Erwin, etc. King Vidor directs!

HOLLYWOOD REVUE OF 1933 — M-G-M Stars! Hollywood celebrities! Song writers like Rodgers & Hart, Nacio Herb Brown, Arthur Freed, Gus Kahn, Oscar Levant! Albertina Rasch dancers! Edmund Goulding directs. Watch it grow!

TARZAN AND HIS MATE — Johnny Weissmuller in a brilliant return to the fans who await him! Sequel to "Tarzan the Ape Man" is twice as fast and romantic. Maureen O'Sullivan again the heroine.

BEAUTY — Typical M-G-M showman-exploitation picture. Faith Baldwin's best seller, dramatizing women's eternal search for beauty and her shrewd use of it. George Fitzmaurice directs!

STRANGE RHAPSODY — Celebrated Hungarian play becomes gripping screen spectacle. Love story against the background of the assassination at Sarajevo which precipitated the World War. Nils Asther, Kay Francis, Walter Huston, etc. Directed by Richard Boleslavsky who made "Rasputin."

LA BELLE PERKINS — Like "The Champ" this gives Jackie Cooper opportunity to appear in a drama involving adult relationships, tense exciting. Background of a school, with characters real as life!

JACK PEARL (*All-Star Comedy*) — Something different. When we tell you that the cast, in addition to Jack Pearl and Jimmy Durante features Mickey Mouse you'll know it's different. Sam Wood directs! Title to come.

ANOTHER LANGUAGE — Helen Hayes and Robert Montgomery in the play that taught Broadway that the true, human things of life are most dramatic. Written by Rose Franken, an unknown, it became the sensation of the year!

ED WYNN COMEDY — Recognizing the importance of presenting this nationally beloved comedian in a picture worthy of his top-rank following, M-G-M assures exhibitors that the genius of its studios is dedicated to the creation of a tremendous box-office attraction. Title to come.

SOVIET — Wallace Beery, Clark Gable heroes of "Hell Divers" in another giant dramatic spectacle. M-G-M showmanship ingenuity takes from Russia's titanic struggles a theme of brilliant human values.

DANCING LADY — Joan Crawford in the silken-allure that spells box-office. Never has she had a more perfect role than in this Satevepost serial story of a dancer's rise from obscurity to fame through flaming adventures!

And More! More! More! From the ONE and ONLY!

Metro-Goldwyn-Mayer

EASTMAN KODAK SHOWS PROFIT OF SIX MILLIONS

Annual Report Shows Surplus of $72,599,478 at Close of 1932; Quarterly Interest Declared on Preferred, Common

The Eastman Kodak Company's thirtieth annual report shows an earned net profit of $6,058,748.63 and an earned surplus at the end of December, 1932, of $72,599,478.69. The corporation is the largest manufacturer and distributor of motion picture film in this country and is an important exporter of raw stock abroad.

Preferred dividends amounting to $369,942 and common dividends totaling $9,008,478.25 were declared. Dividends for the year 1932 were declared as follows: four quarterly dividends of 1½ per cent on the preferred stock, and two quarterly dividends of $1.25 per share and two quarterly dividends of $0.75 per share on the common stock.

Operating results for 1932 were considerably affected by disturbed economic conditions prevailing throughout the world, the report indicated. These conditions, although bad in 1931, were considered much worse during the past year. As a consequence, the total volume of business declined about 20 per cent. The statement noted other factors contributing to the reduced profits as price reductions, depreciated currencies in countries where compensating price increases could not practicably be made, and inventory adjustments. Substantial economies, including reduction of salaries and wages, were reported to have been effected throughout the organization.

Affiliated Investments

Investments in and advances to affiliated companies, not wholly owned—the assets and earnings of which companies are not consolidated in the statement—amounted at the close of 1932 to $1,628,547.77, which includes $582,073.09 advances, as against $1,732,420.21 and $649,504.06 respectively, at the close of 1931.

During the year the amount invested in land, buildings, plant and machinery at cost increased $1,101,736.75, of which $802,849.06 applies to domestic and $298,887.69 to foreigh subsidiary companies. On the other hand, reserve for depreciation increased $4,772,072.70, although depreciation actually charged during the year against operations amounted in the aggregate to $5,757,626.30, the difference arising from obsolete plant charged against such reserves.

Foreign Financial Interests

The financial interests of Eastman Kodak in foreign countries are:

Fixed assets of wholly-owned foreign subsidiaries (at cost less reserve for depreciation)	$14,374,129.13
Net current assets of the same companies (converted at closing rates of exchange)	22,546,624.79
Total	$36,920,753.92

These interests are distributed as follows:

Canada	$ 5,787,140.25
South America, Cuba, and Mexico	1,648,899.23
Europe	26,113,559.71
Asia and Far East	1,702,355.72
Africa	1,668,799.01

A number of adjustments of contingent reserves were made during the year resulting in a net decrease of such reserves by $1,341,087.50, of which the most important are:

Extraordinary reserve for possible bad debts in addition to bad debts and reserves charged against profits	$ 250,000.00
Expenses applicable to part-time use of plant, charged to a contingent reserve which was provided in prior years for this purpose	552,568.48
Reduction in value of net current assets of foreign branches to exchange rates at close of year	257,000.29
Adjustments of taxes of prior years	248,831.62
Total	$1,308,400.39

Current assets of the company include cash on hand and in banks amounting to $9,118,176.74; marketable bonds and stocks totaling $11,250,122.74, and accounts and bills receivable, less reserve, of $15,821,937.42. Also inventories of raw materials, supplies, work in process and finished product at cost or market, whichever is lower, amounting to $29,476,937.42. Investments and advances come to $7,433,037.28; land, buildings, plant and machinery at cost, less reserve for depreciation, total $66,240,723.51; deferred charges to future operations of $803,282.57, making a grand total of current assets reaching $140,143,618.69.

Improved Product Announced

Current liabilities amount to $7,878,565.01. At the end of the last year there were 38,500 stockholders as compared with 36,200 at the end of 1931 and 33,200 at the close of 1930.

New and improved product development announced during 1932 includes an entirely new principle, to be applied to the Cine-Kodak Eight, a complete system for eight millimeter amateur motion pictures introduced in July, which will make a foot of film go four times as far. The special 25-foot film, 16 mm. wide, is run past the lens twice, leaving two separate rows of images along its full length. At processing stations this film is split and spliced, end to end, making a 50-foot 16 mm film equal in projection time to a 100-foot 16 mm. film.

Kodak Six-16, the world's smallest roll film camera to make 2½x4¼-inch pictures, was introduced in February. In June, Continental Kodaks were introduced in the American market. These precision instruments of the European type are made in the recently acquired Dr. Nagel works at Stuttgart, Germany. Early in 1933 two new Kodascopes, Models K-50 and 75, were announced. The first is an unusually brilliant projector and the Model K-75, equipped with a 750-watt lamp, is said to have the most powerful light source yet to be incorporated in a home motion picture projector.

Warner, U. A., Joint Exchange

A joint exchange will be opened in the Hawaiian Islands next month by United Artists and Warner Bros. Al Lichtman, vice-president and general manager of United Artists, and Gradwell Sears, Western and Southern general sales manager for Warner, will meet in San Francisco June 1 to arrange details, at which time the manager to take charge of the joint exchange will be announced.

Old Roxy Wins Over New Roxy In Name Fight

The old Roxy defeated the new Roxy in the court battle for the right to use as the name of the theatre, Samuel Lionel Rothafel's famous soubriquet. The original Roxy theatre, on Seventh Avenue, New York City, will be allowed to continue the use of the name, "Roxy," under a decision handed down Monday in New York by the Circuit Court of Appeals. The question as to which of New York's two Roxy theatres is entitled to the use of S. L. Rothafel's nickname was thus settled after several months of legal wrangling. The decision, delivered by presiding Justice Martin J. Manton, indicated that unless RKO succeeds in a possible Supreme Court appeal, it will have to remove the name from its Radio City theatre as soon as a formal order has been entered.

The Roxy Theatres Corp. was formed in June, 1925, with Mr. Rothafel as president. On July 31 of the same year a contract was signed under which Mr. Rothafel was to receive a salary of $2,000 per week and 10 per cent of the net profits of the company. This contract was for a period of five years with an option of renewal for a similar period. The contract was canceled in January, 1931, and Mr. Rothafel left the company.

The majority decision of the court on Monday held that the original contract was not abrogated as a result of the cancellation contract.

"The name 'Roxy' has become associated with the business of the Roxy Theatres Corp.," Justice Manton said, "and its use by RKO on its near-by theatre should be prohibited. Whatever rights RKO may have in the name necessarily are subject to the prior rights of the Roxy Corp. RKO may not use the name 'Roxy' on a competing theatre, but it is not restrained from advertising the employment of Mr. Rothafel, though it must be done in a manner that will not confuse."

Intake to Guide Production Costs

The probable intake from so-called "class" audiences will serve as a measuring stick for the production budget of "Emperor Jones," the first film production venture of Krimsky & Cochrane's new company, Film Choice.

Dudley Murphy will direct.

Unlike the efforts of many producers who have taken famous novels and plays for film production, trying to cater to mass audiences and thereby changing the original story so far as to make it completely unrecognizable, Mr. Murphy will adhere faithfully to the story and has already obtained Eugene O'Neill's approval of his script. The only change in the story is the addition of a prologue, which did not appear in the play.

Negotiations are under way for United Artists distribution of the picture through United Artists.

THE BOX OFFICE CHAMPIONS FOR APRIL



KING KONG — RKO Radio

(1) Directed by Merian C. Cooper and Ernest Schoedsack from an idea conceived by Edgar Wallace and Merian C. Cooper. Screen play by James Creelman and Ruth Rose. Cameraman: Edward Linden. Sound effects: Murray Spivack. Sound recordist: E. A. Wolcott. Art directors: Carroll Clark and Al Herman. Film editor, Ted Cheeseman. Musical director: Max Steiner. Chief technician: Willis O'Brien. Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clemento, Victor Wong. Released April 7, 1933.



CAVALCADE — Fox

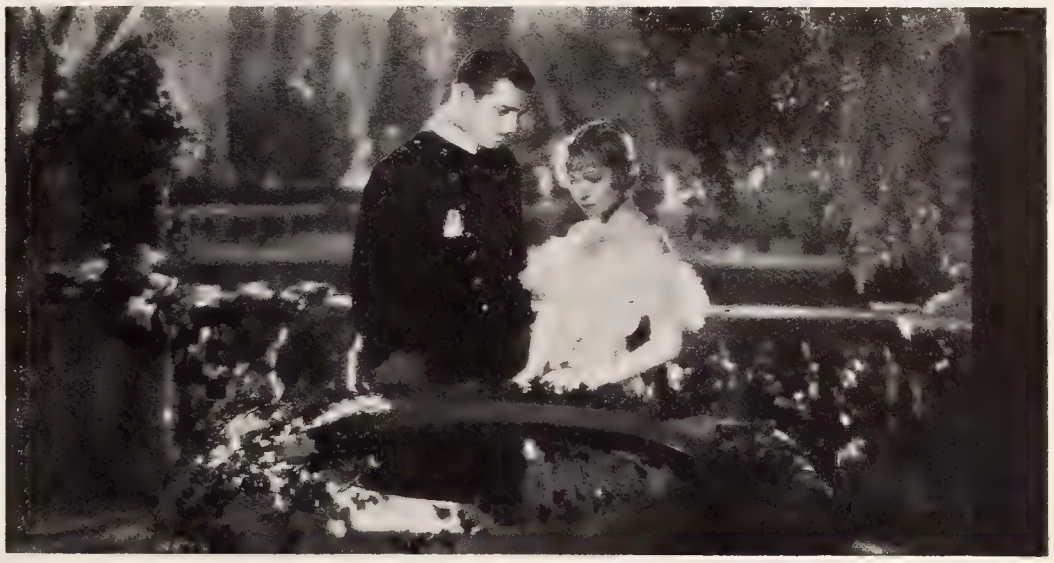
(2) Directed by Frank Lloyd. From the play by Noel Coward. Screen play by Reginald Berkeley. Continuity by Sonya Levien. Assistant director: William Tummel. Director of dialogue: George Hadden. War scenes by William Cameron Menzies. Art director: William Darling. Film editor: Margaret Clancy. Photographer: Ernest Palmer. Sound recorder: J. E. Aitken. Cast: Diana Wynyard, Clive Brook, Ursula Jeans, Herbert Mundin. Released April 15, 1933.



42nd STREET — Warner Brothers

(3) Based on the novel by Bradford Ropes. Screen play by Rian James and James Seymour. Directed by Lloyd Bacon. Potographer: Sol Polito. Film editor: Frank Ware. Art director: Jack Okey. Songs by Al Dubin and Harry Warren. Cast: Warner Baxter, Bebe Daniels, George Brent, Ruby Keeler, Una Merkel, Guy Kibbee, Ned Sparks, Dick Powell, Ginger Rogers, Allen Jenkins, Henry B. Walthall, Edward J. Nugent, Harry Akst, Clarence Nordstrom, Robert McWade, George E. Stone, Al Dubin, Harry Warren. Released March 11, 1933.

Carrying the name of five producers, six pictures sufficiently outdistanced all others at the nation's key theatre box offices to comprise the list of "champions" for the month of April. Of these productions, two—RKO Radio's "King Kong" and Fox's "Cavalcade"—carried over from the previous month—the latter, indeed, carrying over for the second time, having been a "champion" also in February. As in March, the April box office leaders represent an interesting variety of picture types, consisting of one novelty "shocker," one musical revue, one musical play, one narrative spectacle, and two dramas, one of distinctly topical interest.



(4) Directed by Victor Fleming. From the novel by F. Marion Crawford. Dramatized by Walter Hackett. Screen play by Donald Ogden Stewart. Musical score by Herbert Stothart. Photographer: William Daniels. Film editor: Margaret Booth. Cast: Helen Hayes, Clark Gable, Lewis Stone, Louise Closser Hale, May Robson, Edward Arnold, Alan Edwards. Released April 14, 1933.

THE WHITE SISTER — M G M



(5) Directed by Norman Taurog. Screen play by Waldemar Young and Nunnally Johnson. Adapted by Benjamin Glazer from a novel by Roy Horniman. Music and lyrics by Ralph Rainger and Leo Robin. Photographer: Charles Lang. Cast: Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Baby Leroy, Adrienne Ames, Earle Foxe, Leah Ray, Betty Lorraine, Gertrude Michael, Ernest Wood, Reginald Mason, Henry Kolker, George MacQuarrie, Paul Panzer. Released April 21, 1933.

A BEDTIME STORY — Paramount



(6) Directed by Gregory LaCava. Based on the anonymous novel "Gabriel Over the White House." Screen play by Carey Wilson. Additional dialogue by Bertram Bloch. Photographer: Bert Glennon. Film editor: Basil Wrangell. Cast: Walter Huston, Karen Morley, Franchot Tone, Arthur Byron, Dickie Moore, C. Henry Gordon, David Landau, Samuel Hinds, William Pawley, Jean Parker, Claire Dubrey. Released March 31, 1933.

GABRIEL OVER THE WHITE HOUSE — M G M

VARIED

ZOO IN BUDAPEST

N. Y. World Telegram names it one of the six best spring pictures

A Jesse L. Lasky Production



THRILLS

JANET GAYNOR HENRY GARAT in *Adorable*

A natural with three song hits



MUSIC

HOLD ME TIGHT

JAMES DUNN SALLY EILERS



ROMANCE

FOX *May* FESTIVAL

Entertainment

the lifeblood of your house

Audiences demand it as never before. Naturally you insist on it. You *get* it in the FOX May FESTIVAL. FOX showmen saw to that. No wonder exhibitors are booking these releases in a row . . . for week after week of continuous profit.





CAVALCADE

Nothing can touch it as a popular price smash.

STATE FAIR

A carnival of profit on repeat bookings.

BOOK REVIEWS

MODERN PHOTOGRAPHY: 1932. Cloth, $3.50; wrappers, $2.50. 8 x 11 3/8, 128 pp. London: The Studio, Ltd. (New York: The Studio Publications, Inc.).

Here is a review of recent achievements with the camera that makes a definite attempt to allocate photography among the arts. This effort is the distinction of the volume, by which it both gains and loses, for a great many of the 114 exhibits have been selected precisely in the hope that they provide an answer to the old and persistent quandary, "Is photography a separate art, and if so, what kind?"

Many working in the allied medium of the motion picture will recognize the difficulty in this question, for theirs, too, is a modern mechanization of an older means of expression, and they have an analogous problem: To decide what method is best adapted to the powers peculiar to their medium. In seeking a niche of its own, wherein it can at the same time perform effectively, still photography likewise must decide just what its relationships are to the other methods of delineation.

The approach of *Modern Photography* to the problem is useful and intelligent. "Photography as an applied art," writes the editor, Mr. C. G. Holme, in his introduction, "must be applied or used to some end other than that of producing what usually is termed an 'aesthetic' effect. Essentially a photograph is a record. And however persuasively, or by whatever novel means that end is effected, we are still entitled to look on it as fundamentally a record. It remains for the new technique to be applied to buildings, faces, sports, ceremonies and occupation of the age, so that, ideally speaking, a book of current photographs should be a sort of contemporary history."

That is indeed a good purpose to put the camera to. But what of the sun half-masked by the hills? And the deep-furrowed sea? And the boys at play? The achievements of Riethof, Beckers and Koya Okada, to select at random, in the current *Modern Photography?* Okada's "Dawn on Mount Fuji" surely is, as the caption says, "a successful photographic treatment." Subjects like it, however, and like the others indicated, constitute no specific record of contemporary life, while they might be better—at least more *creatively*—expressed in oil or water-color. Yet those who wish to create with lenses, light and emulsions choose them frequently, and many there are who call the results very pretty.

Although mere definition of an art of photography will of course never limit the application of its instruments, it is nevertheless pertinent to note that what photography can do better than any of the older media is to record *reality*. To insist that this reality rely for its interest upon contemporaneousness, would be to narrow the field unduly. Nor need this reality be superficial only, devoid of the creative interpretation necessary to give the technician some of the satisfactions of the artist. (It is possible, even, to photograph the *function* of a machine.) In subject selections, compositions and interpretation lies an opportunity to produce quite respectable art. But lest it be in mere imitation of drawing and painting that art must represent the peculiar ability of its technics to preserve what the eye actually beheld transiently.

All this is purely academic, of course, yet it may well be that in the advancement of a technique primarily based on actualistic candor and accuracy, photography is most likely to stimulate the kind of interest that can take it somewhere; that can, among other things, win over to photography itself those many, many sincere practitioners who are now using photographic paraphernalia to produce every kind of a picture except a photograph.

At the beginning we asserted that this edition both gains and loses by its point of view. The gain, as has been implied, is represented by the generous proportion of specimens which do show ways in which the camera can attain a significant, and sometimes an aesthetic, effect all its own. The loss—if indeed it is a loss—lies in the comparative fewness of those very studies which are imitative, but which nonetheless satisfy a general interest in *pictures*. But to both the professional and the amateur photographer, the 1932 *Modern Photography* should be eminently suggestive and instructive. The halftone plates are well printed on enamel paper of uniform weight and texture, some of them with tint blocks, and, best of all, each is accompanied by a caption stating the technical conditions under which the picture was made.—GEORGE SCHUTZ.

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84 Features With Music Ready Soon

(Continued from page 9)

Major Albert Warner, in charge of sales, ordered Mr. Sears and Mr. Smith not to accept any "Gold Diggers'" contract where exhibitors will not agree to run the picture until grosses fall below the house average. "We are not going to permit the box-office possibilities of the picture to suffer because of indifferent treatment," said Major Warner. He was referring to situations, involving "42nd Street," where exhibitors did not get the maximum amount of business out of that musical. In one Texas theatre, an exhibitor discontinued showing "42nd Street," according to a Warner official, while it was in its third week and in that week had grossed $15,000. The house average was $6,000.

Robert Gillam, Paramount advertising director, said the other day that the musical trend is partially attributable to the fact that people in key cities no longer have the opportunity to see the Shubert musical extravaganzas, and that pictures have taken their place since the Shuberts discontinued these road tours. He indicated that musicals are more popular than ever in Europe, particularly in England.

In discussing the new lease on life given music publishers by the motion picture musicals, Jack Robbins, head of the Robbins Music Corp., publishing Metro's music, said, "Music to have any real value to a picture, must be placed at the time the story is written, and not thrown in carelessly, as has been the case in so many of the old musicals. The real dramatic value is derived by having the leading star sing the song in a closeup, at least the first chorus. Then, if additional playing of the number is desired, the number should be spotted incidentally.

"A music publisher whose songs are used in motion pictures," Mr. Robbins continued, "must induce the producer not to overdo the use of music in the feature." He indicated that most exhibitors have learned to not only "plug" the music of a forthcoming musical picture in their theatres, but also know the value of tie-ups with local music dealers and radio stations. "Those who have organists, obtain a valuable advance 'plug' through community singing stunts," he said.

Warner Brothers advanced "Gold Diggers" to this season's schedule. It was to have been released next year. The company feared that by that time the cycle would have started to narrow down.

From Columbia's headquarters in New York came word that short subjects will have frequent and adequate musical interludes. "Short subjects for the summer will continue to supply, in increasing amounts, the musical elements, which, for several seasons, have been lacking in motion picture entertainment," said vice-president Jack Cohn. "This swing toward fuller harmony is not a concession to the approaching summer," he declared.

"The theatregoing public has fully recovered from the over-abundance of musical films of several years ago, which left an antipathy toward music and are feeling the lack of rhythm in their screen entertainment," Mr. Cohn concluded.

"King of Jazz" Reissued

One of the highlights of the current musical movement is the reissuing by Universal of the "King of Jazz," Paul Whiteman revue, which was first marketed early in 1930. The company spent $1,750,000 on its production and admittedly suffered losses because the picture was not made available until the end of the color musical cycle. It is now hoped to liquidate the costs. Another reissue will be "Whoopee," starring Eddie Cantor and released by United Artists in 1930.

Hollywood is again beginning to resemble Times Square's "Tin Pan Alley." Dozens of song writers have trekked westward to write lyrics for the new musicals. In the group of 84 musical features, numbers were written by Kalmar and Ruby, Werner Richard Heymann, Richard Whiting, George Marion, Jr., Will Jayson, Val Burton, William Kernell, Leo Robbin, Buddy De Sylva, Abe Meyer, Nacio Herb Brown, Arthur Freed, Herbert Stothart, William Axt, Gus Kahn, Richard Rodgers, Larry Hart, Herbert Fields, Lew Brown and Ray Henderson, Bradford Ropes, Otto Harbach, Ralph Rainger, Sam Coslow, Arthur Johnston, Johnny Green, Edward Eliscu, Harry Akst, Maurice Watkins, Vincent Youmans, Clemence Dane, Lorenz Hart, Paul Frank, Ludwig Hirschfeld, Mischa Spoliansky, George Gershwin, Lynn Cowan, Harry Sauber, Al Dubin, Harry Warren, Sheridan Gibney.

Principal songs in the current group of features are: "42nd Street," "Shuffling Off to Buffalo," "Gold Diggers of 1933," "Young and Healthy," "You're Getting To Be A Habit With Me," "Shadow Waltz," "I've Gotta Sing a Torch," "Remember My Forgotten Man," "Pettin' in the Park," "In the Money," "Tell Me Tonight," "Things I do, I Do for You," "Yes, Mr. Brown," "Leave A Little for Me," "If You Would Learn to Live," "Flying Down to Rio," "My Imaginary Sweetheart," "Sing To Me," "No More War," "Isn't This a Night for Love," "He's Not the Marrying Kind," "This Is the Hour," "M'sieu Baby," "In the Park in Paree," "Look What I've Got," "Homema de Heaven," "My Alma Mater," "Learn to Croon," "Play Ball," "My Bluebeard Is Singing the Blues," "Thank Heaven for You," "The China Teacup," "Sweetheart Darling," "My Heart's Desire," "Adorable," "My First Love to Last."

A new departure in serials will be Universal's musical "Adventures of Ann," ten-chapter production, for release in the fall.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Peg O' My Heart

(MGM-Cosmopolitan)

Comedy-Drama

As a stage play and as a silent picture, this light dramatic-romantic story of a little Irish girl enjoyed great popularity a decade or more ago. Somewhat modernized in the present case and given the benefit of lavish production, it is the type of entertainment that puts it in the average feature class. Probably its greatest appeal will be to family audiences. But because of its Irish atmosphere an aggressive campaign directed at that race may be the means of stimulating much additional business.

Realism tempered by the characteristic Irish wit motivates the light human drama and romance of the story. The use of atmospheric music in the scoring and the introduction of several folk songs, one or two of which Miss Davies sings, provide color to the picture. Yet this music is hardly of enough importance to play up strongly in selling.

The story relates to the fortunes of a colleen who inherits 2,000,000 pounds. To fulfill the conditions of her grandfather's will, she must part with her beloved father and take up her residence in a rigid, aristocratic English family. She can't understand these odd people. Mrs. Chichester is a continual terror. Alaric amuses her. Ethel is a snob. Only Jerry, a barrister, seems to understand. With him Peg falls in love. But he becomes engaged to Ethel, much to Peg's disappointment. Yet Peg interferes when Ethel is about to run off with Brent and because she is found in Brent's room brings scandal on the Chichester family.

In the end, however, everything is straightened out. With Peg finally safe in Jerry's arms, her contact with her father established again, the inheritance is forgotten for the peace and happiness that comes to those who are not burdened by the cares of money.

A campaign that stresses romantic appeal, the heart ache of a colleen who saw all her happiness fade in the glitter of wealth and social position, should most effectively get over the idea of "Peg o' My Heart." Supplementing this angle with the names that support Miss Davies, identifying each in the role she or he plays in Peg's affairs, should stimulate patron curiosity.

Exploitation that features atmospheric backgrounds is decidedly in line. Transforming lobbies into replicas of Irish fishing village scenes should prove attractive. Use of the old "Peg o' My Heart" song will undoubtedly stir memories in adults. Concentrate on capturing the interest of the family trade and work all your contacts with Irish societies, clubs and the like. —McCarthy, Hollywood.

Produced and distributed by MGM. A Cosmopolitan Production. Directed by Robert Z. Leonard. Adapted by Frances Marion. From the play by J. Hartley Manners. Screen play by Frank R. Adams. Release date, May 26, 1933. Running time, 80 minutes.

CAST

Peg	Marion Davies
Jerry	Onslow Stevens
Pat	J. Farrell MacDonald
Ethel	Juliette Compton
Mrs. Chichester	Irene Browne
Alaric	Tyrrell Davis
Brent	Alan Mowbray
Mrs. Brent	Doris Lloyd
Jarvis	Robert Greig
Smythe	Nora Cecil
Michael	Mutt
Terance	Geoffrey Gill

Just My Luck

(British & Dominions)

Comedy

Though played by the London "Aldwych team," this production has a story somewhat out of the rut of the "Aldwych farces," and for that reason may prove more popular on the American market than its predecessors, which simply exploited the insular humor peculiar to Great Britain. And even if there is not a great deal in the film to commend it in advance to your patrons, its comedy values should satisfy them if you can induce them to come through the medium of a strong supporting program.

A mythical philosopher, named Azeus, once evolved the theory that in every man's life good and bad luck are equally balanced. David Blake, poor music teacher whose life has been one long sequence of misfortune, seizes avidly on the theory on his 35th birthday and, encouraged by his pretty pupil, Peggy Croft, undergoes a miraculous change. The downtrodden worm gives place to a bombastic, self-confident fellow, who imposes on Peggy's father and from him wins the lucrative position of manager of the new luxury hotel. How fool's luck carries him on, blind to the scheming that is going on around him, and how a temporary and almost fatal hiatus in his good fortune (to compensate for the one stroke of luck he had in his old life) teaches him that there is more happiness in humility than self-opinion, the film reveals, working up to a rich comedy climax in which a frantic chase across the countryside plays a big part.

Though the tempo lags a trifle at infrequent points, there is a succession of restrained farce situations that carry the development well along, and only the last fadeout brings cessation of the laughter. Ralph Lynn in the major part shows higher histrionic ability than in previous roles, and the performances of the other principals maintain a consistently level quality. Brisk direction and high-grade technical work complete an efficient job.—Charman, London.

Produced by British & Dominions at Elstree, London. Adapted from H. F. Maltby's play "Fifty-Fifty" by Ben Travers. Directed by Jack Raymond. Photography by Cyril Bristow. Assistant direction by George Black. Recording by A. W. Watkins. Editing by A. W. Roome. Art direction by C. F. C. Stegmann. Music arranged by Lew Stone and played by Lew Stone and his orchestra. Running time, 80 minutes.

CAST

David Blake	Ralph Lynn
Peggy Croft	Winifred Shotter
Sir Charles Croft	Davy Burnaby
Lady Croft	Vera Pearce
Trigg	Robertson Hare
Stromboli	Frederick Burtwell
Babs St. Clair	Phyllis Clare

Thunder Over Mexico

(Sol Lesser)

Film Saga

For more than three years this Sergei Eisenstein picture has been the talk of the motion picture industry and a considerable portion of theatre audiences throughout the world. Thus it seems there is a ready made audience for this epic.

Shot entirely in Mexico, it is the saga of a race. It boasts no star names. There is no dialogue; captions elucidate the action. There are no sets, props or lights. Of the nearly 200,000 feet of film shot, the present length has been retained. This footage has caught the soul and spirit of a noble people. It tells a novelly powerful, dramatic, romantic and tragic story, in one continued sequence that is called "Hacienda." Artistically it is beautiful. Commercially it becomes a proposition to be handled by showmen who have the courage to accept something vividly new in the line of motion picture entertainment and possess the ingenuity and ability to exploit it properly.

For the straightaway picture-goer, those who like their romance and sentiment, the love-tragedy of "Thunder Over Mexico" should stir them with its simple appeal, the beauty and tragedy of the love story of the poor peon and his sad-eyed Madonna. It is poignant and beautiful.

In place of dialogue, Hugo Reisenfeld's music, using the chants and hymns of ancient Mexican Indians, interprets the story. This scoring is masterly. It should not be overlooked in any showmanship campaign. It is a selling point of real value to the music lovers of any community. While photography is seldom a ticket-selling asset, it is doubtful if any other picture can compare with this in photographic quality. The ancient ruins, the clouds, trees and vast vistas seem to have acted for the camera. This fact should not be overlooked in selling the picture.

Today, when the demand for something new and different is being voiced by every showman, "Thunder Over Mexico" should indicate whether that demand is real or only imaginary. Yet despite its novelty, the picture will not sell itself. It must be forcefully sold. Properly started, it should grow in popularity.—McCarthy, Hollywood.

Produced and distributed by Sol Lesser. Directed by Sergei M. Eisenstein. Photography, E. Tosse. Scenario, G. Alexandrov. Titles and editorial supervision, Harry Chandlee. Film Editors, Don Hayes and Carl Himm. Special effects, Howard Anderson. Musical setting conceived by Dr. Hugo Reisenfeld. Orchestra direction, S. K. Wineland. Original music by Juan Aguilar and Francisco Comacho Vega. Sound supervision, Abe Meyer, running time, 70 minutes.

Adorable

(Fox)

Musical Romance

Presenting Janet Gaynor in a lilting, light, story-book musical comedy romance, and introducing a new screen personality, Henry Garat, "Adorable" has definite audience-intriguing elements. With music that adapts the "Congress Dances" technique effectively, the show, wholesome and charming, has the unique quality of working its viewers into a happy frame of mind. Although it drags a bit in spots, there is always an appealing color that stimulates renewed interest. With comedy that inspires smiles rather than roars of glee, the show should appeal to all classes of people, adults as well as children.

Handsomely mounted. "Adorable" is set to beautiful music. One waltz number, the theme-song, has a similar swing to "Delicious" and audiences are sure to be humming it as they leave the theatre. Garat is of the Chevalier type. He has a romantic personality that clicked with the preview audience and, given the proper build-up, may become a new sensation.

The story, one of those mythical kingdom never-could-happen things, is appealingly sim-

They cover the Waterfront



"I COVER THE WATERFRONT" for the N. Y. TIMES

"I went to see this picture with the feeling of a busman on a holiday, but I was never so royally entertained and thrilled." —*George Horne*



"I COVER THE WATERFRONT" for the CITY NEWS ASSOCIATION

"This picture was like an intimate friend from home! I enjoyed every bit of it. At last somebody took the thrills and romance of the waterfront and gave it vivid life!" —*John Regan*



"I COVER THE WATERFRONT" for the WORLD-TELEGRAM

"What struck me more than anything else is how they got so much into this picture! I was thrilled every minute. One of the finest pictures I've ever seen!" —*James E. Duffy*



"I COVER THE WATERFRONT" for the N. Y. EVENING POST

"Here's a picture that strikes an amazing balance of spectacle, romance and discrimination. A truly distinguished piece of work." —*Rayness Copeland*

Max Miller's sensational book brought to vivid life with

CLAUDETTE
COLBERT
BEN LYON

Presented by
Joseph M. Schenck

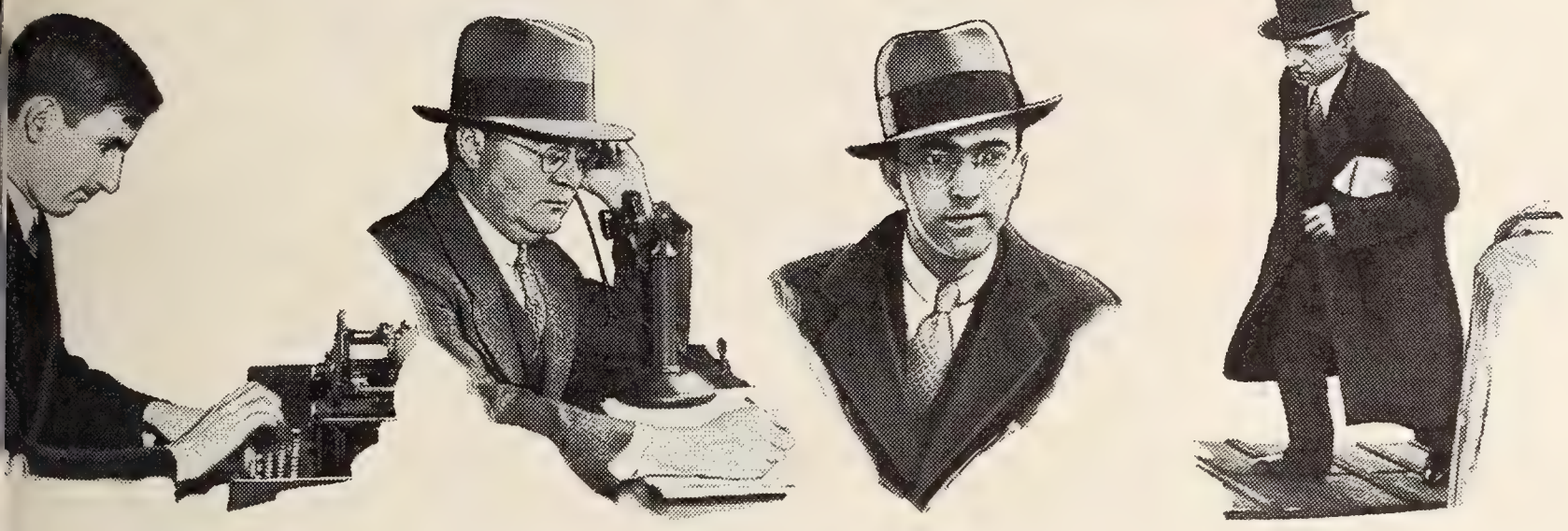
Produced by
Edward Small

"I COV WAT

UNITED

And what they say

COVERS EVERYTHING!



"I COVER THE WATERFRONT" for the N. Y. AMERICAN

"The hero of this picture never saw the beauty and glamor of the harbor until he saw it through the eyes of this girl! There's the theme of the story! It held me spellbound! Romance, thrillingly done!" —*John Sampson*

"I COVER THE WATERFRONT" for the EVENING JOURNAL

"Been doing it for 25 years! But it remained for this picture to give me my greatest waterfront thrill! A love story against a background of action ... something I shall always remember!" —*James P. Lanehart*

"I COVER THE WATERFRONT" for the CITY NEWS ASSN.

"Anyone who has ever been on a boat should see this picture! It enthralled me beyond words! Flawless and masterfully executed!" —*James McCloskey*

"I COVER THE WATERFRONT" for the HERALD-TRIBUNE

"Here's a picture that catches the spirit of the waterfront more realistically than anything I've ever seen!" —*Richard Reagan*

ER THE ERFRONT"

ARTISTS PICTURE

ple, a yarn of a young army officer who meets a girl at a servant's ball. She identifies herself as a manicurist. He claims to be a delicatessen clerk. But she really is a princess. Their love is mutual. On a skating party, the young man confesses that he is a captain. But the girl knows that already, for only that morning she had insisted that the Prime Minister make him a captain, when she saw his superior officer berating him. The love story goes on, with the young man believing he is in love with the manicurist and being continually amazed to find himself elevated in rank every few days. Eventually, when he is summoned to be presented to the princess, the young man is embarrassed to have his manicurist sweetheart trail after him right into the palace. His embarrassment gives away to amazement when he discovers that the manicurist is the princess. Then he wants to call everything off. She makes him her personal aide.

Climax comes at a royal ball in honor of the prince, diplomatically chosen fiance of the princess. But the prince is more interested in the mummies of ancient Egyptian queens. The King makes his entry. He turns out to be a cocky five or six-year-old boy who releases the unwilling prince from his obligation, makes the young man a prince and clears the way for his marriage to the princess.

"Adorable" is a class picture with a mass appeal. With Janet Gaynor in the lead there is already a potential audience. You have a new name, Garat, to sell. Shout him from the roof-tops and don't worry that he won't deliver.

Sell the charm of the story in combination with the names and the music. Appealing catchlines fall all over one another in the dialogue. Use them. Dignified exploitation should be worked out with class contacts. The ring of the title will be valuable in this connection. Sell it as family material.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by Wilhelm Dieterle. Screen play by George Marion, Jr., and Jane Storm. Story by Paul Frank and Billie Wilder. Music, Warner Richard Heyman. Photography, John Seitz. Sound, Joseph Aiken. Additional music and lyrics by Richard A. Whiting and George Marion, Jr. Release date, May 19, 1933. Running time, 83 minutes.

CAST

The Girl.....Janet Gaynor
The Young Man.....Henry Garat
The Prime Minister.....G. Aubrey Smith
The Detective.....Herbert Mundin
The Countess.....Blanche Friderici
The Prince.....Hans Von Twardowski

Samarang

(United Artists)

South Sea Romance

"Samarang" is much more than the pictorial recording of the people, customs and scenery of a South Sea island. Against its fascinating land and sea background, it tells a romantic and dramatic story that constitutes real entertainment. There is no dialogue. The story is interpreted by effective action and a few explanatory subtitles. A nicely arranged musical scoring aids in understanding the theme. That everything is authentic can be readily appreciated. It is evident that the natives are enthusiastically overacting. But that enthusiasm seems to have the power to reach down from the screen and permeate the audience.

Of course it is a novelty. It offers much beautiful and interesting photography, the underwater sequences all the way through being particularly effective. While realistic, "Samarang" is devoid of sensationalism, though there is plenty of spectacular and thrilling action as various ocean denizens prey upon each other.

In the story, Ahmang, a poor pearl diver, only support of his mother, Mamounah, and younger brother, Ko-hai, is in love with Sai-Yu, chieftain's daughter. Because of his poverty and responsibilities they cannot marry. Then comes Ariff, a pearl trader, with glowing stories of fabulous pearl beds in a distant lagoon. Sai-Yu and little Ko-hai go along. Ensuing sequences are a vivid description of the hazards and glories of pearl diving. Ahmang finds a pearl that will enable him to marry Sai-Yu. But the boat runs out of water and Ariff sends the natives to a cannibal island. The lovers are deserted as Ariff's boat sails away. Terrorized by various jungle beasts as well as the cannibals, they are continually in danger. The natives, however, force Ariff to return and the lovers are taken off the island.

Ko-sai dives for a pearl. A shark kills him. Drama is intense as the divers hunt the killer. Sailing for home, the picture gives a description of native burial customs. After Ko-hai has been buried, Ahmang forces Ariff to return to the lagoon to avenge the boy's death. Then comes the battle between Ahmang and the shark, a supreme thrill. The shark killed, the party returns to Samarang, where the lovers are married in another description of native customs.

Differing from the ordinary travelogue, "Samarang" has the story power to interest modern audiences. That factor should be made an important part of every selling campaign. There is South Sea Island romance, drama and thrill to sell. Even though interesting novelty is a big asset, it is really secondary to these elements. Furthermore there is an unusual note of humanness in the film.

While the novelty of "Samarang" suggests unusual showmanship, the old standbys of entertainment selling should not be ignored. There is plenty of opportunity for doing unusual things. Tieups with jewelers featuring window displays of pearls, plenty of stills and hints that the hazards of pearl diving are revealed in "Samarang" are in line. Such exploitation should intrigue the curiosity of the irregular patrons. But for the regulars play up the romance and drama. Let the educational appeal take care of the children.—McCarthy, Hollywood.

Produced by B. F. Zeidman. Distributed by United Artists. Director, Ward Wing. Screen play by Lori Bara. Story by Lori Bara. Special submarine photography by Stacy Woodard. Cameraman, John C. Cook. Sound engineers, W. C. Smith, Lincoln Lyons. Film editor, Tom Geraghty. Musical supervision, Abe Meyer. Malaysian technical advisor, Lim Ah Sin. Release date undetermined . Running time, 62 minutes.

Native players: Mamounah, Ahmang, Ko-Hai, Sai-Yu, Ariff, Kimba.

F. P. One

(Ufa-Gaumont British)

Drama

This German-made British production is chiefly noteworthy for its imaginative setting, the story working out against a background that may be a reality of the near future but which is yet an unachieved dream. The author has visualized the possibility of artificial air bases established in mid-Atlantic to minimize the risks of air traffic between Europe and America, and has endeavored to show to what lengths established interests might go in order to overthrow a serious menace to existing methods of transport.

A young engineer named Droste places his plans before a famous German shipbuilding firm, who, on the intervention of his friend Ellissen, a famous airman, sponsor the scheme and construct the world's first floating island. Ellissen falls for Claire Lennartz, fair partner in the firm, but while he is away on a record-breaking flight she falls in love with Droste. The island is completed in spite of hidden opposition and towed to its position, but during a wireless talk with Droste, who is aboard, Claire hears shooting and realizes that something has gone amiss. She induces Ellissen to find help, and then quietly fades out of the picture leaving Claire and Droste to work out their own story together.

The marvellously contrived sets representing the island give every appearance of authenticity. There is no lack of thrills in the serial shots and sequences showing the incursion of water and the desertion of the crew. The film should sell to the public on the strength of these features alone, for it is the island, marvel of modern science, that is the true hero, with the human element playing second fiddle. The essential plot, however, works out smoothly enough and the acting is sincere enough to give full conviction to a weak story.

With its fantastic setting, the film should prove easy of exploitation, for the ingenious showman can make effective use of models, showing the curiously shaped island, and can make great play with stills. There is a story for your local papers in the feasibility of such a scheme.—Charman, London.

Produced by Gaumont British in conjunction with UFA, in Germany. An Erich Pommer production. Directed by Karl Hartl. Story by Walter Reisch and Kurt Siedmak. Supervision and dialog by Robert Stevenson and Peter MacFarlane. Scenario by Walter Reisch. Photography by Gunther Rittau and Konstantin Tschet. Sound supervision by Fritz Thiery. Editing supervised by Frederick Y. Smith. Art direction by E. Kettelhut. Music by Allan Gray. Lyrics by Rowland Leigh and Donovan Parsons. Running time, 90 minutes.

CAST

Ellissen.....Conrad Veidt
Droste.....Leslie Fenton
Claire Lennartz.....Jill Esmond
Lubin.....George Merritt
"Sunshine".....Donald Calthrop
Matthias Lennartz.....Nicholas Hannen
Conrad Lennartz.....William Freshman
First Officer.....Warwick Ward
The Man with Toothache.....Alexander Field
Seaman.....Francis L. Sullivan

The Mayor of Hell

(Warner)

Melodrama

"The Mayor of Hell" is a stark melodramatic character study of juvenile criminals. Basing its story on the lives of boy inmates of a reform school, its different drama rips, tears and amazes. There is no milk and honey in this one. Its sensationalism is reminiscent of "The Big House." Its vicious cruelty recalls the atmosphere of the "I'm a Fugitive"-"Hell's Highway" cycle. Tackling its subject without gloves, emphasizing realism to the utmost, it attempts an analysis of a sociological condition to which, so far, no one has found the answer. Actually the story is heart-quickening and packed with human interest. Cagney and Madge Evans are given the leads. Fundamentally they are playing in support of Frankie Darro, the real star, and Dudley Digges.

"Hell" in this case is prison and juvenile prisoners—mutiny and murder, crime and punishment. "The Mayor of Hell" is strong. It is, at the same time, the kind of picture that should interest every mother. Although the cast is large, the story really centers around the four named above. For their youthful depredations, Jimmy and several of his gang are sentenced to the reform school. Some of the court procedure is comic, most of it is tragic. In the school Jimmy is a rebel. Not even the most rigid discipline or Dorothy's attempts at reasoning with him can break his spirit. Then follows expositions of Thompson's heartless cruelty.

Into this "Hell" comes Patsy, a mug ward-heeler, made deputy commissioner as a political reward. Falling for Dorothy, he notes conditions and is convinced that Digges' "reform" methods are all wet. In typical Cagney fashion, he shelves the superintendent, assembles the boys and announces a new deal. Local government is instituted. Patsy gets into hot water when he shoots a too-ambitious henchman and has to hide away.

Thompson returns to the school, breaks up the new deal and re-establishes the old order of cruelty. Jimmy is his particular victim and one of the boys is slapped into solitary. Already weak, the exposure brings on his death. Then the kids go berserk. Thompson is tried. Escaping as the juvenile mob goes wild, he flees to the roof of a barn. They set fire to the barn and he jumps to his death. Patsy learns the facts and rushes to the school. Finale has him dramatically quieting things down and the governor appoints him superintendent to establish his plan of juvenile crime correction and character rehabilitation.

A straight-from-the-shoulder truth-telling campaign should introduce this picture to your patrons. As it is not ordinary entertainment, it should not be treated in an ordinary way. In the strongest fashion possible, get over the idea that this show is one that every man, woman and child should see. In doing so tell them

that here is something that is more than entertainment; that it is a vivid picturization of a condition in which they are living.

It is not the kind of picture that will stand for direct theme exploitation, but one may look for cooperation from churches, welfare groups and reform organizations. Other than that, depend upon straight merchandising methods.—McCarthy, Hollywood.

Produced and distributed by Warner. Based on a story by Islin Auster. Screen play by Edward Chodorov. Directed by Archie Mayo. Photography by Barney McGill. Film editor, Jack Killifer. Release date, June 24, 1933. Running time, 80 minutes.

CAST

Patsy ..... James Cagney
Dorothy ..... Madge Evans
Mike ..... Allen Jenkins
Thompson ..... Dudley Digges
Judge Gilbert ..... Arthur Byron
Jimmy ..... Frankie Darro
The Girl ..... Sheila Terry
Mr. Smith ..... Robert Barrat
Smoke ..... "Farina"
Joe ..... Harold Huber
Mrs. Smith ..... Dorothy Peterson
Brandon ..... George Pat Collins
Louie Johnston ..... Edwin Maxwell
Hopkins ..... John Marston
Walters ..... Wm. V. Mong
Guard ..... Charles Wilson
Butch ..... Mickey Bennett
Izzy ..... Sidney Miller
Tommy's Father ..... Hobart Cavanaugh
Tony's Father ..... George Humbert
Johnny ..... Raymond Borzage
Charlie ..... George Offerman
Tommy ..... Charles Cane

International House

(Paramount)

Comedy

Careful showmanship more than anything else is the prime essential in successfully selling "International House" to the everyday type of audience. Primarily it is a gag-inspired, ribald comedy. Action and dialogue are fast and furious. But much of the double-meaning dialogue is of the ultra-risque type that is apt to start censors on the warpath. Constructed along the lines of a mammoth vaudeville show or a musical extravaganza, the motivating story often is side-tracked entirely to permit a lot of unrelated hokum comedy. While the necessary romantic twist is there, it is nothing to speak of. Consequently, comedy is its outstanding characteristic. The radio personalities are rung in by means of a television gag, with the exception of Burns and Allen who run a close second to, if they do not top W. C. Fields in fun creation.

Centered entirely in China, the reason for all the foolishness is that Dr. Wong has perfected a television apparatus. Seeking to get from Shanghai to Wu-Wu, Nash gets mixed up with Peggy Hopkins Joyce in sequences that develop reactions along the lines which stories have built up around the Joyce character. Nash is in love with Carol, but he always requires some childish disease—chicken pox or mumps—as he is about to marry her. His efforts to explain to her how he came to be associated with the colorful Peggy provide plenty of laughs.

When Nash breaks out with a rash, International House, the hotel, is quarantined. Into this setup lands the hilarious flying Professor Quail, to start his line of maniacal gags that turns the film into a riot of ribald, farcical mirth. Laughs come fast and loud as Burns and Allen do their stuff. More laughs and lots of blushes as Quail starts with Peggy Hopkins Joyce. Not much sense to anything that happens, but plenty of merriment. After Quail has turned the hotel into bedlam, by driving his Austin through it, seeking to avoid Peggy's jealous ex-husband, Petronovich, he flies off with her; Nash buys Wong's invention; and peace reigns as the whole thing is made clear to Carol.

If you can hit upon the right approach to handle the many risque suggestions, you can sell it as a circus of laughter. Create the impression that it is a landslide of hilarity, fun. In burlesque style play up the personalities in the cast, Fields, Joyce, Erwin, Maritza, Burns and Allen and Lugosi. Using a novel television angle, ring in the radio names for all they are worth. Unless much is cut, the dialogue may present difficulties. Circus it with topical exploitation and intriguing ad copy; stress the names and the fun and while carefully hinting its ribald color, gloss it over. If you can do that you should have a show that will hand the every-day patron plenty of laughs, yet one that is too strong for children's amusement.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Edward Sutherland. From a story by Neil Brant and Lou Heifetz. Screen play by Francis Martin and Walter De Leon. Music and lyrics by Ralph Rainger and Leo Robin. Photographed by Ernest Haller. Release date, June 2, 1933. Running time, 65 minutes.

CAST

Peggy Hopkins Joyce ..... Peggy Hopkins Joyce
Professor Quail ..... W. C. Fields
Tommy Nash ..... Stuart Erwin
Carol Fortescue ..... Sari Maritza
Doctor Burns ..... George Burns
Nurse Allen ..... Gracie Allen
General Petronovich ..... Bela Lugosi
Doctor Wong ..... Edmund Breese
Sir Mortimer Fortescue ..... Lumsden Hare
Hotel Manager ..... Franklin Pangborn
Herr von Baden ..... Harrison Greene
Serge Borsky ..... Henry Sedley
Inspector Sun ..... James Wang
Newsreel Reporter ..... Ernest Wood
Mr. Rollins ..... Edwin Stanley
Cameraman ..... Clem Beauchamp
Ticket Agent ..... Norman Ainslee
Hotel Clerk ..... Louis Vincenot
Chinese Girl (cigar counter) ..... Bo-Ling
Peggy's maid ..... Etta Lee
Girl Bell-hop ..... Bo-Ching
Chorus Queen ..... Lona Andre
Chorus King ..... Sterling Holloway
Rudy Vallee, Colonel Stoopnagle and Budd, Cab Calloway and his orchestra. Baby Rose Marie.

Show Business

(MGM)

Fair Comedy

Zasu Pitts and Thelma Todd in one of their Hal Roach efforts which has its comic moments, principally as the result of Miss Pitts' general clumsiness and stupidity. The girls are offered a part in a show and ordered to reach the train in an hour, with their pet monkey. Their efforts to get there, their faculty for annoying the show's star and driving its manager to distraction form the body of the comedy. Miss Todd supplies the face and figure, Miss Pitts the "dumbness" and the two contrive to make this reasonably amusing.—Running time, 20 minutes.

▽

Loose Relations

(Educational)

Entertaining

The old gag of mother-in-law visiting her daughter for the first time and meeting her new husband. Andy Clyde putting his best foot forward in order to do the right thing, always gets in wrong. The collapsing bed which traps the dowager is good for plenty of laughs as are the sequences in which the big dog figures. Finale is a knockdown, drag-out battle between Andy and the mother-in-law, attended by all the neighbors, which is given the atmosphere of a world's championship prize fight. Moves fast, has plenty of laughs and should prove good entertainment. Running time, 18 minutes.—McCarthy, Hollywood.

△

Room Mates

(Universal)

Weak Comedy

Two college boys, double-crossed by the same girl, vow bachelorhood, then marry, and fall into the error of a foursome honeymoon which turns out disastrously. Wrong rooms, other men's wives and the like serve for the supposed comic excitement, but there is little real comedy in the subject. The performances are for the most part insipid.—Running time, 20 minutes.

Pick Me Up

(Universal)

Noisy

There is too much noise and alleged slapstick in this to make it a generally pleasing comedy. Those who are particularly fond of that variety, however, may find a few laughs in it. Marie Provost and her friend plan to surprise their husbands, one of whom is Bert Roach, with a tonic cocktail, but before the husbands arrive, the girls have sampled the drink, with unusual results. An old maid aunt of Bert's comes around looking for trouble, takes a drink, and causes more excitement. Henry Arnetta, as the apartment house owner, aids in the comedy—and the noise.—Running time, 19 minutes.

Hip Zip Hooray

(RKO Radio)

Laborious

But for a situation or two the story and action are cut to pattern almost as exactly as the lingerie abundantly displayed by the models in the salon. A pair of handcuffs do their best to keep the story connected, but the best is not so much. The intended comedy in the indoor chase falls short. It concerns the befallings of the Governor's husband, his sheriff pal and Slippery Magee, who gives all in turn the restriction of the handcuffs at strategic moments. Harry Gribbon and Tom Kennedy are the leads.—Running time, 18½ minutes.

Wild People

(MGM)

Color Revue

There is lightness, a certain amount of entertainment and a certain amount of silliness in this comedy-musical short subject. A commendable and effective addition is the use of Technicolor, with excellent results. In a setting of cavemen and women, supposed to be broadcast to civilization, a chorus of boys and the MGM dancing girls go through the revue routine with enthusiasm, thereby lending liveliness to the subject.—Running time, 20 minutes.

Runaway Blackie

(RKO Radio)

Only Fair

More than the mechanics of having cartoon characters turn to making orchestras out of tableware, typewriter keys and whatnot is required in pen and ink comedy now that "everybody's doing it." In "Runaway Blackie," Aesop's Fables, the one elevation above routine is the windup—and literally so—with the chained convicts wound up on a huge roller by the jailer, for their night's sleep.—Running time, 7 minutes.

A Lad an' a Lamp

(MGM)

Good Comedy

The Our Gang youngsters are always appealing and in this subject are up to standard. Hearing of Aladdin's success with the magic lamp, they proceed to find and rub diligently every lamp they can find, with indifferent success, until sudden, and amusing complications develop when a theatre magician and a stage monkey become involved. The juvenile patronage will get a great kick out of the comedy, while the adults will be roundly amused.—Running time, 17 minutes.

U. A. To Release "Samarang"

United Artists will release "Samarang" (Out of the Deep), tropical romance produced by B. F. Zeidman. The film was the result of an expedition to Maylasia by Ward Wing, director, and his wife, Lori Bara, who wrote the story.

Detroit Exhibitor Dead

William J. Wiggins, 52, prominent Detroit exhibitor, died suddenly of a heart attack at his Detroit home last week. He is survived by his mother, his widow, four sons and two daughters.

ACKNOWLEDGED CREDIT FOR THEATRE PROJECTIONIST URGED BY GOLDSMITH

Professional Operator Should Be Taken Out of Anonymity, He Says, Citing Treatment of Other Technical Factors

The professional motion picture theatre projectionist should be taken out of anonymity and given credit on a theatre program equal to that accorded the technical factions of production, in the opinion of Dr. Alfred N. Goldsmith, president of the Society of Motion Picture Engineers. Dr. Goldsmith analyzed the projectionist's status and his modus operandi at the monthly meeting of the SMPE's New York section, held Wednesday evening.

"The final step in the processes of picture (and sound) production and exhibition is the projectionist's work in the theatre," he said, and "if the theatre equipment is permitted to remain in poor condition, or if it is inexpertly handled, audience satisfaction is jeopardized. Since the audience is the direct source of whatever financial support the motion picture industry enjoys," he continued, "and since the continuance of the activity of every branch of the industry thus depends on audience satisfaction, it is obviously poor policy to economize unwisely in the fields of projection personnel and their equipment.

"The equipment for picture projection and sound reproduction must be well understood so that any repairs except those requiring unavailable parts or special testing tools, may be rapidly made by the projectionist. He must cooperate with the engineer, the apparatus manufacturer, and the service man. In addition, a gift of oratorical persuasiveness is useful to the projectionist who is discussing the purchase of testing equipment, spare parts, or replacements for worn parts, with some of the less generously inclined exhibitors. In justice to the more far-sighted exhibitor, it should be stated that in his case this persuasiveness is not required," said Dr. Goldsmith.

No Time for Jeopardizing

Continuing, the SMPE president said, "It is likely that it is particularly hazardous at this time to risk displeasing the audience. Audiences are today made up of many persons who may be nervous, harassed, and insistent on being presented with so perfect and compelling an illusion that they are, in effect, transported to another world where their daily problems may be forgotten. It must be insisted that the profession of projection takes its place with those other, and more generally mentioned and understood, professions which are involved in the world of pictures.

"There is one aspect of the work of the projectionist which has not been emphasized so strongly as it might be, and that is the recurrent need that the projectionist shall meet small and great emergencies promptly and effectively. If the projectionist were serving a few people at a time, his promptitude and effectiveness would be relatively unimportant. But, considering that hundreds or thousands of persons have their attention concentrated on his work, any prolonged interruption or avoidable imperfection is shown up glaringly and creates a profound and unfavorable impression. The meeting of an emergency may be a comparatively simple task in some instances, as for example in maintaining sharp focus of the picture. Yet it is an urgent task even in these cases. If, however, film breakage, equipment failure, or above all a film fire, should occur, the projectionist immediately becomes by far the most important person in the theatre. He can make or mar a reputation in a very few minutes; and in extreme cases he can prevent disaster by cool and skilled work.

Some Duties of the Projectionist

"The work of the projectionist enters the fields of mechanical operation and of optical, acoustical, and electrical principles and practices. To function intelligently he requires a good working knowledge of those portions of each of these fields which are applied in the equipment of the projection room and in the loud speakers on the stage—and this is equivalent to saying that he requires a fair appreciation of a considerable portion of the less complicated parts of these fields and also some knowledge of some more complicated matters.

"It is likely that the field of the projectionist will expand rather than contract as time goes on, and that the knowledge and experience he will require will increase as innovations in the field are introduced into the theatre. Color motion pictures will bring some problems of illumination, screen color and arc color in their wake. Three-dimensional pictures (if and when they arrive) will probably further tax his ability. Special sound effects along some lines not yet introduced in the industry will add to the complication of the projectionist's task. And it is at least conceivable that television reception and the projection of television pictures on the regular theatre screen will add to the projectionist's training his technical library, and his required skill.

"Many an engineer can get useful information and practical guidance in apparatus design and construction matters from the thoughtful projectionist. The service man can save time and get better results if the projectionist is interested in the equipment, communicates a clear statement of any symptoms of trouble, and suggests the probable cause of the difficulty. It is therefore to be hoped that the projectionist, the service man and the engineer will continue to work together more closely."

Marxes Return To Paramount

The Four Marx brothers will return to Paramount to make one more picture, "Duck Soup," on which the company said it had spent considerable money in preparation when the Marx brothers severed their Paramount contract. Paramount instituted a suit against the comedians for breach of contract, but the Marxes had earlier started a suit based on profits allegedly due them on previous pictures.

The various suits having apparently been settled amicably, "Duck Soup" will go into production early in June and will be one of the specials on the Paramount program for 1933-34.

All of the brothers are now in New York, but will leave for the Coast within two weeks. Later they will resume activities on their first story for Sam Katz and Producing Artists Pictures. This will probably be a talking picture version of Sam Harris' "Of Thee I Sing."

Anti-Trust Suit Starts in Camden

The anti-trust suit filed against 28 producing, distributing and exhibiting companies by the Victoria Amusement Co., of Camden, N. J., got under way last week, with Major Albert Warner giving testimony on his company's holdings in subsidiary corporations in a hearing on an order to show cause why the action should not be dismissed. Twenty defendants were originally named in the suit, but before the hearing started, attorneys for Victoria moved for the inclusion of 11 additional companies, the motion being granted.

Major Warner testified on his corporation's holdings only after the judge had overruled the objection of the defendant's counsel that the holdings were the concern's own business. Major Warner then testified that his company owns the entire stock of Vitagraph, Inc., comprising 200 shares. He also said that there are 904,846 shares outstanding of Stanley Co., of which Warner Bros. owns 897,118 shares.

The court decided to postpone the hearing for three weeks.

The original defendants are Warner Brothers Pictures, Inc., Stanley Co. of America, First National Pictures Dist. Corp., Vitagraph, Inc., Vitaphone Dist. Corp., First National Pictures, Inc., Warner Brothers Theatres, Inc., Stanley Co. of Camden, N. J., Harry M. Warner, Albert Warner, Jack L. Warner, Metro-Goldwyn-Mayer Dist. Corp. of New York, Fox Film Corp., Columbia Pictures Corp., Paramount Dist. Corp., Universal Film Exchanges, Inc., United Artists Corp., RKO Pathe Dist. Corp., RKO Dist. Corp., and the Interstate Film Co. The 11 new defendants are Columbia Pictures Dist. Co., Inc., Metro-Goldwyn-Mayer Pictures, Inc., Loew's Inc., General Theatres Equipment, Inc., Fox Theatres Corp. of New York, Radio-Keith-Orpheum Corp., Radio Corp. of America, Paramount Pictures Corp. of New Jersey, Paramount Dist. Corp. of New York, Paramount Pictures Dist. Co. of New Jersey and Universal Pictures Co., Inc., of Delaware.

U.A. to Meet in Chicago, July 17

With Darryl Zanuck launched upon plans for 12 pictures for United Artists release, and with other contributors entering upon production which will bring the number up to between 25 and 30 features for next season, the United Artists sales forces throughout the United States and Canada will meet in convention in Chicago beginning July 17, Al Lichtman, vice-president and general manager of distribution, said this week. The company had previously planned not to hold a convention this year.

By the time the convention is called, Mr. Lichtman and other executives will have held conferences regarding next season's product with Joseph M. Schenck, Darryl Zanuck, Samuel Goldwyn and others in Hollywood.

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★ PEGGY HOPKINS JOYCE ★ W. C. FIELDS ★ RUDY VALLEE
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★ COLONEL STOOPNAGLE and ★ BUDD ★ SARI MARITZA
★ CAB CALLOWAY and his ORCHESTRA ★ BELA LUGOSI
★ BABY ROSE MARIE ★ THE GIRLS IN CELLOPHANE

Directed by EDWARD SUTHERLAND

Paramount Pictures

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THEATRE RECEIPTS

Theatre receipts for the calendar weekended May 13, 1933, aggregated $1,120,354 from 115 houses in 20 cities of the country, an increase of $11,843 over the previous calendar week, ended May 6, when 116 theatres in 20 cities grossed a total of $1,108,511. No new high individual theatre record figures, and two new low record figures were established during the more recent period, which compares with no new "highs" and four new "lows" for the preceding week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Fenway	1,800	30c-50c	"Ex-Lady" (W. B.) and "Under the Tonto Rim" (Para.)	9,500	"The Mind Reader" (F. N.) and "Terror Aboard" (Para.)	10,000	.....	
Keith's	3,500	30c-50c	"Below the Sea" (Col.)	17,500	"Kiss Before the Mirror" (U.)	19,000	**High 12-5 "Frankenstein"**	**27,000**
							Low 3-9-33 "When Strangers Marry"	**12,000**
Keith-Boston	2,900	25c-50c	"The World Gone Mad" (Majestic)	17,000	"Sweepings" (Radio)	18,000	**High 4-9-32 "Steady Company"**	**26,000**
							Low 3-9-33 "Topaze"	**11,000**
Loew's State	3,700	25c-50c	"The Barbarian" (MGM)	17,000	"Looking Forward" (MGM)	18,000	**High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"**	**26,000**
							Low 3-9-33 "Men Must Fight"	**11,000**
Metropolitan	4,350	30c-65c	"The Working Man" (W. B.)	35,000	"Song of the Eagle" (Para.)	34,500	**High 1-31 "No Limit"**	**44,500**
							Low 3-9-33 "King of the Jungle"	**26,500**
Paramount	1,800	30c-50c	"Ex-Lady" (W. B.) and "Under the Tonto Rim" (Para.)	12,500	"The Mind Reader" (F. N.) and "Terror Aboard" (Para.)	12,500	.....	
Buffalo								
Buffalo	3,500	30c-55c	"Today We Live" (MGM)	14,100	"Secrets" (U. A.)	12,200	**High 3-28 "My Past"**	**39,500**
							Low 3-24-33 "Our Betters"	**9,800**
Century	3,000	25c	"Grand Slam" (F. N.) and "Past of Mary Holmes" (Radio)	4,200	"Sailor's Luck" (Fox) and "Secrets of Wu Sin" (Chesterfield)	6,100	**High 2-14 "Cimarron"**	**25,600**
							Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	4,200
Great Lakes	3,000	25c-40c	"Elmer the Great" (F. N.)	6,800	"Rasputin and the Empress" (MGM)	9,200	**High 8-8 "Politics"**	**35,100**
							Low 4-14-33 "Rome Express"	5,400
Hippodrome	2,100	25c	"The Keyhole" (W. B.) and "Terror Aboard" (Para.)	6,000	"Strictly Personal" (Para.) and "Trick for Trick" (Fox)	5,100	**High 2-14 "Free Love"**	**26,300**
							Low 7-16-32 "New Morals for Old"	**4,200**
Lafayette	3,300	25c	"So This Is Africa" (Col.) and "Women Won't Tell" (Chesterfield)	7,600	"Constant Woman" (World Wide) and "Men Are Such Fools" (Radio)	6,400	**High 4-11 "Ten Cents a Dance"**	**24,100**
							Low 2-10-33 "Hypnotized" and "Trailing the Killer"	**5,100**
Chicago								
Chicago	4,000	35c-68c	"Ex-Lady" (W. B.)	28,500	"The Barbarian" (MGM)	28,000	**High 1-23-32 "Two Kinds of Women"**	**67,000**
							Low 12-22-32 "The Match King"	**20,000**
McVickers	2,284	25c-50c	"King Kong" (Radio)	8,000	"Sweepings" (Radio) (9 days)	10,500	High 2-7 "Doorway to Hell"	38,170
							Low 2-10-33 "Hello, Everybody"	5,500
Oriental	3,940	35c-68c	"Cavalcade" (Fox) (2nd week)	9,000	"Cavalcade" (Fox) (1st week)	14,500	**High 3-7 "My Past"**	**46,750**
							Low 3-24-33 "The Big Cage"	**12,000**
Palace	2,509	35c-75c	"Kiss Before the Mirror" (U.)	19,000	"King Kong" (Radio) (2nd week)	14,200	**High 4-2-32 "Cheaters at Play"**	**33,000**
							Low 12-15-32 "False Faces"	**14,000**
Roosevelt	1,591	25c-50c	"Looking Forward" (MGM)	9,300	"Pleasure Cruise" (Fox)	7,200	**High 4-11 "Dishonored"**	**30,350**
							Low 3-3-33 "Luxury Liner"	**6,200**
United Artists	1,700	35c-68c	"The Working Man" (W. B.) (2nd week)	6,300	"The Working Man" (W. B.) (1st week)	9,300	**High 3-21 "City Lights"**	**46,562**
							Low 3-17-33 "Perfect Understanding"	**6,800**
Cleveland								
Allen	3,300	25c-35c	"Shriek in the Night" (Allied) and "Cheating Blondes" (Majestic)	2,900	"Pleasure Cruise" (Fox) and "Reform Girl" (Tower)	3,000	**High 1-30-32 "Hell Divers"**	**26,000**
							Low 3-3-33 "Infernal Machine" and "Exposure"	**1,800**
Hippodrome	3,800	15c-35c	"When Strangers Marry" (Col.)	4,200	"The Big Cage" (U.) (4 days) "Parole Girl" (Col.) (5 days)	4,000	.....	
Mall	753	15c-25c	"Fast Workers" (MGM)	1,400	"Trick for Trick" (Fox)	1,500	.....	
RKO Palace	3,100	25c-40c	"Christopher Strong" (Radio)	11,500	"So This Is Africa" (Col.)	7,500	**High 5-2 "Laugh and Get Rich"**	**40,000**
							Low 5-5-33 "So This Is Africa"	7,500
State	3,400	25c-40c	"Today We Live" (MGM)	13,000	"Pick Up" (Para.)	7,600	High 12-5 "Possessed"	30,000
							Low 5-5-33 "Pick Up"	7,600
Stillman	1,900	25c-35c	"Hallelujah, I'm a Bum" (U. A.)	5,100	"Looking Forward" (MGM)	6,500	.....	
Warner's Lake	800	25c-40c	"Ex-Lady" (W. B.) (6 days)	4,500	"The Keyhole" (W. B.)	4,000	**High 10-3 "Five Star Final"**	**15,000**
							Low 7-4 "Big Business Girl"	**2,000**
Denver								
Aladdin	1,500	25c-40c	"Our Betters" (Radio)	4,500	"King Kong" (Radio) (8 days)	5,500	.....	
Denham	1,700	15c-25c	"So This Is Africa" (Col.) (2nd week-3 days)	2,000	"So This Is Africa" (Col.) (1st week)	5,250	.....	
			"As the Devil Commands" (Col.) (4 days)	1,200			**High 8-8 "Politics"**	**25,000**
							Low 3-23-33 "Clear All Wires"	**6,000**
Denver	2,500	25c-50c	"Elmer the Great" (F. N.)	7,500	"The White Sister" (MGM)	10,000	.....	
Orpheum	2,600	25c-40c	"Out All Night" (U.)	8,500	"King Kong" (Radio) (8 days)	8,000		
Paramount	2,000	25c-40c	"Song of the Eagle" (Para.)	3,500	"Looking Forward" (MGM) (4 days)	1,100	**High 1-10 "Hell's Angels"**	**22,000**
					"A Lady's Profession" (Para.) (3 days)	1,000	**Low 5-4-33 "Looking Forward" and "A Lady's Profession"**	**2,100**
Detroit								
Downtown	2,750	25c-40c	"The Phantom Broadcast" (Monogram)	6,600	"Below the Sea" (Col.)	4,500	.....	
Fisher	2,700	15c-40c	"Central Airport" (F. N.)	5,200	"Looking Forward" (MGM)	7,600	.....	
Fox	5,100	15c-40c	"The Big Cage" (U.)	8,200	"Cohens and Kellys in Trouble" (U.) and "The Fighting President" (U.)	7,100	.....	
Michigan	4,000	25c-50c	"Song of the Eagle" (Para.) and "The Keyhole" (W. B.)	8,700	"The Barbarian" (MGM)	10,100	.....	
State	3,000	25c-50c	"Rasputin and the Empress" (MGM) (2nd week)	9,100	"Rasputin and the Empress" (MGM) (1st week)	12,400	.....	
United Artists	2,000	25c-50c	"Picture Snatcher" (W. B.)	7,200	"The White Sister" (MGM) (2nd week)	7,300	.....	

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Hollywood								
W. B. Hollywood	3,000	25c-50c	"The Mind Reader" (F. N.).....	13,800	"Elmer the Great" (F. N.).....	9,800	High 2-7 "Little Caesar".....	30,000
							Low 11-7 "Honor of the Family".....	7,000
Indianapolis								
Apollo	1,100	25c-40c	"Sweepings" (Radio)	3,000	"Christopher Strong" (Radio)....	3,000	High 6-13 "Daddy Long Legs".....	10,000
							Low 3-10-33 "Topaze"	2,500
Circle	2,800	25c-40c	"Oliver Twist" (Monogram).....	5,000	"A Bedtime Story" (Para.).....	8,000	High 2-14 "Cimarron".....	13,000
							Low 3-3-33 "Sign of the Cross"..... (Second run)	2,500
Indiana	3,300	25c-40c	"Elmer the Great" (F. N.).....	7,000	"Crime of the Century" (Para.)..	6,000	High 1-17 "Her Man".....	25,000
							Low 4-16-33 "The Big Drive".....	5,000
Lyric	2,000	25c-40c	"Past of Mary Holmes" (Radio)..	8,500	.....		.....	
Palace	2,800	25c-40c	"The Barbarian" (MGM).....	5,000	"Secrets" (U. A.).....	6,500	High 5-2 "Trader Horn"	22,000
							Low 3-3-33 "Clear All Wires".....	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Christopher Strong" (Radio)..... (7 days-Amos 'n' Andy on stage Sat. & Sun.)	13,500	"Out All Night" (U.)..... (8 days)	7,000	High 1-9-32 "Peach o' Reno".....	25,500
							Low 3-7-33 "The Great Jasper"..... (Second week of straight film policy.)	4,000
Midland	4,000	25c	"Today We Live" (MGM)..... (7 days and Sat. midnite show)	9,000	"Secrets" (U. A.)..... (7 days and Sat. midnite show)	9,800	High 1-5-33 "Strange Interlude".....	30,000
							Low 12-8-32 "Man Against Woman"...	6,000
Newman	2,000	25c-40c	"The Working Man" (W. B.).... (7 days and Sat. midnite show)	6,000	"Song of the Eagle" (Para.)..... (6 days and Sat. midnite show) (25c-40c)	6,000	High 2-27-32 "Shanghai Express"	25,000
							Low 4-28-33 "Ex-Lady".....	3,500
Uptown	2,000	25c-40c	"Central Airport" (F. N.)..... (10 days)	6,000	"Elmer the Great" (F. N.).....	3,600	High 1-10 "Girl of the Golden West"..	8,000
							Low 5-21-32 "Lena Rivers"	2,000
Los Angeles								
Loew's State ...	2,416	25c-40c	"Zoo in Budapest" (Fox).....	10,300	"The White Sister" (MGM)....	13,607	High 10-25 "Susan Lenox".....	39,000
							Low 3-5-32 "The Silent Witness".....	6,963
Paramount	3,596	25c-40c	"Strictly Personal" (Para.).....	15,000	"Song of the Eagle" (Para.)....	14,750	High 10-31 "Beloved Bachelor".....	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	25c-55c	"Below the Sea" (Col.)..... (25c-40c)	4,500	"The Fighting President" (U.) and "Out All Night" (U.) (4 days)	3,000	.....	
W. B. Downtown	2,400	25c-50c	"The Mind Reader" (F. N.).....	12,200	"Elmer the Great" (F. N.).....	13,200	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again".....	6,200
W. B. Western.	2,400	25c-50c	"Elmer the Great" (F. N.).....	5,000	"Central Airport" (F. N.).....	5,700	.....	
Minneapolis								
Century	1,640	25c-40c	"Ex-Lady" (W. B.).....	4,000	"Pick Up" (Para.).....	4,500	.....	
Lyceum	1,800	25c-40c	"Cohens and Kellys in Trouble".. (U.)	3,500	"The Big Cage" (U.)	3,000	.....	
Lyric	1,238	25c-40c	"Elmer the Great" (F. N.).....	2,500	"Murders at the Zoo" (Para.)....	2,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call".....	1,200
RKO Orpheum..	2,900	25c-50c	"Cristopher Strong" (Radio).....	6,000	"Sweepings" (Radio)	6,000	.....	
State	2,300	25c-55c	"Central Airport" (F. N.)..... (2nd week)	6,500	"Central Airport" (F. N.)..... (1st week)	6,500	High 1-2-32 "Sooky"	10,000
							Low 3-10-33 "King of the Jungle".....	3,500
World	400	25c-75c	"Be Mine Tonight" (U.)..... (4th week)	1,200	"Be Mine Tonight" (U.) ..... (3rd week)	1,500	.....	
Montreal								
Capitol	2,547	25c-60c	"Elmer the Great" (F. N.) and.. "Girl Missing" (W. B.)	12,000	"The Keyhole" (W. B.) and..... "Grand Slam" (F. N.)	12,000	High 1-10 "Just Imagine"	18,000
							Low 12-23 "The Guardsman" and "The Tip Off"	8,000
Imperial	1,914	25c-60c	"Mirage de Paris" (French)..... (2nd week)	1,500	"Mirage de Paris" (French).....	2,000	High 1-17 "Office Wife"	10,000
							Low 4-14-33 "Allo, Mademoiselle".....	1,500
Loew's	3,115	25c-75c	"Out All Night" (U.).....	13,500	"King of the Jungle" (Para.)....	13,000	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	25c-75c	"A Bedtime Story" (Para.).....	13,000	"Cavalcade" (Fox) ..... (2nd week)	10,500	High 4-2-32 "One Hour With You"....	19,500
							Low 12-23-32 "Life Begins".....	8,500
Princess	2,272	25c-60c	"Secrets" (U. A.) and..... "Face in the Sky" (Fox)	7,500	"Oliver Twist" (Monogram) and.. "Sailor Be Good" (Radio)	7,000	High 4-1 "City Lights"	22,500
							Low 12-23-32 "The Crusader" and "Hearts of Humanity"	6,000
New York								
Astor	1,120	55c-$2.20	"Hell Below" (MGM)..... (3rd week)	10,441	"Hell Below" (MGM)..... (2nd week)	12,701	High 1-2-32 "Hell Divers"	24,216
							Low 3-26-33 "The White Sister".....	14,559
Cameo	549	25c-75c	"Zoo in Budapest" (Fox).....	2,850	"M" (Para.)	1,750	.....	
Capitol	4,700	35c-$1.65	"The White Sister" (MGM).....	36,346	"Looking Forward" (MGM).....	43,568	High 1-9-32 "Mata Hari"	110,466
							Low 2-2-33 "Whistling in the Dark"..	23,600
Mayfair	2,300	35c-85c	"Alimony Madness" (Mayfair).... (4 days)	3,000	"Bondage" (Fox) ..... (2nd week—5 days)	7,000	High 12-12 "Frankenstein"	53,800
							Low 3-10-33 "Racetrack"	7,100
			"The Big Cage" (U.)..... (7 days)	9,200				
Palace	2,500	25c-75c	"Diplomaniacs" (Radio).....	5,775	"Cavalcade" (Fox)	11,000	.....	
Paramount	3,700	35c-99c	"Story of Temple Drake" (Para.)	28,700	"Song of the Eagle" (Para.).....	18,800	High 2-7 "Finn and Hattie".....	85,900
							Low 2-2-33 "Hello, Everybody".....	15,600
Rialto	2,200	40c-65c	"Circus Queen Murder" (Col.)....	11,800	"So This Is Africa" (Col.)..... (2nd week)	9,500	High 2-27-32 "Shanghai Express".....	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-85c	"A Bedtime Story" (Para.).....	16,200	"A Bedtime Story" (Para.)..... (2nd week)	21,100	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
RKO Music Hall	5,945	35c-$1.65	"The Silver Cord" (Radio)..... (3rd week)	75,638	"Zoo in Budapest" (Fox).....	61,240	.....	
RKO Roxy	3,700	35c-$1.65	"India Speaks" (Radio).....	17,023	"Diplomaniacs" (Radio)	26,764	.....	
Roxy	6,200	25c-55c	"Hello, Sister" (Fox).....	23,500	"Past of Mary Holmes" (Radio)..	19,000	High 1-1-32 "Delicious"	133,000
							Low 1-26-33 "Air Hostess"	9,160
Strand	3,000	25c-85c	"Central Airport" (F. N.).....	16,231	"42nd Street" (W. B.)..... (8th week)	17,231	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"..	8,012
Oklahoma City								
Capitol	1,200	10c-40c	"Made on Broadway" (MGM)....	2,800	"Picture Snatcher" (W. B.).....	3,200	High 2-7 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"....	1,350
Criterion	1,700	10c-55c	"Today We Live" (MGM).....	4,000	"Gabriel Over the White House" (MGM)	4,500	High 2-21 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires".....	1,800
Liberty	1,500	10c-35c	"42nd Street" (W. B.).....	3,200	"Hello, Sister" (Fox)..... (4 days)	1,000	High 1-24 "Under Suspicion".....	7,200
							Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
					"Rome Express" (U.) ..... (3 days)	1,000		
Mid-West	1,500	10c-55c	"Lilly Turner" (F. N.).....	3,000	"Elmer the Great" (F.N.).....	3,000	High 9-19 "Young As You Feel".....	11,000
							Low 3-11-33 "Employees' Entrance"....	1,400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Omaha								
Orpheum	3,000	25c-40c	"Kiss Before the Mirror" (U.) and "Be Mine Tonight" (U.)	5,250	"Out All Night" (U.) and "Mussolini Speaks" (Col.) (6 days)	4,500	High 2-14 "Cimarron"	25,550
							Low 4-29-33 "Sweepings"	5,000
Paramount	2,900	25c-50c	"A Bedtime Story" (Para.)	12,250	"Today We Live" (MGM)	7,000	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
State	1,200	15c-25c	"Murders in the Zoo" (Para.) (4 days)	900	"Broadway Bad" (Fox) (4 days)	900	High 3-14 "Trader Horn"	10,000
			"Destination Unknown" (U.) (3 days)	800	"A Lady's Profession" (Para.) (3 days)	750	Low 2-10-33 "The Devil Is Driving" and "The Intruder"	1,000
World	2,500	25c-40c	"Picture Snatcher" (W. B.) and "Men Must Fight" (MGM)	5,500	"Pick Up" (Para.) and "The Mind Reader" (F. N.)	6,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	25c-50c	"Crime of the Century" (Para.) (6 days)	2,200	"Men Must Fight" (MGM) (4 days)	1,200	High 12-17 "The Guardsman"	6,500
							Low 10-1-32 "Make Me a Star"	1,500
Boyd	2,400	40c-55c	"Christopher Strong" (Radio) (6 days)	10,500	"Secrets" (U. A.) (6 days)	11,500	.....	
Earle	2,000	40c-66c	"Elmer the Great" (F. N.) (6 days)	16,000	"A Lady's Profession" (Para.) (6 days)	13,000	High 1-5-33 "Breach of Promise"	29,000
							Low 4-13-33 "Fast Workers"	12,000
Fox	3,000	35c-75c	"Hello, Sister" (Fox) (6 days)	16,500	"Zoo in Budapest" (Fox) (6 days)	18,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-50c	"A Bedtime Story" (Para.) (6 days)	5,000	"The White Sister" (MGM) (7 days)	6,300	High 5-2 "City Lights"	8,000
							Low 3-23-33 "Air Hostess"	2,500
Keith's	2,000	15c-35c	"Reform Girl" (Tower) (6 days)	6,300	"Soldiers of the Storm" (Col.) (6 days)	6,500	High 1-30-32 "Arrowsmith"	27,000
							Low 3-23-33 "Jungle Bride"	6,000
Stanley	3,700	40c-55c	"Today We Live" (MGM) (6 days)	12,000	"A Bedtime Story" (Para.) (6 days)	11,500	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	30c-55c	"The Woman Accused" (Para.) (6 days)	7,000	"Picture Snatcher" (W. B.) (6 days)	8,000	High 3-21 "Last Parade"	16,500
							Low 3-23-33 "Cohens and Kellys in Trouble"	5,500
Portland, Ore.								
Broadway	1,912	25c-40c	"The Barbarian" (MGM)	6,100	"Central Airport" (F. N.)	5,700	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Liberty	1,800	15c-25c	"Face in the Sky" (Fox)	1,900	"Hello, Everybody" (Para.)	1,800	.....	
Music Box	1,600	15c-35c	"No More Orchids" (Col.)	1,600	"Men Are Such Fools" (Radio)	1,900	.....	
Oriental	2,040	25c-35c	"42nd Street" (W. B.) (4th week)	5,000	"42nd Street" (W. B.) (3rd week)	5,000	.....	
RKO Orpheum	1,700	25c-55c	"Kiss Before the Mirror" (U.)	4,000	"Out All Night" (U.)	6,000	Low 5-14-33 "Kiss Before the Mirror"	4,000
							Low 3-17-33 "Great Jasper"	4,000
United Artists	945	25c-40c	"Today We Live" (MGM) (2nd week-6 days)	4,000	"Today We Live" (MGM) (1st week)	5,700	High 1-10 "Hell's Angels"	12,500
							Low 3-10-33 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Obey the Law" (Col.) and "11th Commandment" (Allied)	10,000	"Unholy Love" (Allied) and "High Gear" (Hollywood)	9,300	High 1-3 "Lightning"	70,000
							Low 5-5-33 "Unholy Love" and "High Gear"	9,300
Golden Gate	2,800	25c-65c	"Sweepings" (Radio)	15,500	"Out All Night" (U.)	13,500	High 2-9-33 "The Mummy"	25,500
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-75c	"Rasputin and the Empress" (MGM)	17,000	"A Bedtime Story" (Para.)	16,500	High 1-9-32 "The Champ"	35,600
							Low 3-31-33 "The King's Vacation"	9,500
St. Francis	1,435	25c-50c	"Bondage" (Fox) and "Sailor Be Good" (Radio)	6,000	"She Done Him Wrong" (Para.) and "Employees' Entrance" (F.N.)	12,000	.....	
United Artists	1,200	25c-50c	"Be Mine Tonight" (U.) (4th week)	10,500	"Be Mine Tonight" (U.) (3rd week)	10,300	.....	
Warfield	2,700	35c-90c	"Picture Snatcher" (W. B.)	18,000	"Today We Live" (MGM)	16,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 4-6-33 "Grand Slam"	12,000
Seattle								
Blue Mouse	950	25c-50c	"King Kong" (Radio) (2nd week)	3,250	"King Kong" (Radio) (1st week)	5,500	.....	
Fifth Avenue	2,750	25c-55c	"Rasputin and the Empress" (MGM)	8,000	"A Bedtime Story" (Para.)	7,000	High 7-30-32 "Million Dollar Legs"	18,500
							Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Cowboy Counsellor" (Allied) and "Ra-Mu" (State Rights)	3,500	"Air Hostess" (Col.)	4,250	High 1-10 "The Lash"	11,500
							Low 11-11-32 "Amazon Head Hunters"	3,000
Music Box	950	25c-50c	"The Great Jasper" (Radio)	3,500	"King Kong" (Radio)	5,500	High 2-28 "City Lights"	14,000
							Low 11-25-32 "The Crooked Circle"	3,000
Paramount	3,050	25c-55c	"Hello, Sister" (Fox) and "Murders in the Zoo" (Para.)	5,500	"Looking Forward" (MGM)	6,500	High 1-10 "Paid"	18,000
							Low 4-15-33 "Clear All Wires" and "Broadway Bad"	4,500
Rex	1,500	15c-25c	"Man Hunt" (Radio)	2,250	"The Telegraph Trail" (W. B.)	2,500	.....	
Roxy	2,275	25c-50c	"Rome Express" (U.)	6,000	"So This Is Africa" (Col.)	7,500	.....	
Washington								
Columbia	1,232	25c-40c	"After the Ball" (Fox)	2,300	"Bondage" (Fox)	2,250	.....	
Earle	2,323	25c-66c	"The Working Man" (W. B.)	22,000	"Central Airport" (F. N.)	19,000	.....	
Fox	3,434	25c-66c	"The Barbarian" (MGM)	23,250	"Zoo in Budapest" (Fox)	20,000	.....	
Loew's Palace	2,363	35c-55c	"Today We Live" (MGM)	15,500	"Cavalcade" (Fox)	17,000	.....	
Metropolitan	1,600	25c-55c	"Picture Snatcher" (W. B.)	6,000	"A Bedtime Story" (Para.) (2nd week)	4,500	.....	
Rialto	1,900	25c-55c	"Out All Night" (U.) (2nd week)	4,000	"Out All Night" (U.) (1st week)	9,000	.....	
RKO Keith's	1,832	25c-55c	"Diplomaniacs" (Radio)	8,500	"World Gone Mad" (Majestic) (4 days)	2,500	.....	
					"Below the Sea" (Col.) (3 days)	2,000		

"RKO . . . IS TO BE DOUBLY COMMENDED FOR DOING IT SO WELL . . . IT DESERVES TO WIN A FEW PULITZER PRIZES ITSELF"

John S. Cohen, Jr. . . . N. Y. Sun

Irene DUNNE . . . IN



No picture in months has won such unstinted praise as this moving drama that finds understanding in every woman's heart. Audiences at Radio City Music Hall, where it played to one of the biggest weeks since that house opened, broke into frequent spontaneous applause at its dramatic and searching lines and situations. "It's a woman's picture," said the Daily Mirror while the World-Telegram joined the paean of praise with "Marvelously done . . . something that deserves your immediate attention."

"THE SILVER CORD"

WITH JOEL McCREA

FRANCES DEE ERIC LINDEN

LAURA HOPE CREWS

Based upon the play by SIDNEY HOWARD as produced by The Theatre Guild, Inc. Directed by JOHN CROMWELL . . . A Pandro S. Berman Production . . . Merian C. Cooper, Executive Producer.

RKO Radio PICTURES

JENKINS' COLYUM

Wisconsin Rapids, Wis.

DEAR HERALD:

We brung 'em rain, just as we always do. It has been raining almost constantly for four days and is still at it. Last Sunday night at midnight the trout season opened up here and we heard O. V. Kelly of the Badger theatre at Reedsburg arranging with a fellow to be out on the trout creek promptly at midnight. Now, O. V. is a lawabiding citizen, but we will betcha he turned his watch ahead and had a hook with an angleworm on it in that creek ten seconds before the stroke of midnight.

If Mr. Terry Ramsaye were here we will bet he'd be out on that creek right now with a can of angleworms, rain or no rain, but we have to work, doggone it anyhow. Last night we saw in a window here a German brown trout that weighed exactly 5¼ pounds that was caught yesterday near here by a boy. Oh, Elmer, bring us some smelling salts.

Yesterday we called on L. J. Berkitt of the Classic theatre at Sparta. The first time we met Mr. Berkitt he was operating a theatre at Morrison, Illinois. They were having a band convention in Sparta and there were twenty bands there from surrounding towns and the town looked like a beehive at swarming time. Mr. Berkitt is about the best posted man on what ails this industry of any man we have met in some time. A little of his excellent judgment out at the production head might help a whole lot.

▽

Charlie Thrasher of the Opera House at Green Lake is the same old Charlie Thrasher we met six years ago. Charlie is a HERALD fan and he has a stack of HERALDS in his home that would sink a tugboat. Charlie also has a refrigerator in his house and he won't let you drink any water. He says water was only calculated for boiling potatoes in and running under bridges and for bullfrogs and turtles to bathe in. We always have a good visit with him. He's 100 per cent plus.

Mr. and Mrs. Eckert still run both theatres here in Wisconsin Rapids. Last night they were playing "Cavalcade," a most excellent picture, to very good business in spite of rain. Pa and Ma Eckert are delightful folks and the kind of people who have helped to make this the greatest nation on earth. No law, except the law of kindness, is necessary with such people as these. We hope to find many more like them.

▽

An open letter to Mrs. Hal Brent Wallis (Louise Fazenda) of Hollywood:

Dear Mrs. Wallis:

A few days ago the Chicago *Tribune* carried a picture of you and His Honor, Hal Brent Wallis Jr., who was said to be sixteen days old at that time. Congratulations, Mrs. Wallis, we are pleased to know that there are some mothers in Hollywood, and we'll bet that Pa Wallis thinks that Hal Brent Junior is about the only REAL baby on earth and we surmise that Ma Wallis holds to that same opinion.

Being an expert on the subject of raising babies, we might suggest that you feed him plenty of fresh cow's milk to build up his physical condition and keep a copy of the HERALD lying by his crib at all times as a means of building his mental condition, but don't let him read this Colyum. No, sir, don't you do it, and don't feed him boiled cabbage or garlic. It might be well to occasionally put your arm around his neck and feed him an ice cream cone as you did the writer when we were out there four years ago; that won't hurt him a bit. Again congratulations, and please hurry and get back on the screen; we all want you.

▽

Ashland, Wis.

J. P. Adler operates a chain of theatres out of Marshfield, including the Relda theatre of that city. Mr. Adler says he hasn't noted any improvement in business as yet but believes that any change will have to be for the better, as it can't be for the worse.

Chippewa Falls impressed us as being a right snappy town. The Wisconsin Electric Power Co. has one of the largest electric power plants there is in the state, and this plant furnishes electric power for practically all of central and northern Wisconsin. Mr. N. A. Anderson operates the Rivoli theatre, is a director in a bank and a wholesaler of Wisconsin's 3.2 per cent prosperity. Mr. Anderson's contention is that poor pictures are responsible for poor business. We have heard that same idea advanced by several other well informed exhibitors; in fact, we agree with it ourself, which ought to make it conclusive.

▽

Smith Brothers operate the Orpheum at Menomonie. They are not the Smith boys who wear the whiskers, and they don't make cough drops, but they do make whoopee at the Orpheum for the customers at Menomonie. In point of service they are about the oldest theatre operators in Wisconsin, the youngest brother having started in the business when he was 14 years old and hasn't missed a day since, except on two occasions, once when he had the mumps and once when he went on his honeymoon. The older brother never had the mumps and we don't know about the honeymoon, but we do know that they are both real theatremen.

J. G. Heywood of the Gem theatre at New Richmond says he met us some years ago at Minneapolis. At that time he was selling some kind of a sound device. J. G. has three or four other theatres, one being at Stanley, which is operated by our old friend, Tom Foster, and by-the-way, we had a delightful visit with Tom and Mrs. Foster just as we always do when we go to Stanley.

▽

Mrs. Zimmerman, who operates the ZimZim theatre at Cumberland, declares we were there and sold her the HERALD four years ago. We couldn't remember that we had ever been in the town before. Now don't it just beat all what memories some ladies have? We had a girl once who remembered that we had promised her that we'd quit smoking and we didn't do it, so she gave us the run-a-round

We went into a cafe the other day and the waitress came over to us and said, "How do you do, Mr. Williams," and we said, "Whaja mean, Mr. Williams?" and she replied "Why, aren't you Mr. Williams from Peoria, Illinois?" and we said, "Genevieve, this is a case of mistaken identity, we are not Mr. Williams, and please don't charge us with being from Peoria. We've got plenty to answer for without hanging that onto us. Our ancestors came from old Thermopylae and settled among the vine-clad rocks and citron groves of Cyracilla. Our early life ran as quiet as the brook by which we sported. In other words, we are a second John the Baptist, preaching in the wilderness —as it were—and we bring you glad tidings of good cheer. And, now, if you will go and bring us some ham and eggs we'll tell you the rest of it." She went over to the head waitress and said, "Say, there's an old gink over there that has got pigeons in his belfry."

▽

We had our first visit with Nick Grengs of the Palace theatre at Spooner. Spooner is right in the heart of the trout country but we only stopped long enough to visit with Nick (and we had our trout rig right out in our car, too). Darn this having to work all the time; it's giving an acid flavor to our angelic disposition. Nick is a hard worker, but he lets his two boys do most of the work. Nick says he never goes trout fishing. Somebody ought to examine that boy's head. Ashland is the coldest spot in the United States on May 6th, 1933 at ten a. m.

COLONEL J. C. JENKINS,
The HERALD's Vagabond Colyumnist

Details Steps In Paramount Crisis; Fox Developments

The creation of the Film Production Corporation as a subsidiary of Paramount-Publix in March, 1932, to take over the obligations of Paramount-Publix and establish new credit when the company was facing a financial crisis, was described Monday by Ralph A. Kohn, Paramount treasurer, at a creditors' meeting before Federal Referee Henry K. Davis in New York. At the time loans to Paramount amounting to $9,600,000 were maturing, and, except for some of the smaller loans which were paid, the obligations were absorbed under an agreement whereby the subsidiary took over title to 23 film negatives and was authorized to issue promisory notes which the banks agreed to purchase up to the amount of $15,000,000. Paramount was given distribution rights to the films and from these receipts was to pay Film Productions $300,000 weekly until the bank obligations had been liquidated.

The meeting was adjourned to late this week, at which time Mr. Kohn may testify further. Creditors' action concerning leases and proposed settlements of claims was deferred until the next meeting, Friday, when a trustee to succeed Louis J. Horowitz will be elected. On June 1 another meeting will decide authorization for meetings without notice.

Robert H. Cochrane, Universal executive vice president, is understood to have declined a trustee post. Mr. Cochrane, on Wednesday, would not say the offer had been made. "Even if it had," he said, "it could not be reconciled with my duties at Universal."

Reported under discussion is a shift in the trusteeship from three to one.

The intricate, inter-company financing by which Paramount-Publix carried on its program of theatre acquisition over a 10-year period was described late last week at a creditors' meeting before Referee Davis. The Publix Corp. inter-company accounting system which kept the company solvent when subsidiaries suffered reverses was described at a meeting Wednesday.

In the taking of testimony, which lasted five hours, it was discovered that transactions boosted the capitalization of Publix Enterprises from an original $2,000,000 to $14,000,000 at the time of the theatre subsidiary's bankruptcy.

A petition of involuntary bankruptcy was filed in Wilmington this week against Statewide Theatres, a Delaware corporation operating in Wisconsin, an alleged bankrupt. The suit was filed in U. S. District Court by Fox Film, Wesco and Fox-Wisconsin Corp., creditors. Fox alleged Statewide owes them $1,200 in film rentals; Wesco charges debts on a note for $24,500 and Fox-Wisconsin alleges it loaned the defendant $700, still unpaid. The plaintiffs allege Statewide committed an act of bankruptcy in April when it favored one creditor above others in paying $5,331 while in an insolvent condition to the M. L. A. Investment Co., also a creditor.

A stay halting trial of an involuntary receivership suit brought by Charles M. Fox against Publix Theatres Corp., was sought last week by counsel for the defendant in New York.

On Monday in Kansas City attorneys for M. B. Shanberg and Herbert M. Woolf announced that they will begin their fight in a few days in federal district court to have the Fox Midland Theatre Co. receiver discharged.

Suit was filed in Trenton, N. J., chancery court last week against Fox New England by the New York Trust Co. and Boyd G. Curts, trustee of a $18,060,000 first mortgage, charging default in payments.

PICTURES WITH MUSIC

(*Continued from page* 10)

headed by Mannie Goldstein. Included are the foregoing musicals.

LESSER, SOL

"Thunder Over Mexico," to be released late in 1932-33, containing musical interludes and orchestration throughout. Musical settings by Hugo Riesenfeld. Scoring by Abe Meyer.

Sol Lesser and his friend, Upton Sinclair, tendered a reception recently to welcome Hugo Riesenfeld to Hollywood. At the Roosevelt Hotel, Mr. Lesser explained that the reason for the trip was to have Mr. Riesenfeld prepare the musical settings for "Thunder Over Mexico," which Mr. Lesser has purchased from Serge Eisenstein, who is now in Russia. He said he intends to cut from 104,000 feet of film, a feature length production of "road show" proportions, and to present it under the Lesser banner, either through a large distributor or independently. The premiere will be staged shortly in Los Angeles.

MAJESTIC

"Sing, Sinner, Sing," to be released in June, with musical interludes and a song or two. Director, Christy Cabanne. Featured, Leila Hyams, Paul Lukas. From a story by Edward P. Loew.

MASTER ART PRODUCTIONS

"Melody Makers," a group of single-reel musicals. Currently released, once every four weeks.

Master Art will, next season, expand considerably its musical activities in short subjects. The new line-up, for 1933-34, will embrace 52 subjects, all containing music in some form, and including:

"Melody Makers," 13 one-reel musicals. Jimmy McHugh and Dorothy Fields will write the music.

"Organlogues," 26 one-reelers, all music. One subject for fall release will headline Nick Lucas.

"Puzzlegraphs," 13 one-reel subjects in which music will form the background.

METRO-GOLDWYN-MAYER

"Barbarian," released May 12, showing currently. Musical background and song, "Song of the Nile," sung by Ramon Novarro. Director, Sam Wood. Musical score by Herbert Stothart. Orchestra conducted by Oscar Radin. Screen play and dialogue by Anita Loos and Elmer Harris, from the original story by Edgar Selwyn. Cast, besides Mr. Novarro: Myrna Loy, Reginald Denny, Louise Closser Hale.

"Dancing Lady," starring Joan Crawford. Now in preparation for current season's release. Numerous songs and music throughout. Lyrics and music by Nacio Herb Brown and Arthur Freed. Director, Robert Z. Leonard. Lead, Robert Montgomery.

"Devil's Brother," adapted from the opera, "Fra Diavolo," released May 5, now booking. Music from the original opera. Dennis King sings. Produced and directed by Hal Roach. Starring Laurel and Hardy. Associate producer, Charles Rogers. Cast also includes Thelma Todd, Arthur Pierson.

"Peg o' My Heart," released May 26, with songs, music, dances. Based on the play by J. Hartley Manners. Director, Robert Z. Leonard. Music by Herbert Stothart. Screen play by Frank R. Adams, adapted by Frances Marion. Dances by Le Roy Prinz. "Sweetheart Darling" is the principal song. Cast, Marion Davies. Onslow Stevens, J. Farrell MacDonald, Juliette Compton, Irene Brown, Tyrrell Davis, Alan Mowbray, Dirus Lloyd, Billy Devan.

"Reunion in Vienna," released June 16, now running pre-release run on Broadway. Musical sequences throughout in story of old Vienna. Music by William Axt. Screen play by Ernest Vajda, Claudine West. Directed and supervised by Sidney Franklin. Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, Una Merkel, May Robson, Bodil Rosing.

"Strange Rhapsody," now nearing completion for July 7 release. Musical interludes, probably no songs. Music by Dr. William Axt and Gus Kahn. Production by Lucien Hubbard, from an original by Alexander Hunyadi. Cast headed by Kay Francis, Nils Asther.

The company is laying the foundation with the six productions mentioned above for an important series of musicals, and of pictures with musical sequences, which will be continued in the 1933-34 season. In addition to current and feature musical releases, there are on Metro's 1932-33 schedule a number of short subjects with songs and music. These include:

Colortone Musical Revues, six two-reel all-musical song and dance numbers, released one every other month. Technicolor throughout, featuring Broadway headliners. Current releases are "Hollywood Premiere," "Menu," "Over the Counter," "Wild People." Ted Healy will star in the next.

Fitzpatrick's Traveltalks, a series of 13 in one-reel each, released one every four weeks. Like Fox's "Magic Carpets," these subjects have musical background throughout.

"Flip, the Frog," 12 one-reel cartoons, with music, released monthly.

In addition, other Metro short subject series, including Roach's "Our Gang," have musical interludes.

J. J. Robbin Music Publishing Company is the principal Metro tieup on songs.

Already, Metro has launched preparations for musical representation in 1933-34. Bradford Ropes, author of Warner's "42nd Street," was recently hurried to Hollywood to turn out a musical. Composers signed for other features include Arthur Freed, Al Goodhart, Charles Maxwell. Nelson Eddy, young baritone who has been a featured soloist with the New York and Philadelphia Symphony orchestras, has been signed to act and sing in Metro pictures. He is due at Culver City in August.

Musical features, or those partially musical, now in preparation for 1933-34, include:

"Cat and the Fiddle," all-musical with songs and dances from the original stage musical by Jerome Kern, Otto Harbach. Ramon Novarro and Janet MacDonald will star, for release next season.

"Hollywood Party (or Revue) of 1933," to be produced, possibly in color, by Harry Rapf. Directors, Edmund Goulding, Alexander Leftwich, a New York musical comedy stage producer. An all-musical song and dance revue. Dances by the Albertina Rasch girls. Already cast are Joan Crawford and Jean Harlowe. The entire music department at Culver City will contribute the music and lyrics, including numbers by Richard Rodgers and Larry Hart, Herbert Fields, Nacio Herb Brown, Gus Kahn and Arthur Freed. Mr. Goulding left New York for the coast last Monday, accompanied by Albertina Rasch, whose dancers will depart next week-end.

"I Married An Angel," another musical for 1933-34, will contain music and lyrics written by Richard Rodgers and Larry Hart. From the Hungarian play by John Vaszary. Metro's Ross Hart will write the screen book. In preparation.

"Merry-Widow," from the famous old operetta. This will be one of the important musical releases next season.

"Prisoner of Zenda," made as a silent, will have songs and music. Starring Janet MacDonald and Nelson Eddy.

Untitled Jack Pearl and Jimmy Durante, now preparing. Also starring Mickey Mouse. David O. Selznick will produce. This feature will be done in a manner similar to Jack Pearl's "Baron Munchausen" radio character and will be "a fantastic comedy with music throughout."

Untitled Ed Wynn all-musical feature is on the 1933-34 schedule, but no definite plans for production have been completed.

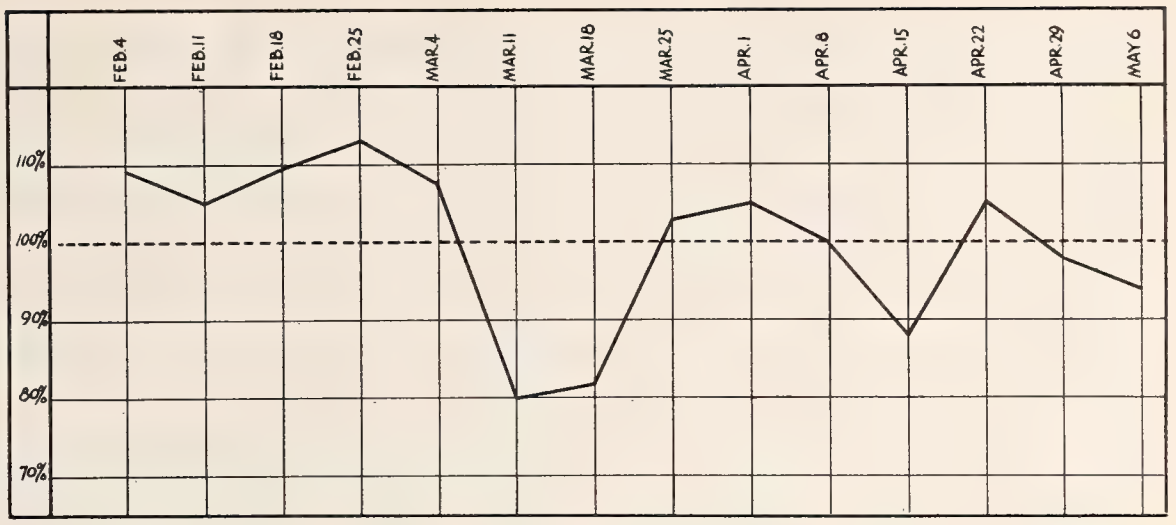
Untitled Lew Brown and Ray Henderson all-musical. They were recently signed by Metro to write the song and lyrics for a musical photoplay to be produced for next season.

Untitled original musical which, according to announcement, will be written by Bradford Ropes, who authored Warner's "42nd Street."

While other musical features for 1933-34 release will undoubtedly come along as the season progresses, the company will concentrate for the present on the preceding nine. In addition, the short subject lineup is expected to remain about the same as this season. From the standpoint of musicals, it will include the following groups:

Colortone Musical Revues, two-reel all-musical. Song and dance numbers throughout. Probably six in the new group, for release one every other month. Featuring musical comedy and studio headliners.

Fitzpatrick's Traveltalks, series of 13, re-



The above chart, based on Motion Picture Herald's tabulation of box office grosses, shows the relative fluctuations in receipts in twelve key cities for a fourteen-week period since the beginning of February, 1933. The hundred percent line represents the average weekly gross in the twelve cities. These cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland and San Francisco.

leased one every four weeks. Musical background, travel subjects.

"Flip, the Frog," 12 one-reel cartoons with orchestrations and an occasional dubbed song, released monthly.

Whether or not Hal Roach—Metro's principal short subject producer—will make any musical reels next season depends upon the success of "The Devil's Brother," light opera, which is released currently, starring Laurel and Hardy.

MONOGRAM

W. Ray Johnston's company has no feature musicals scheduled and only one will be made in 1933-34:

"Wine, Woman and Song," containing music and songs throughout.

PARAMOUNT

"Bedtime Story," released April 21, now booking. Typical Chevalier musical comedy, with Maurice singing "M'sieu Baby," "In the Park in Paree," "Look What I've Got" and "Homema de Heaven." Director, Norman Taurog. Cast, Helen Twelvetrees, Edward Everett Horton, Adrienne Ames, Earle Foxe. Music and lyrics by Ralph Rainger, Leo Robbin. Adapted from Roy Horniman's novel, by Benjamin Glazer. Baby Le Roy is featured with Chevalier.

"Big Broadcast," Kate Smith musical, was released late last year, but still is playing. Bing Crosby sings, too, while other musical numbers are rendered by the Boswell Sisters, Stuart Erwin, Mills Brothers, Cab Calloway, Vincent Lopez, Burns and Allen, Arthur Tracy, Don Novis. Based on the play, "Wild Waves," by William F. Manley. Screen play by George Marion, Jr. Music by Ralph Rainger. Lyrics by Leo Robbin. All musical-comedy drama.

"College Humor," released June 30; one of the few Paramount musicals with chorus routines. Songs sung by radio and motion picture headliners, including Bing Crosby, Richard Arlen (who sings in pictures for the first time), Jack Oakie, Mary Carlisle, Donald Kerr, Burns and Allen, Mary Kornman, Lona Andre, Joe Sauers and the "Ox Road Co-Eds." Featured songs are "Learn to Croon," "Moonstruck," "Down the Old Ox-Road," "My Alma Mater," "Play Ball." Supervised by William Le Baron. Directed by Wesley Ruggles. Screen play by Claude Binyon, Frank Butler, from a story by Dean Fales. Music and lyrics by Sam Coslow, Arthur Johnston. Dance director, Harold Hecht.

"International House," released June 2, with songs, dances and music throughout. Cast, Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Burns and Allen, Sari Maritza, Stoopnagle and Budd, Cab Calloway and orchestra, Baby Rose Marie, Bela Lugosi, Sterling Halloway, Lona Andre, Franklin Pangborn, Edmund Breese, 50 "International Beauties" and "The Girls in Cellophane." Music and lyrics by Ralph Rainger, Leo Robbin. Dance director, Harold Hecht. Songs and dance tunes: "My Bluebird Is Singing the Blues," "Thank Heaven for You," which features Vallee, "The China Teacup," "The Coffee Mug." Supervised by Al Lewis, directed by Edward Sutherland. Lou Heifetz and Neil Brand wrote the story, adapted by Francis Martin, Walter DeLeon.

"She Done Him Wrong," released February 1, now booking. Starring Mae West. Directed by Lowell Sherman. Screen play by Harvey Thew, John Bright. Cast, Cary Grant, Gilbert Roland, Noah Beery.

With these five in the feature musical field during the current season, Paramount earlier in the year set up an extensive program of shorts in which music plays an important part. In this group, for 1932-33 release, are:

"Betty Boop," 18 one-reel cartoons with dubbed songs and music, done by Max Fleischer.

Paramount Headlines, 13 all-musicals, one-reel, released once every four weeks. Current releases star Burns and Allen, Tom Howard, Vincent Lopez.

Screen Songs, 18 single-reel subjects featuring popular numbers sung by headline radio and stage songsters, including Boswell Sisters, Lillian Roth, Mills Brothers, Ethel Merman and others.

Sennett two-reel comedies included about six musicals, featuring Crosby, Novis, Howard. In addition, occasional songs and music are contained in some "Hollywood on Parade" subjects, likewise in the "Screen Souvenirs."

Songs in Paramount features are published by Famous Music Corp., a subsidiary.

Paramount will participate prominently in the 1933-34 musical movement, having already definitely scheduled at least eight, also. Tentatively, the company has lined up six musical shorts starring Bing Crosby. On the list so far for 1933-34, are the following features:

"Cloudy, with Showers," purchased last week for 1933-34. Jack Oakie, Burns and Allen, Mari Colman and Elizabeth Young will appear in the Thomas Mitchell play. Mr. Mitchell is preparing to go west to adapt it. Bing Crosby will sing.

"Every Man for Himself," with Bing Crosby, Jack Oakie, Harry Green, Skeets Gallagher.

"Her Bodyguard," with musical interludes, will star Edmund Lowe and Wynne Gibson.

"Song of Songs," originally scheduled for this season, will be released in 1933-34. Marlene Dietrich and Brian Aherne are featured. Miss Dietrich sings "Johnny." Other song numbers are included. Director, Rouben Mamoulian. Play by Edward Sheldon, screen story by Herman Suderman. Cast, Lionel Atwell, Alison Skipworth. Completed last week, now being edited.

"Too Much Harmony," a back stage story, which will have songs, dances and music throughout. Cast to date includes Jack Oakie, Skeets Gallagher, Harry Green. In preparation.

"Torch Singer," Claudette Colbert song vehicle, to be released in 1933-34.

"Way to Love," all-musical, starring Maurice Chevalier. Music by Johnny Green.

Untitled musical will be made next season by Charles R. Rogers, who produces independently for Paramount.

Headlining next season's short subject musicals will be the Bing Crosby group. Current short reel releases containing musicals will be included in the new lineup. Musical shorts scheduled for 1933-34 are:

Betty Boop, 18 one-reel cartoons with dubbed songs and music throughout. Max Fleischer produces.

Bing Crosby's six two-reelers are tentatively scheduled. Like his current Sennett shorts, they'll have song titles. "Please" and "Echo in the Valley" will be followed by "Learn to Croon" and "Moonstruck," both of which he sings in the feature, "College Humor."

Paramount Headliners, 13 all-musical songs, dances and band numbers, released once every four weeks and starring leading players and performers of radio and stage. First release in August.

Screen Songs, 18 one-reel numbers based on popular songs.

RADIO PICTURES

"Careless," part-musical, now in preparation, for release late this season. Ginger Rogers, who will star, is cast as a radio entertainer, singing at least one number, "Imaginary Sweetheart," written by Harry Akst, Edward Eliscu. Director, William Seiter.

"Diplomaniacs," all-musical, released May 12, currently booking. Starring Wheeler and Woolsey. Principal songs: "Sing to Me" and "No More War," written by Edward Eliscu and Harry Akst, who also wrote the music, which is played throughout by Gus Arnheim's band. Director, William Seiter. Story by J. L. Mankiewicz, screen play by Mr. Mankiewicz and Henry Meyers. Dance numbers staged by Larry Ceballos. Associate producer, Sam Jeffee. Musical director, Max Steiner. Cast, Marjorie White, Phyllis Barry, Louis Calhern, Hugh Herbert, Edgar Kennedy.

"Frivolous Sal," musical story about the "gay 90's," purchased last month for current season's release. Irene Dunne, singing star of Radio's studio, will be featured. Author, Norman Houston.

"King Kong," released April 7, and now booking. Contains musical interludes. Produced by Merian C. Cooper, Ernest B. Schoedsack. Featuring Fay Wray, Robert Armstrong, Bruce Cabot. Screen play by James Creelman, Ruth Rose, from an idea conceived by Mr. Cooper and Edgar Wallace. Music director, Max Steiner. Cast, Frank Reicher, Sam Hardy, Noble Johnson. Song: "March."

"Melody Cruise," formerly titled "Maiden Voyage," all-musical, released June 2. Chorus routines. Produced by Lou Brock. Director, Mark Sandrich. Cast, Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack, Chick Chandler, Marjorie Gateson, Florence Roberts, June Brewster, Shirley Chambers. Songs include: "Isn't This a Night for Love," "He's Not the Marrying Kind," "This Is the Hour," all written by Will Jason, Val Burton. Music by Jason and Burton. Original story and screen play by Ben Holmes and Mark Sandrich. Dialogue by P. J. Wolfson, Allen Rivkin. Associate producer, Louis Brock. Musical director, Max Steiner.

"Professional Sweetheart" (temporary title), now in preparation, with songs and music. Starring Ginger Rogers, who will sing: "My Imaginary Sweetheart." Cast, Norman Foster, Zasu Pitts, Frank McHugh, Allen Jenkins, Gregory Ratoff, Edgar Kennedy. Producer, H. N. Swanson. Director, William Seiter. Original story and screen play by Maurice Watkins. Music director, Max Steiner. Songs and lyric by Edward Eliscu, Harry Akst.

There were no all-musicals on the company's 1932-33 short subject series, except novelties, with musical backgrounds, including:

Aesop's Fables, 26 single reel, orchestrations throughout, released one every two weeks. Music by Gene Rodemich.

Tom and Jerry comedies, 13 one-reelers, released once every four weeks with occasional songs and musical interludes.

"So This Is Harris," a three-reel musical, starring Phil Harris, released March 28, now booking. Director, Mark Sandrich, Supervisor, Lou Brock. Song: "It Happened to Me," by Will Jason and Val Burton. Story by Mark Sandrich and Ben Holmes. Music by Jason and Burton. Cast, Walter Catlett, Helen Collins, June Brewster, James Finlayson.

Radio Pictures, because of its important relationship with NBC, both of which are RCA affiliates, is in an enviable position at all times to obtain valuable publicity for any musical numbers which it might feature in motion pictures, by air "plugs" over the nationwide NBC radio system.

Although Witmark and Sons, a Warner subsidiary, occasionally publishes special RKO songs, most of the numbers featured in the company's releases are published under a tieup with the Sam Fox Company. Last week Max Steiner, RKO's musical director, concluded negotiations whereby the Fox interests will publish all of Mr. Steiner's compositions up to a hundred, for a period of one year.

Four musical features are being prepared for 1933-34, including:

"Flying Down to Rio," the music for which will be written by Vincent Youmans. He was due in Hollywood this week to start work. The company says that "Flying Down to Rio" will be the first "air-musical," the action taking place aboard a huge airliner. Production will be in charge of Lou Brock, who plans to take a director, writer, a few composers, cameraman and others on an air trip to Rio De Janiero within two weeks.

"Troubadour" will probably be the subject of an all-musical starring Francis Lederer and Irene Dunne, for 1933-34. Clemence Dane is now writing the story and lyrics.

Untitled Wheeler and Woolsey musical. There may be two starring this comedy team next season. The first will probably be based on their current trip around the world.

Untitled musical, the story for which Ann Caldwell is now preparing. Lou Brock submitted the idea for the yarn. He will produce.

No definite plans have been made with regard to next season's short subjects. There will be, however, two series with music, continuing identical groups of this season, as follows:

AESOPS FABLES, 26 single reel novelties, released every other week, with orchestrations throughout. Music by Gene Rodemich.

TOM AND JERRY comedies, 13 one-reelers, released once every four weeks. Occasional songs and musical interludes.

UNITED ARTISTS

"HALLELUJAH, I'M A BUM," comedy drama with music and songs, sung by Al Jolson, written by Richard Rodgers, Lorenz Hart. Released February 3 and still showing. Directed by Lewis Milestone. Based on a story by Ben Hecht. Screen play by S. N. Behrman. Musical score by Alfred Newman. Cast: Madge Evans, Frank Morgan, Harry Langdon.

"KID FROM SPAIN," all-musical revue, starring Eddie Cantor, released early on November 17, 1932, still playing late runs. Story by William Anthony McGuire, Bert Kalmar and Harry Ruby. Music and lyrics by Bert Kalmar, Harry Ruby. Director, Leo McCarey. Dance numbers by Busby Berkeley. Musical director, Alfred Newman. Cast, Lyda Roberti, Robert Young, Ruth Hall.

"YES, MR. BROWN," all-musical, current release, starring Jack Buchanan, London's musical comedy player. Produced by British and Dominions, in London. Directed by Herbert Wilcox. Adapted from the German play, "Geschafte mit Amerika." Principal songs, written by Paul, Frank and Ludwig Hirschfeld: "Yes, Mr. Brown," "Leave a Little for Me," "If You Would Learn to Live." Records and sheet music will be used in merchandising. Cast, Hartley Power, Elsie Randolph, Margot Grahame, Vera Pearce, Clifford Heatherley. Story, dialogue and additional lyrics by Douglas Furber. Additional music by Paul Abraham.

"WHOOPEE," starring Eddie Cantor, released in 1930, will be reissued. All-musical revue.

Walt Disney's cartoons are the only short subjects distributed by United Artists. There are two groups, both musical:

"MICKEY MOUSE," one-reel musical cartoons, with occasional songs, dubbed.

"SILLY SYMPHONIES," one-reel musical cartoons, with occasional songs, dubbed.

United Artists' songs are usually published by Harms, Inc.

Highlighting next season's features will be an Eddie Cantor-Sam Goldwyn musical. No other plans for 1933-34 have been made, but it is likely that others of a musical nature will be distributed. The Cantor musical:

"ANDROCLES AND THE LION," an all-musical revue, now in preparation. Starring Eddie Cantor and produced by Samuel Goldwyn. The title will probably be changed. Original story by Robert S. Sherwood, George S. Kaufman. Background of Roman antiquity, done in a modern girl-and-music treatment.

Short subjects, with music, scheduled for 1933-34, are a continuation of the Walt Disney releases:

"MICKEY MOUSE," series of one-reel musical cartoons. Songs are frequently dubbed.

"SILLY SYMPHONIES," likewise musical cartoons and also containing occasionally dubbed songs.

UNIVERSAL

"BE MINE TONIGHT," musical comedy, produced in London by Gaumont-British. Released April 15. Songs: "Tell Me Tonight" and "Things I Do, I Do for You." Music and lyrics by Mischa Spoliansky. Director, Anatol Litwak. Story by I. V. Cube and A. Joseph. Adapted by John Otron. Additional lyrics by Frank Eyton. Cast, Jan Kiepura, Magda Schneider.

"KING OF JAZZ," all-musical revue, first released on April 1, 1930, will be reissued on June 1 for current season. Re-edited and re-cut; formerly in 9½ reels, now in 6. All of the old comedy blackouts were eliminated and new ones substituted. Produced by Carl Laemmle, Jr. Staged by John Murray Anderson. Featuring: Paul Whiteman and band, John Boles, Bing Crosby, Jeanie Lang, the Rhythm Boys, Grace Hayes, Jeanette Loff, Stanley Smith, Slim Summerville, Laura La Plante, Glenn Tryon, Kathryn Crawford, Merna Kennedy, Russell Markert Dancers, Brox Sisters and a dozen other radio, stage and vaudeville headliners. In Technicolor. Music and lyrics by George Gershwin, Mabel Wayne, Billy Rose, Milton Ager, Jack Yellen. New prints are being made available. Numerous songs, including: "It Happened in Monterey," "Song of the Dawn," "A Bench in the Park," "My Bridal Veil," "The Melting Pot," "The Rhapsody in Blue." Musical score by Ferde Grofe.

"ORCHID LADIES," formerly titled "Lillies of Broadway," musical now in preparation, for release late this season. Music and lyrics by Harry Sauber, Lynn Cowan. Starring June Knight. Musical comedy, written by William Herbert. Director, E. A. DuPont. Producer, Sam Jacobson.

Universal has only one musical feature definitely scheduled for 1933-34:

"IN THE MONEY," in which Lew Ayres will sing and play the banjo. Director, Murray Roth. Story by Mr. Roth and Howard Emmett Rogers. Support headed by Ginger Rogers, who will sing, too. Now in preparation.

In the short subject division, the company will continue to distribute the three series with musicals which are being marketed currently. In addition, there will be the first musical serial. The new group includes:

"ADVENTURES OF ANN," 10-episode serial of two reels each, with music throughout. Mystery story. Stories are now being prepared.

OSWALD CARTOONS, 26 one-reel cartoons, released every other week, containing music and an occasional song.

POOCH CARTOONS, 26 one-reel cartoons, released every second week. Music throughout.

RADIO STAR REELS. The company will continue its present series, again making 26, for release in 1933-34, and starring radio and stage headliners.

"SHOOTING THE WORKS," production on which starts in New Yark May 24. Producers, William Rowland, Monte Brice. Dances by Bobby Connelly. Directors, Monte Brice. Karl Freund. Featuring Leo Carrillo, Mary Brian. Story by Art Jarrett and Mr. Brice. Adapted by Paul Gangelin, Sig Herzig. All-musical comedy.

Several series of Universal's 1932-33 short subject releases contain music, some songs, including:

OSWALD CARTOONS, 26 one-reel cartoons with music and occasional song.

POOCH CARTOONS, 26 one-reel cartoons with music and occasional song, released once every two weeks.

RADIO STAR REELS, 26 two-reel musicals featuring radio, stage and screen headliners, released every other week. In the current group are featured Vincent Lopez, Morton Downey, Paul Whiteman.

WARNER BROTHERS

"FORTY SECOND STREET," released March 11. Directed by Lloyd Bacon. Based on the novel by Bradford Ropes. Dances by Busby Berkeley. Screen play by Rian James and James Seymour. Music and lyrics by Al Dubin, Harry Warren. Principal songs: "Forty Second Street," "Shuffling Off to Buffalo," "Young and Healthy," "You're Getting To Be a Habit with Me," All-musical revue with back stage story. Available for exploitation are records, sheet music and the like. Cast, Warner Baxter, Bebe Daniels, George Brent, Una Merkel, Ruby Keeler, Guy Kibbe, Ned Sparks, Dick Powell, Ginger Rogers, Allen Jenkins, Henry B. Walthall, Edward J. Nugent, Harry Akst, Clarence Nordstrom, Robert E. McWade, George E. Stone, Al Dubin, Harry Warren.

"GOLD DIGGERS OF 1933," released June 1. All-musical comedy and revue. Songs: "Gold Diggers Song," "Shadow Waltz," "I've Gotta Sing a Torch Song," "Remember My Forgotten Man," "Pettin' in the Park." Music and lyrics by Harry Warren, Al Dubin. Dance numbers of Busby Berkeley. Supervised by Raymond Griffith. Director, Mervyn Le Roy. Cast: Ruby Keeler, Joan Blondell, Warren William, Dick Powell, Aline MacMahon, Guy Kibbee, Ginger Rogers, Ned Sparks, Glenda Farrell. Changed from a First National to a Warner Brothers release.

Vitaphone—the Warner short subject subsidiary—produces more musical shorts than any other company. The 1932-33 lineup includes:

BROADWAY BREVITIES, 26 two-reel all-musical revues, released one every two weeks, six in color. Headliners starred include: Ruth Etting, Mitzi Mayfair, Hal Le Roy, Russ Colombo, Phil Baker, Ethel Waters, Hugh O'Connel, Polly Walters, Harry Warren. Producer, Sam Sax.

LOONEY TUNES, 13 single reel cartoons with musical backgrounds and occasional song, released once every four weeks.

MELODY MASTERS, 13 two-reel band numbers, released once every fourth week, starring Vincent Lopez, Dave Apollon, Guatemala Marimba Band, Claude Hopkins, Jack Denny, Small's, Roger Wolf Kahn, Paul Whiteman, Abe Lyman, Jean Sargent, Fred Waring, Noble Sissle.

"MERRY MELODIES," 13 single reel song cartoons, released once every four weeks. Based on popular songs, done in cartoon style.

PEPPER POTS, 26, released every second week, featuring stage and radio headliners in various song, dance, revue or musical stories. Six of the group, called "Rambling 'Round Radio Row," present brief acts, with bands.

A departure from the usual method of film-writing was established last month at Brooklyn Vitaphone studio, over which Sam Sax presides. Instead of functioning as one group, the scenario staff has been separated into two distinct departments—one to write the comedy and novelty pictures, the other to concentrate exclusively on musical shorts. In charge of the music reels will be Al Wood, Cyrus Wood, Cliff Hess, Dorian Otvos. On the comedy-novelty subjects will work Jack Henley, Glend Lambert, Ray McCary.

Mr. Sax signed 14 Broadway chorus girls, to be known as the "Vitaphone Beauty Chorus," who will appear in all Warner musical shorts.

Practically all of Warners' music is published by its subsidiary, the Witmark Company. Remick publishes some of the Warner-First National numbers, including the "Gold Diggers" group.

Musical activities planned for 1932-33 include:

"FOOTLIGHT PARADE," all-musical revue, which Sheridan Gibney is adapting from the original story by Mark Canfield. Mr. Gibney will also write the dialogue. The story is based on the life of a chorus girl, with dance numbers to be staged by Busby Berkeley. Director, Lloyd Bacon. A call for chorus girls has already been issued. Practically every important player at the Warner-First National studio will appear. Music by Walter Donaldson.

"PROLOGUE," all-musical being prepared by Harry Warren and Al Dubin, who will write the music and lyrics. Musical director, Leo Forbstein. Additional music by Melville Crossman. Based on a story by Melville Crossman. Adaptation and dialogue by James Seymour and Manny Seff.

Short subjects scheduled with music for 1933-34 will represent a continuation of several series released this season, and including:

BROADWAY BREVITIES, 26 two-reel all-musical revues, released every other week. Six will be done in Technicolor.

LOONEY TUNES, 12 one-reel cartoons, with musical backgrounds throughout and an occasional song. Released every fourth week.

MELODY MASTERS, 13 two-reel band numbers, starring headline stage orchestras. Released once every four weeks.

MERRY MELODIES, 13 one-reel song cartoons, based on popular numbers. Released every four weeks.

PEPPER POTS, 26 two-reel subjects, released every second week, and featuring stage and radio headliners.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 67—Broker's Tip wins Kentucky Derby—West Point cadets welcome spring—Christians re-enact Arab defeat—Foreign statemen continue to call on Roosevelt—Greet Hitler aide in Rhineland—Kidnappers return girl and ransom at Narwich, Mass.

FOX MOVIETONE NEWS—No. 68—Foreign capitals celebrate May Day—Germany places hope in America—93,000 Britons see football classic—Jackie Coogan now college boy at Santa Clara, Cal.—Colored girls baptised at Memphis.

HEARST METROTONE NEWS—No. 266—Germans unite in demonstration—New Yorkers march as protest against Hitler—Planes in smoke screen tests at Fairfield, Ohio—First lady envoy sails for Denmark—Fire sweeps Ellsworth, Me.

HEARST METROTONE NEWS—No. 267—Troopers in workout at Fort Sill, Okla.—Kaiser's grandson to wed commoner—Sharkey and Carnera sign for bout—Speed boats in marathon from Albany to New York—New bonus army invades Capital—Preakness goes to Head Play—World's fair gets finishing touches.

PARAMOUNT NEWS—No. 81—100,000 New Yorkers march in Hitler protest—Lindy takes witness stand in Washington—Fire destroys homes at Ellsworth, Me.—Mrs. Pinchot joins child workers protest at Allentown, Pa.—Army planes in demonstration at March Field, Cal.—Jimmy Walker and bride interviewed at Vichy, France—Disabled soldiers make "poppies" at Sawtelle, Cal.

PARAMOUNT NEWS—No. 82—Belgium's ruler honored—Repeal gains momentum in New York—Government shelters bonus army—Heavyweight boxers in training; Sharkey signs to meet Carnera—Head Play wins Preakness classic—Indians dance on Grand Canyon's rim.

PATHE NEWS—No. 82—Roosevelt reports to nation—Public gives opinion on Roosevelt plan—Schacht calls America first in war and peace—Kidnap trials arouse United States—Orphans show how they saved train at Passaic, N. J.—Kentucky Derby won by Broker's Tip.

PATHE NEWS—No. 83—Ellsworth, Me., swept by fire—Royal Scot tours United States—Tornado strikes at Dayton, O.—Lindy at Washington trial—Woman envoy meets notables in New York—Bridge to Venice, Italy, opened—New York protests against Hitler—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 144—New bonus army marches to Washington—Work on World's Fair speeded in Chicago—New York Jews in Hitler protest—Tornado hits Dayton, O.—Lindy appears at trial in Washington—Daring builders defy death at Niagara Falls—Fishermen manhandle sharks at Wellington, New Zealand—New army bombing planes in tests at Patterson Field, O.—Riot threat brings out Vienna army—French communists in May Day demonstration.

UNIVERSAL NEWSPAPER NEWSREEL—No. 145—Tornado kills 50 in Ohio—Cyclone strikes at Beaty Swamps, Tenn.—Gymnasts thrill crowds in Vienna—New rocket explodes on Staten Island, N. Y.—Students riot at Columbia University—Hopi tribes in weird rituals in Grand Canyon—Man seeks "buried alive" title at Denville, N. J.—Bears perform for dinner at St. Louis, Mo.—United States hospitality amazes "vets."

Leases Eastern Paramount Plant

Eastern Service Studio, Inc., finally took over the former Paramount studio at Astoria, L. I., last week, where 22 feature pictures will be made during the coming season. Six productions are already set. Eastern will not produce or have any interest in productions made at the plant, Capt. George McL. Barnes, who is in charge, said. Producers leasing space there include Universal-Rowland Brice, Guild Pictures and Krimsky-Cochrane's Film Choice.

Eastern took over the studios on a lease from the Seneca Holding Co., owners of the property. The lease is for one year with options for renewal.

ON BROADWAY

Week of May 13

CAPITOL

An Old Spanish Custom . . . MGM

MAYFAIR

Hear 'Em and Weep . . . . . Columbia
Temple of Heaven . . . . . Syndicate
The Lumber Champ . . . . . Universal

PARAMOUNT

Paramount Pictor—No. 11 . . Paramount
See You Tonight . . . . . Paramount

RIALTO

Aggravatin' Bear . . . . . Paramount
Roadhouse Queen . . . . . Paramount
Screen Souvenirs—No. 9 . . . Paramount

RKO MUSIC HALL

Broadway . . . . . Fox
In the Raw . . . . . RKO Radio

RKO ROXY

The Poor Fish . . . . . Columbia

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TRAVELERS . . .

KARL FREUND arrived in New York from Hollywood to co-direct musical for Universal.
ALFRED E. GREEN, Warner director, is in New York from coast.
ALINE MACMAHON, Warner player, is in New York.
L. J. SCHLAIFER, Universal sales manager, returned to New York from Hollywood.
GEORGE ARLISS is en route to England.
FRANK ROGERS, of Sparks Enterprise, Florida, is in New York.
BORIS KARLOFF and JEAN HERSHOLT arrived in New York from Europe.
JOHN FORD, director, is in New York from Hollywood.
WORTHINGTON MINOR, New York stage director, arrived at Radio's studio to direct his first picture.
HENRY GINSBERG, general manager of Roach studio, returned to the coast after arranging new releasing contract with MGM.
LOUIS B. MAYER is en route to Honolulu for vacation, from Culver City.
PAUL ROBESON arrived in New York from Europe to play in "Emperor Jones" for Film Choice.
NATE BLUMBERG, Orpheum operator in middle west, is in New York.
AL GREEN is in New York.
EDDIE CANTOR left New York for Hollywood by way of Panama Canal.
MAX ROTH, new Columbia midwest division manager, arrived in Kansas City.
JOSEPH I. SCHNITZER, president of Jefferson Pictures, is in New York.
ROY DAVIDSON, Columbia technical director, is in New York shooting exteriors for his next.
SIDNEY SNOW is in New York editing "Cougar, the King Killer."
HARRY BUXBAUM left New York for Bermuda.
JOE ROCK is in New York.
ANN HARDING returned to Hollywood from Cuba.
MARTIN BECK arrived in New York from Europe.
TOM BAILEY and BILL PINE, in charge of publicity and advertising respectively, at Paramount studios, arrived in New York from the coast.
HOWARD SMITH, story editor for new Zanuck-Schenck company, left New York for Hollywood.
JEAN MUIR, recently signed by Warners, sailed for California.
RICHARD BARTHELMESS arrived in New York from Hollywood via the Grace steamer Santa Elena.
RUTH CHATTERTON and GEORGE BRENT returned to Paris after several weeks in Spain.
HARRY COHN, LEWIS MILESTONE and LAURENCE STALLINGS, Columbia officials, will sail for Europe May 25 and will probably visit Russia for story material.
J. S. HUMMEL, assistant foreign manager for Warner, left Europe for New York.
DALE VAN EVERY, Universal scenario editor, is in New York.
PAT GARYN returned to New York from Florida.
JAMES DUNN arrived in New York from Hollywood for personal appearances.
ALBERT L. WARNER, GRADWELL SEARS, ANDREW W. SMITH and S. CHARLES EINFELD, Warner officials, left New York for the coast to discuss production with JACK L. WARNER.
MARSHALL NEILAN is in Florida directing "Chloe" for Aubrey Kennedy Productions.
JOHN D. CLARK, Fox official, arrived in New York from Movietone City this week.

Marx Brothers' Father Dies

Samuel Marx, 72, father of the Four Marx Brothers, comedians, who died last week in Hollywood, after a long period of ill health, was buried in New York this week.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Allied

A PARISIAN ROMANCE: Lew Cody, Marion Shilling—Come on, fellows, line up; we are in for a game of tag the way they play it in gay Paree. Can you imagine Lew Cody, with sleek hair and a few stray hairs for a mustache, as God's gift to women knocks Paris gaga, the damsel knocker whom women tagged after and to whom servants were eager to display attentive tactics? Well, it's all shown in this first class, dressed up, mediocre edition taken on a main thoroughfare and then branded as done in true Parisian atmosphere in one of the slowest, laziest film sequences ever released by this independent concern since its establishment. It's a game of tag from start to finish between Lew Cody and Marion Shilling, who seems to be it all the way. If it's all the same, we would like a game of puss in the corner for a change. If this is the producer's interpretation of romance in Paris I would sooner book passage to China. A story of Paris is usually a gay, racy and spicy composition, but this film is an exceedingly poor contribution, that isn't even equivalent to a snail's pace. As for the characters, if Cody can play a French man about town to near perfection, I would take the sheet off my bed, shave my head and play Mahatma Ghandi. If you intend to play this you will find yourself playing tag to keep yourself occupied. We did, and all had a wonderful time. Yeh, all the ushers. I still can see the Eifel Tower with thumbs down. A waste of money, regardless of what price you pay for it. Allied made gravest mistake of its entire existence. We only give credit where credit is due. Played May 4. Running time, 74 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. General small town patronage.

Columbia

AIR HOSTESS: Evalyn Knapp, James Murray—The first time this year I have had to turn people away. Drew exceptionally good business and pleased all of them. Some said that it did not follow the book very closely, but they said "swell show" and that is what we want nowadays.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

THE BIG TIMER: Ben Lyon, Constance Cummings—A dandy audience picture that will hit the target most any place. Real acting, a keen, interesting plot, well directed, good sound and photography. A little old, but it has a lot of the big new releases skinned a mile for entertainment. It's clean.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

BITTER TEA OF GENERAL YEN: Barbara Stanwyck, Nils Asther—Not a small town picture. Did not draw for me nor please the ones that came.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

BITTER TEA OF GENERAL YEN: Barbara Stanwyck, Nils Asther—It is very evident that they don't want Chinese pictures from the business done on this one. The picture is well produced and both Stanwyck and Asther are fine in the roles that they have but, as I have said of other pictures, the low wages and restricted income that is rife in the small towns just won't let even good pictures gross what they would in good times.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

CHILD OF MANHATTAN: Nancy Carroll, John Boles—An appealing story, marred in the telling by unnecessary vulgarities that made the roughnecks guffaw, but "made the judicious grieve" (Shakespeare), and which did not help the picture or the prestige of the theatre. Played May 2-3.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

MAN AGAINST WOMAN: Jack Holt—Good action picture with good entertainment. Satisfactory.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

NO MORE ORCHIDS: Carole Lombard—A good program picture but hard to sell. No star value. Played May 1.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

ONE MAN LAW: Buck Jones—Very good show. My patrons eat up the Westerns.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SHOPWORN: Barbara Stanwyck—Another one a little ancient, but, say fellows, it's a real picture and should be picked up and shown. You will be pleased; so will the patrons. It has the stuff swell pictures are made of.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

SO THIS IS AFRICA: Bert Wheeler, Robert Woolsey, Raquel Torres—This is the hottest picture that we have ever run that got past the censors but the picture is more money in the midweek than anything that we have run for some time, with the single exception of "The Big Cage." It is a bald, ribald farce, and only goes to show that the more risque they are the better chance to make money. Not a Sunday show if your town is finicky. Five years ago a show of this kind would have been closed in this town, which goes to show that the public has changed in the last five years. They could have eliminated the ape woman making love to Woolsey and have an ugly human and it would have helped it. This is the really only objectionable feature to the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—As box office pull this one beats them all. It got lots of publicity just as I was showing it, as the papers had several accounts of an exhibitor being in jail in Mississippi for having shown it. There is no doubt about this being the best and funniest that Wheeler and Woolsey have ever made, but on the other hand there is no doubt but what it is the wildest and wooliest picture that has ever been made. I held my breath on the first showing. I've never heard such roars of laughter. They simply ate it up, and never before have I known of as much mouth-to-mouth advertising. Each showing drew a larger crowd. If you can get away with pictures like this it will make you plenty of money as Columbia certainly treated us right on prices. Don't bar the children. To do so would increase your receipts, of course, but the children will enjoy this as much as the grown-ups, and children under twelve could not be hurt by it. I am for clean pictures and this one is far from clean, but since I have seen that this type is what the majority want I cannot condemn the picture. I see now why this one was uncensored. If it had been there would not have been enough left to show. Played Apr. 30-May 1.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SUNDOWN RIDER: Buck Jones—A mighty good Western. Lots of action. Sound good. Story interesting. Buck Jones always pleases in Westerns. Played Apr. 29.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WASHINGTON MERRY-GO-ROUND: Lee Tracy—Very good political story which did just fair business here. I can't get them interested in a political type of story. This is a good show of its kind and if your patrons like this type it should do some business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

WHITE EAGLE: Buck Jones—A good Western with Buck as a white Indian. Pleased the usual Western fans on Saturday. I wonder if I have the only town in the world that still goes for Westerns? They are my only sure bet. Played Ap. 28-29.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Small town patronage.

First National

BLONDIE JOHNSON: Joan Blondell, Chester Morris—Just a fair picture, not up to the Warner standard. Pleased about fifty per cent. Played Apr. 29-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

CABIN IN THE COTTON: Richard Barthelmess, Bette Davis—A very good picture and it did some extra business because we ran their trailer, which is very good. The picture gave Barthelmess a chance to do some good work and it pleased exceptionally well.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

EMPLOYEES' ENTRANCE: Loretta Young, Warren William—I was out of town on these dates so did not see this one. It pleased but the drawing power was only average. Played Apr. 23-24.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

EMPLOYEES' ENTRANCE: Loretta Young, Warren William—One would judge from some of my reports that I was working for Warner Bros., but the fact of the matter is that we have had so many good pictures from this company this year that I want to tell the boys about them. They have had one hit right after another. In fact, I have not had a poor picture from them this year. "Employees' Entrance" is a mighty fine picture, but for some reason it did not draw an average business. I think the title is bad for the small town. Those who saw it were well pleased. Take it from me, this is a swell picture and you can tell your patrons I said so. That ought to be enough to pull them out.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and country patronage.

FRISCO JENNY: Ruth Chatterton—This picture belongs in the big league class. Ruth Chatterton does splendid work. But it did not seem to click—maybe it was the fault of the trailer showing Ruth Chatterton in prison, forlorn and hopeless before she was to be hung. Maybe the sad ending did not please. The picture did not draw in keeping with the bigness of the production.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LIFE BEGINS: Loretta Young, Eric Linden—Good and certainly there isn't another picture like it. Just keep the kids out and curiosity will get you business. Women will get more out of it than men, but you'll hear from both sides and if it makes you money you should run it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—It got some extra business but there weren't many laughs until they started the marathon swim. Joe gets quite a gang out though and I guess I can't register much of a complaint.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Plenty of laughs, a good show for any place. Joe Brown has personality and is an actor, you tell 'em.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

Fox

AFTER THE BALL: Esther Ralston, Basil Rathbone—This should be titled "After the Bawl," because that's just what every poor exhibitor will do after playing this. One of Fox's substitutions that's awful. Played May 2-3.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

BAD GIRL: James Dunn, Sally Eilers—Played this rather old, but it was new to us, and as good as any theatre needs in every respect. Good for the whole family. Unfortunately, too many whole families failed to see it. In other words, the picture was there but the patrons were elsewhere. But Fox Films contributed one of the best and we are proud of having shown it. Played Mar. 24.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

CAVALCADE: Diana Wynyard, Clive Brook—I consider this one of the best pictures ever made. But it looks like another "Grand Hotel" in the small towns. We barely took in film rental on this one. Had it well advertised, too. My advice is to lay off of it unless you can yet out your better class of patrons. We failed to do even average business with it. If you do buy it, don't pay big money for it. Played May 3-4.—L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

CAVALCADE: Clive Brook, Diana Wynyard—Hailed as the picture of the generation. Entire cast composed of English actors. Should be grand entertainment over in England, but in the good old U. S. A., just another picture. Backed by tremendous advertising, it may go over in the big spots. In smaller localities I can't see anything for it but a complete flop. A few of the high brows thought it wonderful, but more people walked out of my theatre before the picture was finished than on any picture in five years. God pity the poor exhibitor without perfect talking equipment, for the English lingo will drive his patrons crazy. They won't be able to understand half of it. Business no better than on average program pictures. Played Apr. 27-28. Running time, 105 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General small town patronage.

CONGORILLA: Only an average crowd out, but picture proved interesting and capably handled. Played Apr. 22.—C. W. Mills, Arcade Thetare, Sodus, N. Y. Mixed patronage.

DANGEROUSLY YOURS: Warner Baxter, Miriam Jordan—A good program picture. Both stars good. Story interesting but very hard to understand. Played Apr. 27-28.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DANGEROUSLY YOURS: Warner Baxter, Miriam

Jordan—Good picture. We ran this during our anniversary week and it surely pleased. Some of the boys say Fox are not as good as they used to be, but I have found their pictures satisfactory. In fact, all companies are producing better pictures this year.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and country patronage.

THE FACE IN THE SKY: Spencer Tracy, Marion Nixon, Stuart Erwin—Good. It might not get you any extra business but it won't make you any enemies. Tracy is good and Marian Nixon is capable; consequently you have a good program picture.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THE FACE IN THE SKY: Spencer Tracy, Marian Nixon, Stuart Erwin—Entertaining comedy drama of the hard-boiled sign painter and the farmer's daughter. Pleased. Played Apr. 28-29.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory—A good family picture, hard to sell, but if you can get them in to see it they will all like it. The ending is some different from the usual clinch.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory—One of the sweetest little pictures ever shown anywhere. The picture, players and patrons combined to make this an enjoyable occasion for all concerned. More pictures like this would "bring 'em back alive" or bring us back to life. Played Apr. 28.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

HELLO SISTER: James Dunn, Boots Mallory—Shame on you, Fox Film. I see no good reason for releasing a picture of this kind. Even Zasu Pitts lost her good standing with her following. There are a number of situations and many remarks in this film that are downright vulgar, and so needless. I can stand a lot of smut, but suggestive scenes such as are shown in this picture are uncalled for. Boots Mallory is surely a sweet little star and has the sympathy of the audience all the way through. James Dunn also is good. The trouble is with the forced situations and several remarks. They even had to have Miss Pitts fall in the sewer to create more dirt. I am no lily myself but this stuff gets under my hide. The guy that wrote the story never got out of the sewer.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and country patronage.

HOT PEPPER: Victor McLaglen, Edmund Lowe, Lupe Velez, El Brendel—This one is named right and it is HOT for country towns. The acting by the stars was good, the story very good, but too rough for country audience, and this kind of picture is inviting local investigation by people that have always "fit" the moving picture show. If they ever get local censure on pictures in towns this size it will be too bad. Try and run a theatre. Played Apr. 30, May 1.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HOT PEPPER: Victor McLaglen, Edmund Lowe—This bird, McLaglen, to my female patrons, is just like hanging up a small-pox sign . . . and I can't blame them . . . too much filth and dirt . . . guess Fox wants censorship. Played Apr. 13.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

HOT PEPPER: Edmund Lowe, Victor McLaglen, Lupe Velez—It's not so "hot," but plenty of wise cracks, such as these two fellows can make. It's not a picture for the "family circle." Personally did not like it, but the audience seemed to like it fairly well. Had some say it was dandy, others did not care for it. Played Apr. 27-28.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HUMANITY: Boots Mallory, James Dunn, Ralph Morgan—First of all let me congratulate this swell little star, Boots Mallory. She is perfect in this picture, and the whole cast is also good. The story is A-1. Photography good and sound fair. The picture will please 90 per cent and you will have many good comments from your patrons. You tell 'em I said it's a good show.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and country patronage.

INFERNAL MACHINE: Chester Morris, Genevieve Tobin, Victor Jory—Just another picture. It seems a waste of time when they make pictures like this. It failed to please our customers.—L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

PLEASURE CRUISE: Genevieve Tobin—The Astors may have had a lot of fun on this "Pleasure Cruise," but it was sure a pain in the neck for the cash customers. Slow and draggy, and no entertainment to it. Just a poor program picture. Played Apr. 19. Running time, 75 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General small town patronage.

ROBBER'S ROOST: George O'Brien—Here's that Western that I was wanting to get some extra business. Did they come in? Some I had never seen, some old customers that I'd thought gone for good, and a lot of the regulars. It's been running in a farm weekly as a serial story and all I had to do was put it on my calendar. Run it and get yourself some biz.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ROBBER'S ROOST: George O'Brien—Splendid Western. I advertised this as a Zane Grey story and used heralds, which I seldom do on Westerns. The result was a nice business out of this one. This is the only type of Western that gets them in any

ONE LITTLE WORD— AND TYPOGRAPHY

Typography, what errors are committed in thy name. From J. M. Ensor, of the Crescent theatre, of Little Rock, Ark., has come a justified murmur, asking why he was credited in the May 6 issue, with reference to Universal's "Back Street," with the words: "Can't say much for it." In reality, says Mr. Ensor, and we agree, he said: "Can't say too much for it." What a vast difference one little word may make. With words to the typographer, we ask Mr. Ensor to forgive.

more. Played Apr. 27-28.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

STATE FAIR: Will Rogers, Janet Gaynor, Norman Foster, Sally Eilers, Lew Ayres—One of the best pictures of this or any other year. If you are looking for a picture that will really draw them in and please them after they are in, here is the picture. We had three days of very good business and not one complaint. Plenty of horses, chickens and hogs will get them in for me or any other small town. Played Mar. 27-28-29.—Mayme P. Musselman, Princess Theatre, Lincoln Kansas. Small town patronage.

WILD GIRL: Joan Bennett, Charles Farrell—I played this in December during the flu epidemic and a bad sleet storm to a $6.75 house the first night and no show at all the second. Got it back on this date. I think I reported on it the first time. Good Saturday picture. Drawing power only fair. Played Apr. 29.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

MGM

CLEAR ALL WIRES: Lee Tracy—I did not see this but reports were that it was a good picture. It drew fairly well the first night and was rained out the second. Tracy is popular here. Played Apr. 20-21.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

DOWNSTAIRS: John Gilbert, Virginia Bruce—I put this one on bargain night and was sure glad that I did. Very poor picture. Did not have one comment on it.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

FAST WORKERS: John Gilbert, Mae Clarke, Robert Armstrong—No excuse for this one. Just another picture. Gilbert is miscast as a devil-may-care steel worker. Failed to please our audience.—L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

THE MASK OF FU MANCHU: Boris Karloff—This picture did not give satisfaction. More people walked out on it than any picture we have played in months. I don't think anything more horrible was ever made. That is what our patrons told us and they are the ones that keep us going. Played May 4-5.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THE MASK OF FU MANCHU: Boris Karloff—A dud for me. Poor entertainment. Played Apr. 12-13.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MEN MUST FIGHT: Diana Wynyard, Lewis Stone—I think this is the best entertainment MGM have delivered this year. Not a special, but above the average. Acting perfect, story entertaining, action and some comedy relief. Miss Wynyard is splendid but her voice does not reproduce as well as the others. Played May 2-3.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MEN MUST FIGHT: Diana Wynyard, Phillips Holmes—We made the mistake of playing this before we played "Cavalcade." Or perhaps I should say from our experience play this and do not play "Cavalcade" if you have to pay through the nose as we did. "Men Must Fight" is above the ordinary picture and the acting is very good. It is a high type picture, and if you can get out your better class patrons they will enjoy it. Played May 1.—L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

MEN MUST FIGHT: Diana Wynyard, Phillips Holmes—The critics said this was not so hot, but we found this a very good show. We didn't do average business on this picture, but it wasn't the fault of the show. Think it will suit average small town audiences. Played Apr. 28-29. Running time, 72 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

PACK UP YOUR TROUBLES: Laurel and Hardy—So far the best picture. They are two great funsters that ever appeared. Don't fail to play it. You don't have to hide when the show is over.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

PAYMENT DEFERRED: Charles Laughton—Played to average Sunday crowd with opinion divided. Splendid arting vs. gruesome plot; am afraid the majority was against. Played Apr. 30, May 1.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

PROSPERITY: Marie Dressler, Polly Moran—A very good comedy, but greatly over estimated. Not half the laughs as "Pack Up Your Troubles." Marie is good but not the whole show. Too much publicity causes people to expect too much. It can be overdone, and certainly was with this one.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—Wonderful picture. Pleased every one and drew good business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

WHAT, NO BEER: Jimmy Durante, Buster Keaton—Played Friday and Saturday and pleased.—J. J. Hoffmann, Plainview Theatre, Plainview, Neb. Small town patronage.

WHISTLING IN THE DARK: Ernest Truex, Una Merkel—The prize flop of the season at the box office. It was a splendid picture, but Truex is unknown in this locality and Merkel's name does not draw. I have lost money on my Metro contract so far, but it looks as though we may get some pictures to offset this a little later. Never get the idea that you have to depend on any one company to keep your theatre on a paying basis. Played Apr. 25-26.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

Monogram

JUNGLE BRIDE: Anita Page, Charles Starrett—I can't say good things for this one. The stars and whole cast worked hard to make this entertaining, but my patrons said it was a joke and did not like it. Played Apr. 29.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MAN FROM ARIZONA: Rex Bell—A very good action picture of the Western type. Gave good satisfaction to a Saturday crowd.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

OLIVER TWIST: Dickie Moore, Bill Boyd, Irving Pichel—A good picture of its kind and follows the book pretty well, but no drawing power. Some adverse comments and some good ones. Played Apr. 29-30.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

Paramount

THE DEVIL IS DRIVING: Edmund Lowe, Wynne Gibson—Here is a picture that should please the old time Saturday night crowd. A story that gets away from the beaten track. It deals with the automobile stealing racket. A little short, 62 minutes, but there is something doing every minute. This should please any other day of the week as well as Saturday. Drawing power a good present day average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

A FAREWELL TO ARMS: Gary Cooper, Helen Hayes—Very good picture and it drew average business. Comments were mostly favorable and you won't have to hide when they come out. Hayes gives a very creditable perfomance and Cooper stays put. I'd run it because it's worth a date.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HE LEARNED ABOUT WOMEN: Stuart Erwin, Alison Skipworth—We learned something about women, too, i. e., how many different ways they can register disapproval. I concluded if Stuart was dumb, I was very dumb. At least that was the inference I drew. Paramount ought to feel ashamed of this one. I was. Played Apr. 30.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

HELLO EVERYBODY: Kate Smith—Here's a real picture for the small towns. This has everything in it: fine singing, comedy, pathos, romance, and all you would expect to make an A-1 picture. You can go the limit on this one if you are in a small town. The larger towns might not like it so well, but it's wonderful entertainment for the smaller ones.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

HELLO EVERYBODY: Kate Smith—A clean picture that seemed to please, but a very poor attraction at the b. o. Just could not get them in. Played Apr. 16-17-18.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

ISLAND OF LOST SOULS: Charles Laughton, Richard Arlen, Kathleen Burke—It's plenty tough and if you will advertise it that way and let them know they will get scared and thrilled with plenty of gruesome scenes and half-human beings, it isn't so hard to sell. Not for children and can be passed up but never missed. Played Mar. 30.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ISLAND OF LOST SOULS: Charles Laughton, Richard Arlen, Kathleen Burke—For something unusual, different, fascinating, and really entertaining this one is it. Our people liked it very much. It's

out of the old rut, entirely impossible and improbable, yet real entertainment. Boost up the horrors of it and advise the nervous souls to stay at home.—Ned Pedigo, De Luxe Theatre, Garber, Okla. General patronage.

KING OF THE JUNGLE: Buster Crabee, Frances Dee—This makes a good family night, or Saturday picture in the small town. It's different from anything we have had to date, plenty of lions, circus, which makes for action. Crabee makes a good "Lion man." Played Apr. 25-26—D. E. Fitton, Lyric Theatre, Harison, Ark. General small town patronage.

LUXURY LINER: George Brent, Vivien Osborne—Nice program picture and seemed to please most of them. Not big but filled for one night. Running time, 70 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

MURDER IN THE ZOO: Lionell Atwell—This is wild and wooly and full of thrills. If your patrons like snakes, crocodiles, all kinds of wild animals and wholesale murder you should get by with it, but most likely you'll starve to death with it. Don't believe that it will please a living soul. Too bad they continue making this type of picture. Played Apr. 24-25. Running time, 72 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General small town patronage.

MURDER IN THE ZOO: Charlie Ruggles, Lionel Atwell—Murder in the zoo—and murder at the box office. Why, oh why, do they think people will fall for this class of Diamond Dick stuff? and what an avalanche of crime and "moider" pictures we've had lately. Is it any wonder people are quitting the movies. Played Apr. 15—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

MYSTERIOUS RIDER: Kent Taylor, Lona Andre—Not as good as other Zane Grey's we have run, but it is O. K. for Saturday. Played Apr. 29.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NIGHT AFTER NIGHT: George Raft, Constance Cummings—We enjoyed this picture much more than counting up the receipts, though we may be unreasonable in expecting more than seven dollars for anything. Can recommend the picture but not the gross. Just one of the many pictures with a double ending. Happy for the patrons, sad for the exhibitor. Played Apr. 4.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

NIGHT AFTER NIGHT: George Raft, Constance Cummings—The comedy throughout this feature hit the right spot. Played May 5.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

NO MAN OF HER OWN: Carole Lombard, Clark Gable—Wouldn't call this so good for youngsters, but pleased the adults. Better for the industry in general if they would stay farther away from the censor line. Their heroes all seem to have to live with one or more women before the "real one" comes along. Played Apr. 30-May 1.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

PICK-UP: Sylvia Sidney—Very good. Story is good. Acting is good and can you believe it, never once do they mention babies. Believe the "Hays Code" is taking effect. Played May 7.—J. J. Hoffmann, Plainview Theatre, Plainview, Neb. Small town patronage.

SHE DONE HIM WRONG: Mae West—Did not do the business I expected to. Just failed to click and cannot account for it. It should go big as it has plenty of entertainment. Played Apr. 23-25.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SIGN OF THE CROSS: Fredric March, Claudette Colbert—As big and spectacular as they claim. Drew extra business. Tragic ending sent the crowd out silent and sober. Played Apr. 23-24.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

STRICTLY PERSONAL: Marjorie Rambeau, Dorothy Jordon, Ed Quillan—One fine show and how those stars did their part. Let's have more of those home-like pictures with this same cast. It's a relief after some of the ritzy plots. Running time, 70 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

TROUBLE IN PARADISE: Kay Francis, Miriam Hopkins, Herbert Marshall—Too sophisticated for my town. The kind of people who would like this picture don't ever come to the show. It didn't do any more than average business, not quite that.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WILD HORSE MESA: Randolph Scott—A good Western, and it had a very good cast of capable actors. There is action, and the scenic shots were marvelous. Paramount can be counted on for good photography and sound.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WILD HORSE MESA: Randolph Scott—Usual crowd, but not the following that the same picture brought in when given as a silent. Played Apr. 29—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

THE WOMAN ACCUSED: Nancy Carroll, Cary Grant—Excellent. Here is a picture that will please almost everyone. Paramount has had a good line of pictures this year. It just goes to show that you don't have to spend a million to make a good picture.—S. H. Rich, Rich Theatre, Montoelier, Idaho. Town and rural patronage.

RKO

ANIMAL KINGDOM: Ann Harding, Leslie Howard—These people deserve a better story. Would judge it was liked by 50 per cent. Played Apr. 30-May 1.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ANIMAL KINGDOM: Ann Harding, Leslie Howard Again Mr. Hays, will you please lamp this one. Besides being plenty "raw," it was too darned sophisticed for the common folks. Had record breaking business with (not on) this, but I had Roscoe Ates in person on the stage. Played Apr. 20-21.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

ANIMAL KINGDOM: Leslie Howard, Ann Harding, Myrna Loy—A whole lot of talk without getting anywhere. It sure was a dud for me. No action. No entertainment. Played Apr. 26-27-28.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

A BILL OF DIVORCEMENT: John Barrymore, Katharine Hepburn, Billie Burke, David Manners—John for once lost that air of "the world is my oyster and the people in it are lobsters." While some may differ with me (someone always does) we think he showed to better advantage in this one than any he has appeared in for some time. Glad to see our friend Billie Burke again. Katharine Hepburn gives promise. Played Apr. 23-24.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

BRING 'EM BACK ALIVE: Frank Buck—Even the star had an animal moniker. It was really good and so realistic, this exhibitor hunted up a blind tiger after the show. After which, went home and dreamed of watching a huge python battle one of my favorite cockroaches. It was a draw and I awoke very much refreshed and bucked up. Played Apr. 18-19.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

THE CONQUERORS: Richard Dix, Ann Harding—If this is not an epic then I don't understand the word. No one had a criticism to make. It did not draw as well as expected, but we have had rain every day for over a month. Played Apr. 22-23. Running time, 85 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

THE HALF NAKED TRUTH: Lee Tracy—Speedy and clever comedy drama; drew fairly well and won many comments. Played Apr. 25-26.—Roy W. Adams, Mason Theatre, Mason, Michigan. Small town patronage.

LUCKY DEVILS: Bill Boyd, Dorothy Wilson—Good action drama. Pleased Friday and Saturday patrons. Played Apr. 21-22.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LUCKY DEVILS: Bill Boyd—Good fast entertainment and good story. The rank and file will enjoy this one.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MEN OF AMERICA: Bill Boyd—A mighty good entertaining picture. Lots of action and comedy. As a program picture it will check up with any of them to satisfy this kind of patronage. Played Apr. 27-28.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PAST OF MARY HOLMES: Helen MacKellar, Eric Linden—The small crowds that saw this picture praised it to the skies. Later remarks indicated that with the title "The Goose Woman" the picture would have drawn better. Played Apr. 25-27.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

ROCKABYE: Constance Bennett, Joel McCrea, Paul Lukas—All my patrons liked this very much. Connie was good, Jobyna Howland just as good, Joel McCrea did well and Baby stole the show. I sometimes wish some baby would steal mine. But RKO has nothing to be ashamed of in this one. Played Apr. 9.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

ROCKABYE: Constance Bennett, Joel McCrea, Paul Lukas—Another picture that makes the patrons wonder why they waste their money on the talkies. Had been censored but not nearly enough. I ran this on family night and whole families walked out. I didn't blame them. I would have walked out, too, if I could. Why such pictures? Played Apr. 26-27.—Gladys E. McArdle, Own Theatre, Lebanon, Kans. Small town patronage.

SAILOR BE GOOD: Jack Oakie, Vivienne Osborne—Fair.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

TOPAZE: John Barrymore—Well produced and acted, but did not please. Poor title and hard to sell. Played Apr. 9-10-11.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

Tower

DARING DAUGHTERS: Marian Marsh, Joan Marsh—A very good program picture. Interesting story. Stars very good. Part of the picture very hard to understand, but on the whole it gave satisfaction. Just a little too much booze and rough stuff to make it a really good picture. People have soured on this whoopee stuff and they have got to be clean and entertaining to satisfy nowadays.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Universal

THE ALL AMERICAN: Richard Arlen, Gloria Stuart—Very good football story; did better than average business. Played Apr. 21-22.—Roy W. Adams, Mason Theatre, Mason, Mich.—Small town patronage.

BE MINE TONIGHT: Pat O'Brien, Ralph Bellamy—I think we were the first in the state to use this one, and run it in conjunction with our first Sunday showing. There could not have been anything finer. It's the first time that we have had congratulatory phone calls the following day, and those that saw it, on leaving, stood around and discussed it. We think it the best entertainment we have presented, and we play 80% of the big ones. This one is proof that excellence can be obtained without dirt, which is entirely absent. Comedy, scenery, music, story, and without the aid of previous "city" advertising. You cannot go wrong and it will add prestige to your theatre. Please add that "Uncle Carl" is to be congratulated for sponsoring this type of picture.—A. Bern, Jr., Sunflower Theatre, Peabody, Kan. General small town patronage.

THE BIG CAGE: Clyde Beatty—Here's the real thing, just as "Uncle Carl" says it is in his Universal Weekly, and all who saw it praised it highly. Nice story, plenty of thrills and no horror stuff, thank goodness. Excellent for Sunday showing. Played May 2.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. Small town patronage.

COHENS AND KELLYS IN TROUBLE: Charles Murray, George Sydney—It's their best. Nuff said. Too bad most people are short the quarter it costs for a ticket, as it deserved a full house. Running time, 69 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

DESTINATION UNKNOWN: Pat O'Brien, Ralph Bellamy, Betty Compson, Alan Hale—Better see this before showing. Hale and Bellamy fine, but the subject is not for a theatre; at least I could not see any entertainment to it. Played Apr. 18-19.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FLAMING GUNS: Tom Mix—Very good Western. Pleased 100%.—Estes & Estes, Merry Land Theatre, Addison, Mich. General patronage.

FLAMING GUNS: Tom Mix—A Good Western, but Tom doesn't draw like he did. I guess the chewers and spitters are out of dough. Westerns seem to have lost a lot of their pull; except when cream comes up a few cents, then they get the business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FLAMING GUNS: Tom Mix—Not so hot. The title "Flaming Guns" killed it at the box office. Why do great brainy fellows pull these boners? A good title is just half the battle. Lost on this one and knew it before I played it, but couldn't let it out.—Ned Pedigo, De Luxe Theatre, Garber, Okla. General patronage.

THE FOURTH HORSEMAN: Tom Mix—Am glad this is our last Mix picture. We have a large element of Western fans, but Mix does not click. Played Apr. 28-29.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

HIDDEN GOLD: Tom Mix—Rain and a second closed bank failed to cut in on the crowd, which was the average for the winter and spring. Played Apr. 15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

THE KISS BEFORE THE MIRROR: Frank Morgan, Nancy Carroll, Paul Lukas, Gloria Stuart—A very good picture. It is out and out melodrama, but the story is so smoothly directed that it is not tiresome. Frank Morgan gives a splendid performance and is winning lots of fans in our town. Played this on a Sunday night and would recommend it there or in the middle of the week. You will not be disappointed in this picture. Played May 7.—L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

LUCKY DOG: Chic Sale, Trained dogs—Not so hot as adult entertainment. A bunch of well trained dogs and well done for this type, but it is more for kids than adults. Should have been in two reels. Very clean show. Running time, 58 minutes.—H. J. Longacre, Glenwood Theatre Co., Glenwood, Minn. Small town patronage.

NAGANA: Talla Byrell, Melvin Douglas—Some animal shots, a lot of laboratory work in connection with the title that the picture is named from. Sleeping sickness. Played too close to the "Big Cage" and it suffered accordingly. It is Okay for Friday and Saturday, but they won't rave about it after they see it. Byrell is another type like Deitrich and Garbo, somewhat restless, both of them. She seems to be a capable actress with the small part that she had, but she is unknown and don't mean a thing to the public at this time. Carl seems to get a lot of these foreigners in his pictures. The picture drags and the story unfolds entirely too slowly.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

ONCE IN A LIFETIME: Jack Oakie, Aline MacMahon, Russell Hopton—No good. Lay off this one. No excuse for making a thing like this and selling it to the little lambs by false advertising.—Estes & Estes, Merry Land Theatre, Addison, Mich. General patronage.

OUT ALL NIGHT: Zasu Pitts, Slim Summerville—If this team goes over in your town it will please. Several real funny situations. Believe this is better than "They Just Had to Get Married." Played Apr. 20-21.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

OUT ALL NIGHT: Zasu Pitts, Slim Summerville

—Nice picture and good entertainment, but they are trying to run a good thing in the ground. "They Had to Get Married" was a natural, therefore the "big shots" rushed forth with another Pitts-Summerville less than three months apart and this team won't stand up that often. Business just about half of "They Had to Get Married." Played Apr. 16.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

PRIVATE JONES: Lee Tracy, Gloria Stuart—How this cast did their stuff amazed the few natives that came, is a caution. This is no doubt one of the first ten in the best ten of the year. Get them in if you can, they'll enjoy it to the limit. Running time, 89 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

RIDER OF DEATH VALLEY: Tom Mix—My first Mix and it drew good business, but was a little disappointing as it was rather slow. My people expected more action. Hope the next one has it.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

THEY JUST HAD TO GET MARRIED: Zasu Pitts, Slim Summerville—Plenty of laughs in spots, but not spotted enough. Drew very well and they seemed to like it. Nothing to offend and not hard to sell.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THEY JUST HAD TO GET MARRIED: Zasu Pitts, Slim Summerville—A lot of hokum with the popular pair Zasu Pitts and Slim Summerville that seemed to tickle the fancy of our patrons, judging from the expressions on their faces while this was being unreeled. Good production values. Drawing power above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

United Artists

HALLELUJAH I'M A BUM: Al Jolson—Saw this in a screening room in January and I liked it. Played it and still liked it, but no crowd to see the once popular star of the talkies. Upon inquiry found that his radio performance had killed him as far as this town is concerned, and all we can say is that it served Jolson, and all the other stars that want to "hog" the entertainment field, right. Played Apr. 30.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. Small town patronage.

SECRETS: Mary Pickford, Leslie Howard—The first part of this picture is a costume picture of the Victorian era, and is taken from a First National Picture which was circulated in 1926-27 with Norma Talmage in the lead. Those who saw it may recall her trouble with her crinoline which produced gales of laughter then, but has been toned down so much for Mary Pickford as to give only a ripple. There has been some touching up deserving mention. The photography of heavy wagon wheels, horses hoofs and big men's shoes pushing through mud and heavy rock-filled quagmires is the best of its kind. The play seems to be made up of an incongruity of some three players or more. Really the play as a whole, for the merest tyro to attempt the briefest constructive criticism, would be an act of condescension. The acting of Mary Pickford in the difficult role of expressing a mother's grief is real art. It would well serve as an object lesson to the new school of "Histrionic Hysterics" who try to express emotion by spasms, to the acute pain of the spectators who happen to have nerves or discrimination. You can measure the drawing power of this production by your experience with Mary Pickford pictures since "Sparrows." The play has none. Played Apr. 30-May 1.—A. J. Gibbons, Illinois Theatre, Metropolis, Ill. General small town patronage.

Warner

THE BIG STAMPEDE: John Wayne—Better than the first John Wayne and it pleased more people. I'm looking for a Western that will draw and hope to fine one pretty soon.—Mayme P. Susselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FORTY-SECOND STREET: Warner Baxter, Bebe Daniels, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell—I saw this picture before I played it and said it is badly overrated. I said it would not do a big business in the small town, but boy what a great surprise I got. This picture did "Gold Diggers of Broadway" business. It's by far the greatest box office attraction I have had in two years. The last night we did the biggest business. What a box office baby this is. Here is your summer vacation, fellows. It's a home run, a complete knockout, and the beauty of it is it is already sold to the public and they come back the second night and pay the hard cash to see it over again. Played Apr. 27-28-29.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and country patronage.

GIRL MISSING: Ben Lyon, Hary Brian, Peggy Shannon, Glenda Farrell—This is one of the best program pictures we have played in months. The story is extra good and the cast splendid. All made special mention of what an entertaining picture it was and that is unusual nowadays with pictures. Played May 4-5.—Bert Silver. Silver Family Theatre, Greenville, Mich. Town and country patronage.

GIRL MISSING: Ben Lyon, Glenda Farrell, Mary Brian, Peggy Shannon—A dandy picture that holds the patron's interest from start to finish. Glenda Farrell is a wow. A few more pictures like this would end the depression for small town shows. Mary Brian, Ben Lyon, Peggy Shannon, Guy Kibbee are all popular here. This may not be such a high class picture, but it is what they want. Played May 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

HARD TO HANDLE: James Cagney—This is a nice small town show. Action from start to finish. If they like Cagney should go over O. K. Played Apr. 26-27. Running time, 75 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—It isn't as cruel or inhuman as you might expect. A wonderful piece of merchandise that is not hard to sell. Get your local police to lend you some of their stuff; that and a piece of compo board to mount it on and your lobby is complete. The picture will please and do business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THE KING'S VACATION: George Arliss—This is a good show. Arliss is always good. Should please all the family. Played Apr. 24-25. Running time, 60 minutes.—J. A Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

THE KING'S VACATION: George Arliss—Exceptionally fine story and good acting, direction and photography make this good entertainment. It's a swell show.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

LADIES THEY TALK ABOUT: Barbara Stanwyck—If we were in the habit of talking about ladies, Barbara would take no offense at our remarks. While prison scenes are not conductive to the proper display of feminine charms, it's no easy matter to make this lady look unattractive. Played Apr. 16.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

RIDE 'EM COWBOY: John Wayne—A fair Western that didn't seem to get by in such good shape. It's better than some of the horse operas, but not as good as I was expecting to get from this exchange. Played Mar. 21-Apr 1.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

STRANGER IN TOWN; LAWYER MAN, William Powell; **LOCAL BOY MAKES GOOD** (First National), Joe E. Brown: I am reporting on all three of these pictures at once as they were run on anniversary week. All three were good. We celebrate our anniversary each year by giving our patrons a big double show at regular admission prices. This was our tenth anniversary, so we had a full week's celebration with double feature shows each night. You will find this will pay, but be sure to book good pictures, and tell your patrons it's an annual affair. Business was 30% above normal, and it's a good will builders. Every theatre should observe its anniversary and give its patrons double shows. Give the kids lollypops or prizes. It will pay.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and country patronage.

A MESSAGE TO STEVE FARRAR

The feeling of mutual aid and the spirit of cooperation and friendship engendered among exhibitors who contribute to "What the Picture Did for Me" is in no way better exemplified than in the following note which Joe Hewitt, of the Lincoln theatre, Robinson, Ill., appended to a recent report:

"Word has been received that one of our oldest contributors, Steve M. Farrar, of Harrisburg, Ill., has been dangerously ill following an operation for appendicitis. Late reports inform us that Steve is now on the road to recovery, which all contributors to this department will be glad to hear. Hurry up, Steve, we miss your reports and anxiously await your resumption. Steve was reported in grave danger a week ago, but late advice reports he is now on the road to recovery."

Need we add that our best wishes also go to Steve Farrar for a speedy and complete recovery and early return to the ranks of contributors.

Short Features

Columbia

CAMPUS CODES: A mighty good two reel subject.—Bert Silver, Silver Family Theatre, Gerenville, Mich. Town and country patronage.

COLLEGE GIGOLOS: Eddie Lambert—This is one of the most unfunny comedies we ever played. Not a wrinkle in a car load.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and counrty patronage.

SCREEN SNAPSHOTS: A very acceptable single reeler showing all the different stars in their home surroundings and on the lot.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

Educational

FARMER ALFALFA'S APE GIRL: Good cartoon subject.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TIRED FEET: Harry Langdon—A very funny two reel comedy. This is more than a grin—it's a laugh.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MGM

BIG DITCH OF PANAMA: Fitzpatrick Travel Talk—This is a very interesting travel talk and went over O.K.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

HOLLYWOOD PREMIERE: Good color and some keen girls but that's about all.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

A LAD AN' A LAMP: Our Gang—Good and about as funny as they have made recently.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WILD PEOPLE: Not so good Technicolor subject. Add variety to a program and usually have a good song and dance number.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

YOUNG IRONSIDES: Charley Chase—A Charley Chase short that pleased the audience, which is what we want. Personally I do not like that kind of short but my patrons do. Gets the laughs.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

Paramount

EASY ON THE EYES: One of the best I have received from Paramount.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MUSICAL DOCTOR: Rudy Vallee—Pretty good. Some musical numbers that were okay.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SING, BING, SING: Bing Crosby—Very good comedy. Crosby very well liked here.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

THE SINGING BOXER: Donald Novis—The singing in these comedies puts them over. Novis is a fine singer but no actor.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

RKO

MICKEY'S RACE: Mickey McGuire—The usual story of Mickey's gang coming through at the last minute and winning from their rivals, but it received lots of laughs from adults and children alike.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

UNIVERSAL

RADIO STAR REEL: Art Jarrett, Nick Kenny—A splendid two reel subject. Better than the average.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Warner Vitaphone

THE BANDWAGON: A Melody Master with music. Just medium.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOT COMPETITION: Fair musical number.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MUSIC TO MY EARS: Jack Denny and Band—Splendid one-reeler. Don't pass this one up.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

MUSIC TO MY EARS: A Melody Master with music, and what music. It's good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Serials

RKO

THE LAST FRONTIER: Creighton Chaney—I have just finished this serial and found that it has been an exceptionally good serial. Kept my patrons interested to the last chapter and fifty per cent above average business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

SOUR DOUGH

By H. E. WILTON

Manager, Strand Theatre, Hamilton, Canada

Adversity is often a blessing in disguise, believes H. E. Wilton, manager of the Strand Theatre, Hamilton, Ontario, Canada, and the Club's Guest Editor this week. He thinks the time is ripe for the wide-awake theatre manager to "kick the door wide open" and so sets forth his views in the following editorial. Once again we remind Club Members that this and all other pages of this department are theirs for expression on showmanship and other timely, kindred subjects. Additional Guest Editors signed this week include: VOGEL GETTIER, Sedalia, Mo.; DAN KRENDEL, Windsor, Canada; FRANK LA FALCE, Washington, D. C.; G. B. ODLUM, Elmira, N. Y.; MONTY SALMON, Pittsburgh, Pa.; SAMMY SIEGEL, Seattle, Wash.

One of the outstanding causes of the recent depression was the failure of managers of business concerns to realize the fact that "there must be sour dough before you can have sweet bread."



If it were not for the "sour dough" periods there would be no need for experienced theatre managers; the head usher could run the works. Business adversity often proves a blessing in disguise because it stimulates the wide-awake manager to increased activity resulting in the birth of business-getting originality. It sets the dormant mechanism of the sub-conscious mind into action and dwarfs depression.

Old Man Micawber sat down and waited for something to turn up. He knew the dough was sour, but instead of kneading and baking it into sweet bread he just "sat down and waited".

The theatre manager who, instead of waiting for the door of opportunity to open, kicks it open seldom has cause to worry about "sour dough" business. The only way to broaden the distance between yourself and the bailiff is to run faster than he does; and the logical time for increased business speed or effort is when the other fellow is sitting back yelling "depression".

Theatre managers throughout the country during the past year or so have passed through an economy campaign which will prove of great value to them in the future. They have learned the art of costless exploitation as never before. They have learned that big box-office receipts can easily turn RED, if obtained through unnecessary expenditure.

Volumes have been written on "How to successfully manage a theatre", but ninety-nine per cent of it is piffle to the manager who fails to realize the value of his greatest business asset—PERSONAL TOUCH.

When I say "personal touch" I do not mean "remote control".

It cannot be done behind the closed door of your office; neither can it be confined to the lobby or floor of your theatre. It must extend outside your theatre into the homes of your patrons, where there is sickness, death, or other causes where the hand of practical and kind sympathy may be extended. To do these things one must, of necessity, be personally acquainted with his patrons, and the best and most logical place to form this contact is in the lobby of your theatre.

Selling entertainment to the public is one of the most pleasing lines of business in the world. If you don't feel that way about it, you are in the wrong business, and your patrons will be the first to find it out and give you the go-by. You are bound to hit an occasional snag, but only the quitter will let it hold him there. Just a little added effort and the sour dough becomes sweet bread, reflecting itself in the smile with which you greet your patrons. Sunshine kills microbes and moths. Smiles kill depression.

DICK KIRSCHBAUM'S LOBBY LAFFS!

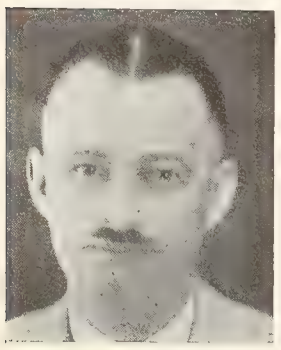


Askers of foolish questions are still around, so Eddie Hough, manager of the Rivoli Theatre, Greenville, S. C., informs us; so Cartoonist Dick Kirschbaum put his thoughts in black and white.

BOOTH'S WEEKLY PLAN!

He Defends Give-Away Policy, Holding That Use of Same Has Kept Theatres Out of the Red

MANAGERS in search of some definite, tried-out, weekly operating system, might do well to tarry here for a few moments and digest a plan effectively used for the past eighteen months by Billings Booth, manager of the Jefferson and Garden Theatres, Springfield, Mass., and publicity director for Winchester Amusement Company's five other houses in the city.



Billings Booth

Briefly, it is as follows:

Sunday, we are advised, takes care of itself. On Mondays and Tuesdays he uses a give-away for the ladies (at present a good grade of china). Wednesdays and Thursdays a bargain price goes into effect, at the same time keeping up standard of programs. On Fridays he uses an elaboration of Country Store, allowing a budget of $50 on house capacity of $250 and acting as M. C. himself, Booth thinks the manner of distributing gifts is just as important as quality of the articles and always adds comedy touches to the occasion. A kiddies' party is the general policy on Saturdays and at present he is using the Mickey Mouse idea, together with gifts of little toys and trinkets to keep the good will built up.

They Figure in Operation!

Obviously, the give-away figures prominently in the plan of operation outlined above. In anticipation of adverse comment from those who do not favor over-emphasis of this policy, Booth defends his course of action and takes issue on the contention that gifts of merchandise do not constitute good showbusiness. He grants that it's not old-time showbusiness, but holds that neither are these days the old days. However, his theatre has earned the sobriquet of "The Good Time Spot"; therefore, he maintains that if gifts help create a good time for his patrons, his theatre is functioning just as it should function. All of which seems logical enough.

Here is a sample of a list of gifts he uses: 1 fancy English lounging chair, $13.50; 1 upholstered occasional chair, $8; 2 Windsor chairs, $3.18; 2 toilet sets, 98c.; 2 sets of silverware (26 pieces), $3.38; 2 electric grills, $1.76; 2 cocktail shakers, $3; 2 cameras, $1.60; 2 smoking trays, 98c.; 2 fancy lamps, $1.58; 2 end tables, $2; 3 sofa pillows, $2.07; 2 framed pictures, $1.80; 2 cabinet smokers, $3.98; 2 table lamps, $1.58, and 2 rugs, at $2.78. There are 31 articles in the list, which amount to a total cost of $52.17.

It takes Booth practically a full afternoon to purchase his give-away articles and he claims its all A-1 merchandise—no ordinary premium junk. When picking out his assortment due attention is given to flash, with plenty of brightly colored articles of a size large enough to be seen on the apron from any point in the house. Lights are thrown on the display in order to let patrons see the gifts and he always has a few lamps in the group so that light from them can be utilized to show off particularly attractive gifts. All the art of the window dresser, he believes, should be employed to make the display brilliant as possible.

Rarely Fails To Draw!

During the eighteen months his operating plan has been in effect Booth claims he only failed but twice to draw capacity. He didn't have any stage at the Jefferson, so built a 6-foot apron with 38 foot-lights. Just as soon as one gift night is finished the next layout is set up after the show to allow a full week's display of the following group of articles. Gifts are constantly changed, never giving the same article two weeks in succession.

Now that the above defense of a give-away policy has been set forth, we'll gladly commit its fate to our readers. Supporting Booth's claim, however, that if intelligently used, the scheme can be made to act as a box office tonic, we might add that he recently completed his third year with Winchester Amusement Company in Springfield, and, to all appearances, will be there for some time to come. All of which leads us to believe his policy of management is making money for his concern. We always like to present claims from a man who so forthrightly sets forth the courage of his convictions and, therefore, will look forward to receiving further show-selling information from this energetic showman and member of our Club.

"WARRIORS' HUSBANDS"?



Really the boys will be girls nowadays, and the photographer who took this shot could hardly believe his eyes. But the truth is that Wally Akin, manager of the Arcadia Theatre, Dallas, Texas, put the shoe on the other foot and where the females have been effecting men's garb, the males decided they could adopt feminine clothes. Left to right: John Leyhe, Wally Akin, W. S. Larr and John Cash.

GOLDENBERG PULLED A SMART GAG WHEN EXPLOITING "GOONA"

One of the Club's recently elected members, Martin Goldenberg, manager of the Colonial Theatre, Philadelphia, sends along a bit of news from the Germantown Avenue section of his city.

It seems that some time in advance of the date set for "Goona Goona" a group of prominent women in the neighborhood turned thumbs down on an undraped statue in a park nearby the theatre. With a clear idea of some of the scenic effects featured in "Goona Goona," Goldenberg's fertile mind immediately conceived the idea of draping all advance displays of the "lovely Goona Goona maidens," even to the point of covering a splendidly arranged lobby display. Just three days prior to opening the picture was pulled to a later date and a special trailer was run in place of the one which had been elaborating on the opportunity of viewing natives of Bali in their natural and considerably abbreviated costumes. This "apology" trailer was so worded as though local censorship had banned the picture, though no one was accused.

The above gag stirred up a lot of arguments pro and con and Goldenberg adv ises us that there are many glances at the lobby display he left standing with a "Coming Soon" announcement. Thanks to him for contributing the suggestion; we're sure others will be able to adapt it to their campaigns. Also, our well wishes to Martin's assistant, Johnny Wilson, for his part in the good work being done at the Colonial.

GIRL PLAYING TUNES FROM MUSICAL MOVIE HELPED LYNCH SELL

Live ballyhoos are extremely effective in the matter of show selling, and basing his campaign upon this premise, Ed Lynch of the Cameo Theatre in Bridgeport, Conn., arrived at a satisfactory box-office conclusion with a recent musical film.

Ed tied-up with a local department store right on the main street of Bridgeport, and contracted with the enterprising manager of the organization for a window to be exclusively devoted towards the plugging of the movie's song hits.

A girl was hired to play tunes which were broadcast through a microphone rigged up by the theatre's sound technician, and from ten in the morning until six at night passersby were regaled with sparkling melodies. Ed paid half of the girl's salary; the merchant the balance. Attractive posters carried a terrific sales wallop with the result good box-office business was done.

HICKS JOHNNY-ON-SPOT WITH WAX FIGURES!



Located right near where "Mystery of Wax Museum" was made, J. Hicks, manager of the Hollywood Theatre, Los Angeles, arranged to have the original dummies set up in his lobby on recessed platforms. Entire lobby was closed from view from closing time at night until opening next day. Black back-drops (see above photo) were placed behind the figures and carried copy stressing "horror" angle. Hicks also used "mechanical man" in act alongside Joan of Arc figure to give impression he was one of the dummies. This display excited a great deal of comment. Photo shows both front and close-up of figures.

JIG-SAW PUZZLE WAS TIMELY CRAZE THAT FITTED IN CAMPAIGN

The Jig-Saw puzzle craze hit Uvalde, Texas, just as well as the rest of the towns in this "New Deal" country of ours, and Kenneth Taylor, enterprising manager of the Strand Theatre, tied up the fad with one of his pictures, a musical.

He purchased a number of jig-saw puzzles advertising the picture ("42nd Street") and distributed them gratis well in advance of play date. The town went crazy over them.

This was followed in rapid-fire order with excellent window displays; heralds circulated in town and adjacent counties, and a truck street ballyhoo, well plastered with news of the picture, and a tie-up with a local automobile concern netted a radio, which was attached to the back of the truck, and when time came for station announcement the driver plugged in and sold the film.

A front of many colors, designed to catch the eye and sell the picture, made the theatre facade look like Mardi Gras Day in New Orleans. It proved very effective. All in all, it was a campaign worthy of the combined showman merits of Mr. Little and again showed the power of exploitation to Kenneth Taylor, and again showed the power of exploitation to bring 'em back alive.

J. LAMM PROMOTED PROFITABLE DEAL WITH LOCAL STORE

That give-aways of household articles are still popular out in Cleveland and that Julius Lamm, manager of the Variety Theatre there is still able to promote several hundred dollars worth, is evidenced in the accompanying photo of a display he arranged.



Lamm's Collection of Gifts

a short time ago with cooperation from one of the leading furniture dealers in his section of the city.

The awards consisted of one Kroehler lounge and stool to match; one Apex electric washer; one President inner-spring mattress; one de luxe bed spring; one pair of Cooper tires, and a number of other valuable gifts, all of which amounted to about $300 in value. The merchant received in return a two-card trailer two weeks in advance of give-away night; the display shown in the photo and the resultant publicity from distribution of 10,000 special give-away tickets, some of which were sent out by the furniture concern with monthly statements, enclosed with other correspondence, placed on counters of several neighborhood stores and handed out at the theatre to all patrons two weeks in advance. The awards were made in the usual manner on the designated night.

So chalk up another promotional stunt to the many already credited to Manager Lamm by this department. He finds them profitable and this is just a reminder that it's still possible for an energetic showman to sell the scheme to a merchant.

GRADUATION DAY!

Increased patronage and additional good will have resulted from moves made by many members at this time of the year through extension of some little courtesy to graduates or groups of graduates of local schools and colleges.

Last season we recall that Walter Morris, then maanger of the Broadway, Charlotte, N. C., sent out a neatly printed invitation to graduates to witness either of the shows presented during the week. E. S. C. Coppock, managing director of the Paramount, Staten Island, N. Y., also sent out congratulatory cards good for any performance the week in question.

Lee Kirby, manager of the Monroe Avalon Theatre, Monroe, Wash., sprung a "Graduation Surprise" for the young men and women of the high school in his city by having all of them present as guests of the theatre on a day prior to Commencement.

In some instances school and theatre have been able to tie up for graduation exercises at the theatre, or have arranged theatre parties which have been instrumental in bringing to the theatre many members of families and their friends.

SOME NOTES ON WHAT MANAGERS ARE DOING TO SELL "BIG DRIVE"

The following will give readers an idea of what managers in different parts of the country are doing to put over "Big Drive," a war picture which appears to possess excellent angles for exploitation.

Effective campaigns were made in the cities of Newark and Jersey City, N. J., Dayton, Wilmington, Kansas City, Dallas, Boston, Louisville and Nashville, all of which featured tie-ups with local military units. A majority also used the stunt of having a local resident identify himself as a member of one of the regiments shown in the film.

The Loew house in Nashville invited the Gold Star Mothers to attend the theatre as a body; in Kansas City a special preview was held for veterans' organizations, clubs, etc.; Roy Slentz, manager of the Old Mill, Dallas, offered various awards for best exhibition of war trophies; Loew's Grand, Atlanta, tied-up with the Legion for a big parade; Walter McDowell, of the State, Louisville, invited inmates of the Marine Hospital to the opening night and also arranged with the Legion for a parade; ef-



Boston Legion Post Helped!

fective advance work was done at the State and Orpheum, Boston, by building eye-arresting lobby displays; Ed Adler, of the Vendome, Nashville, used an assortment of radio announcements, special mailing list, distribution of heralds by 'plane, special preview and Legion tie-up, and J. C. Furman of Jersey City also went in for a preview, invitations to Gold Star Mothers, radio, etc.

All of the foregoing activities were augmented with strong newspaper and other advertising.

AD MAT SERVICE

COMPLETE NEWSPAPER CAMPAIGNS (10 Ads) on all nationally released feature pictures sent from one source.

Also

A MONTHLY GENERAL SERVICE of seasonal and attention-getting borders, ads, miscellaneous slugs, etc.

Centralized Service insures Economy.. and Efficiency. . . New low service charge to meet reduced budgets.

Write to

UNITED THEATRE ADVERTISERS, Inc.
330 WEST 42nd STREET, NEW YORK CITY

Showman's Calendar

JUNE

1st	Kentucky Admitted to Union—1792 Tennessee Admitted to Union—1796 Clive Brook's Birthday
2nd	Hedda Hopper's Birthday
3rd	Jefferson Davis Born—1808 King's Birthday (Canada and Bermuda) Robert Edeson's Birthday
6th	Nathan Hale Born—1755 American Marine Victory at Belleau Woods—1918
8th	Battle of New Orleans—1815
9th	John Howard Payne Borne—1791 (Author of Home, Sweet Home)
10th	Franklin Drew Lightning from Clouds—1752
11th	Richard Strauss Born — 1864 (German Composer) Children's Day (Celebrated in All Churches)
14th	Flag Day Harriet Beecher Stowe Born—1811
15th	Pioneer Day (Idaho) Arkansas Admitted to Union—1836 Charter of Boy Scouts of America Granted — 1916
16th	Ona Munson's Birthday Stan Laurel's Birthday
17th	Battle of Bunker Hill—1775
18th	Battle of Waterloo—1815 Father's Day Jeannette MacDonald's Birthday
21st	Longest Day in Year (First Day of Summer)
22nd	Charlie Murray's Birthday
23rd	William Penn Signed Treaty of Peace with Indians—1683
25th	General Custer's Defeat by Indians—1876
26th	First American Troops to Land in France—1917
28th	Polly Moran's Birthday

Florida Transfers

Several transfers among Sparks theatres were recently announced. Jack Fitzwater, manager of the Tampa Theatre, Tampa, for the past year, has been made city manager at Clearwater, with supervision over the Ritz and Capitol there and the Sparks house at Belleaire.

W. R. "Bill" Hart has been transferred from Clearwater to Tampa, where he will have charge of the Park. Jack Hodges has been called from Jacksonville to take Fitzwater's old post at the Tampa. All houses are in the E. J. Sparks Circuit, under supervision of Jesse L. Clark.

REALISTIC STUNT USED BY JONAS TO EXPLOIT PICTURE

What could be more appropriate to exploit the picture "Rain" than rain itself, thought Seymour H. Jonas, manager of the State Theatre, Brooklyn, N. Y., and forthwith proceeded to carry out his idea by rig-



Jonas' "Rain" Trio!

ging a one-inch water pipe under the front side of his marquee. Small perforations in the pipe produced the desired effect and additional attention was drawn to the stunt by having a trio, dressed in raincoats and carrying umbrellas, walk back and forth under the improvised shower.

That Seymour believes in realistic atmosphere there can be no doubt, and we have his word for it that the stunt drew public attention to his show. Of course one has to watch out that the artificial rain doesn't wet some lady's hat and frock, but a word of caution from the men on patrol should take care of that hazard.

This is the first time we've heard from Jonas in quite some time, despite the fact that he's been a member of this Club for a whole year. More about him later on.

TONY WILLIAMS PUT OVER STAGE WEDDING ON EVE OF NEW JOB

Before Tony Williams left the helm of the DeWitt Theatre, Bayonne, N. J., to become Warner's district manager in Hudson County, N. J., he put over one of those old, reliable stage weddings as one of his parting gestures of good showmanship.

The affair was staged in the usual fashion and in spite of depressed trade conditions among local merchants Williams went out and promoted a collection of furniture and other household goods fine enough to make any pair of newlyweds sit up and take



Here's the Evidence!

notice. The accompanying photo will give you some idea of the result of Tony's labors.

Tony's old post at the DeWitt has been filled by Rudy Kuehn, another energetic showman. More than both in later issues.

MORE THAN ONE GAG IS BEING TRIED OUT BY GEORGE HENDRICKSON

A bulky manilla envelope chock full of assorted heralds, throwaways and whatnot—no more no less except that the theatre in question was the New Orion, Minneapolis, is identified through this department's files as the one-time property of our old friend George Hendrickson, and an indication that George has been trying out more than one means of boosting the box office.

For one thing, he got out a series of teaser throwaways and hangers in advance of announcing a revived admission schedule. Copy was built around "Watch For the Biggest Surprise Announcement of the Year." We can also see that he has been cutting down expense of other heralds by tying up with some merchant for an ad on the reverse side.

Other gags include use of the well known serial card for the youngsters, with the last show free; give-away of frock through tie-up with dress shop; distribution of bookmark herald with hairpin insert (hairpin to keep hair down when witnessing "Hatchet Man"); and give-away of lounging chair, etc., through tie-up with furniture dealer.

All of which is proof that Hendrickson is not asleep on the job. We'll be giving you more information concerning his activities in future issues.

Utica Cotton

With "Cabin in the Cotton" set for the Stanley Theatre, Utica, N. Y., it didn't take Manager B. Leighton long to realize that local cotton mills could provide him with real Southern atmosphere. Consequently, a bale of honest-to-goodness raw cotton appeared in the theatre lobby as an advance display. A phonograph alongside ground out the theme song of the picture. Additional interest was obtained by inviting patrons to estimate weight of the bale of cotton. The guest ticket gag was used in connection with the latter.

ROUND TABLE BIOGRAPHIES

Eugene O. Stutenroth entered the theatre business 15 years ago because, he states, the field held a "natural fascination."



Born in Redfield, S. D., in the year 1903, and educated in Minneapolis schools and University, he began his theatre career at an early age and served as assistant manager of houses on the Orpheum Circuit, Duluth; the World Theatre, Omaha; the Mission, Los Angeles, and Grauman's Metropolitan. He has managed the Egyptian, Long Beach, Calif., and the Jewel, Los Angeles.

After spending four years as technical expert in the pipe organ end of the business he returned to his first love—the theatre—and is at present engaged in management of the Holme Theatre, Philadelphia, Pa. Stutenroth is married, the father of two children and regards showbusiness as a permanent occupation.

TAYLOR'S FRONT ON "HALLELUJAH"



Jolson cartoon posters and a large collection of stills featured a front made for "Hallelujah, I'm a Bum" by William V. Taylor, manager of Loew's State Theatre, Houston, Texas. The film opened at the State as a World Premiere showing and was advertised as one of M-G-M's "exclusive" presentations.

COPPOCK'S PROGRAM INEXPENSIVE, NEAT, IS WELL WORTH USING

Making its initial appearance recently, E. S. C. Coppock's inexpensive and neat little "Theatre Topics" program for the Paramount Theatre, Stapleton, Staten Island, N. Y., has captured public fancy and is growing by leaps and bounds.

Undoubtedly economical, the program carries four pages—the front plugging a scene from a coming picture. A double spread of reading matter containing a gossip column by the manager, a Hollywood column, and stories on coming attractions, as well as a program containing current attraction, next picture and theatre policy. The back page carries a secret of success—ads for local merchants, which doubtless help defray, or do pay, the cost of printing.

If you would like one of these programs, why not write to Coppock. We are sure he'd be glad to send a sample to you.

KELLY AND KAPLAN STOLE FRONT PAGE SPACE WITH STUNT

Quick to take advantage of the fact that local newspapers were widely publicizing the present craze for women's trouser suits, Martin Kelly and Harold Kaplan, respectively publicity director and manager of the Paramount Theatre, St. Paul, Minn., dressed two ushers in female atire and sent them out on the streets and consequently made the front page of a local newspaper with a deep two-column photo and caption.

And so it goes, not only in Minneapolis, but in other cities. One way to start this gag is to plant a girl dressed in the new style trousers and then follow up with Kelly and Kaplan's stunt as a form of protest. Thanks to Chas. Winchell, publicity and advertising director of the Publix Northwest Division, for passing along the information.

CHRISTIAN USED AN IMPERSONATOR WHEN EXPLOITING CHAPLIN

An impersonator played an important part in the campaign made on Chaplin reissues by J. W. Christian, manager of the Kentucky Theatre, Corbin, Ky.

The accompanying photo shows the pseudo Charlie and the gang of youngsters in front of the theatre following a noisy



Looks Like Charlie Himself!

parade all over town. The impersonator frequently made appearances on streets, stores and in each of the grade schools, cutting capers and handing out bills.

We have Christian's word for it that this old dyed-in-the-wool Chaplin gag accounted for much interest on the part of the public and lots of worthwhile publicity for the picture, hence we're passing it along as a reminder.

For Bridge Fans!

Warner Bros. have made available for exploitation purposes with "Grand Slam" a 16-page booklet entitled "Contract Bridge Made Easy," which carries a good plug for the picture on the front page and some scene cuts and ad copy of the last two pages.

WHY DELAY ANY LONGER? JOIN NOW!

DANIEL J. PROULX

is the manager of the Strand Theatre, Amsterdam, N. Y., and we're glad to add his name to the ever-lengthening Club roster. Dan's house is a unit of the M. A. Shea Circuit and operates on a policy of straight pictures with three changes each week. How's the knitting and rug mill trade up your way, Proulx? We happen to know that both have considerable to do with box office receipts in your town and hope that business is on the upturn. Let's hear further from you.

▽

GEORGE LANGNESS

is another manager to join up with the Club this week and he is in charge of the State Theatre, Minot, S. D. Furthermore, he's still another one of the Minnesota Amusement Company's live aggregation of showmen to become a Round Tabler and we want him to know that the welcome sign is out. Keep your Club informed, George, as to what you are doing to boost attendance.

▽

CECIL W. CURTIS

manages the Liberty Theatre down in Medford, Va., and we're also taking this opportunity to acknowledge his application for membership in the Round Table Club. The rest of the gang are glad to have you with them, Cecil, and now let's see what you can do to help the good work along. Shoot along some briefs on what's going on in showbusiness in your town.

▽

MITCHELL M. HADDAD

is another assistant manager to enroll in the Club and he holds forth at the Capitol Theatre, Willimantic, Conn. Glad to have you with us, Mitch', and here's hoping you are headed straight for a full-fledged manager's job in the near future. We feel sure that the contributions made by men from all sections of the country will help you make the grade. Read and use them. In the meantime, tell the boss that we'd like to hear from him. Or, if he's too busy, double for him.

▽

JOHN R. PICKETT

is in charge of the Capitol Theatre, Willimantic, Conn., and while we've just mentioned to Haddad, his assistant, to get word to him that we'll be expecting news of show-selling activities at the Capitol, it won't do any harm to repeat the request. Between the two we ought to get some action. Here's lots of luck to you and your staff, Pickett. Let's hear from you regularly.

▽

ROBERT L. SCHMIDT

manages the Grand Theatre down in Hazleton, Pa., and he not only comes through with an application for membership in the Club, but sends along an account of a recent campaign he made. That's the proper spirit, Bob, and we wish every new member of this outfit would follow your example. We'll see that the dope you sent along is written up in an early issue. Let's be hearing from you just as often as you can find time to write.

▽

MAX S. BRONOW

assistant manager of the Stanley Theatre, Camden, N. J., forwards his application for membership and it is duly received and acted upon, thus making Max a full fledged member, and we hope that his showselling will shortly net him a position at the helm of a house of his own. Let's know what you are doing to help your chief with his show selling campaigns, Max.

▽

EDWARD KANE

is the manager of the Cranford Theatre in Cranford, N. J. The house is a 1,500 seater and you can bet that Eddie does some tall show selling in his efforts to keep the seats "hot." That's why we want to hear from him often, in order that we can pass along his activities to the rest of his fellow members and showmen.

JOE GHIGLIONE

manages the Grand Opera House, a Warner holding down in Wilmington, Del., and he's still another live showman to join up with this week's crop of Round Tablers. Welcome to this constantly growing organization, Joe, and here's hoping you will do your full share to carry on the good work. Let's have some of your ideas on present-day theatre operation so we can pass the suggestions along. Drop around to the Arcadia in your town some day and say hello to Morris Rosenthal. He'll tell you just what the Club expects from a new member. So long till next time.

▽

RAY H. MEYER

is located down in Philadelphia, Pa., where he manages the Orpheum Theatre, a Warner 2,000-seater. Ray is another welcome addition to the ranks of the Round Table Army and we're mighty glad to acknowledge his application for membership. Showmen in your town have always been well to the front with contributions to this department, Ray, and we're going to expect the same from you. Shoot your ideas along.

▽

DAVID SEAMAN

holds forth in Lancaster, Pa., where he stands at the helm of the Capitol Theatre, another Warner house. Thus the Pennsylvania contingent of the Club continues to grow with Dave's application and it won't be long before the Round Table will be 100 per cent in his state. Lots of good luck to him and we'll be looking for word of what he's doing to boost spring and summer trade.

▽

SAMMY SIEGEL

is the live-wire publicity manager who keeps the Northwest fully informed on activities of the John Hamrick Circuit, Seattle, Wash., and, thanks to W. A. Praeger, who is considerable of a news and publicity expert himself, we are able to announce that Sammy, too, has promised to take a seat around this ever-growing Table. More about his work in forthcoming issues.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME

POSITION

THEATRE

ADDRESS

CITY STATE

DATE OF BIRTH

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

GEORGE HENDRICKSON

is in charge of the New Arion Theatre in Minneapolis, Minn., and he's another one of the Publix-Northwest gang of live-wires to sign up for a life membership with the Round Table Club. Okay, George, and now let's know what's on your mind regarding the problems of show-selling these days. Your fellow Club members will be waiting to hear from you. Best regards to other Round Tablers out your way.

▽

A. H. YEOMANS

is owner-manager of the Rose Theatre, Hattiesburg, Miss., and his is another name to chalk up on the ever-growing Club roster. We're mighty glad to have a Club representative down in his city and will count upon him to keep this organization fully informed on what's going on in showbusiness there. Let's hear from you soon, A. H.

▽

"TONY" C. BALDUCCI

manages the Avon Theatre up in Canastota, N. Y., and now that he's joined the Round Table Club we're in line for some news from his section of New York State. Welcome to this organization, Tony, and let's hear from you regularly. Limber up that writing arm and tell your brother showmen what you are doing to fill seats at the Avon. All of us are interested in your activities.

▽

ROBERT W. SULLIVAN

is another New Yorker to send along his application for membership in the Round Table Club and he hails from Hornell, N. Y., where he manages the Boller Theatre. Fall in line with the army, Bob, and get in step with the rest of the fellows by sending in a report on activities at the Boller. What are you doing to boost spring trade? Let your fellow Club members know.

▽

JAMES SNYDER

hails from out in Crested Butte, Colo., where he manages the Princess Theatre and we're also adding James' name to the several thousand showmen already enrolled in this Club. He is also in sympathy with the work carried on by this department and promises to contribute his share of show-selling suggestions. Okay, Jim; that's the proper Club spirit. Shoot along your ideas.

▽

J. D. WOODWARD

manages the Victory Theatre, a well known vaudeville and picture house down in Tampa, Fla., and we're more than glad to include his name on the Club roster. Jaydee is a Sparks man and that means he's another live-wire member of this organization. Since there are other sections of this country just as warm as Florida in summer time, we'll be looking for dope to pass along on how Woodward combats the seasonal slump.

▽

BEN BLACKMON, JR.

has charge of the advertising for the Victory Theatre, Tampa, Fla., and we're also taking this opportunity to acknowledge his application for membership in the Club. Now that both Woodward and Blackmon are on the list, this department certainly should be in a position to advise fellow members on what's doing in showbusiness at the Victory. We will expect to hear more from both in the near future.

▽

MEYER PARET

is the skipper of the Astor Theatre down in Allentown, Pa., and we're also glad to announce that he, too, has become a Round Tabler. Now that you are one of the gang, Meyer, put your shoulder to the wheel and do your part to keep this organization the liveliest of its kind in showbusiness. We'll be awaiting your next communication.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finshed or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1,'33	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15,'33	64	Mar. 18,'33
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marian Shilling	Oct. 1	77	Sept. 17
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15,'33	70	Mar. 25,'33

Coming Feature Attractions

Anna Karenina	
Beyond the Law	
Boots of Destiny	Hoot Gibson
Cheaters	
Davy Jones' Locker	
Fighting Parson, The	Hoot Gibson-Marceline Day
Midnight Alarm	
Nesters, The	Monte Blue
Open for Inspection	
Pullman Car	
Red Kisses	
Scarlet Virgin, The	
Silk Trimmed	
Slightly Used	
Three Castles	
Valley of Adventure, The	Monte Blue
Without Children	

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten	June Clyde-Lee Kohlmar	Feb. 15,'33	65	
Love Is Like That	Rochelle Hudson-John Warburton	Mar. 15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec. 15	65	
Slightly Married	Evalyn Knapp-Walter Byron	Oct. 15	65	Dec. 3
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan. 15,'33	65	
Women Won't Tell	Sarah Padden-Gloria Shea	Nov. 15	67	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Below the Sea	Ralph Bellamy-Fay Wray	Apr. 25,'33		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10,'33	65	May 13,'33
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18	71	
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
Mussolini Speaks		Mar. 10,'33	76	Mar. 18,'33
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24,'33		
No More Orchids	Carole Lombard-Lyle Talbot			
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar. 4,'33	67	Apr. 15,'33
Silent Man	Tim McCoy-Florence Britton	Mar. 3,'33	68	
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres	Feb. 24,'33	70	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4,'33		
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33	68	Apr. 1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30	69	
Unknown Valley	Buck Jones-Cecilia Parker	May 5,'33		
Treason	Buck Jones-Shirley Grey	Feb. 10,'33	61½	
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
When Strangers Marry	Jack Holt-Lillian Bond	Mar. 20,'33	68	
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14,'33		
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray	May 1,'33	66	

Coming Feature Attractions

Ann Carver's Profession	Fay Wray-Gene Raymond
Biddy	Richard Cromwell
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott
Fighting Code, The	Buck Jones-Diane Sinclair
Fighting Ranger, The	Buck Jones-Dorothy Revier
Full Speed Ahead	Chic Sale-Diane Sinclair
Kaleidoscope in K	
King of the Wild Horses	Wm. Janney-Dorothy Appleby
Madame La Gimp	Warren William-Guy Kibbee-May Robson-Glenda Farrell
Man's Castle	
Ninth Guest	
Open Road, The	Buck Jones-Cecilia Parker
Party's Over, The	
Rusty Rides Alone	Tim McCoy-Barbara Weeks
Thrill Hunter, The	Buck Jones-Dorothy Revier
Twentieth Century	
Wrecker, The	Jack Holt-Genevieve Tobin

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Reife Haroldе	Apr. 1,'33	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15,'33	65	
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Mar. 1,'33	60	Mar. 11,'33

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	91	Jan. 28,'33
Condemned to Death	Arthur Wontner	Oct. 10	78½	July 23
Goona Goona		Nov. 28	66	Aug. 27
Ringer, The	Franklyn Dyall	Oct. 30	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Central Airport	Richard Barthelmess	Apr. 15,'33	75	Apr. 1,'33
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Elmer the Great	Joe E. Brown	Apr. 22,'33	74	Apr. 1,'33
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13,'33	64	Apr. 29,'33
Little Giant, The	Edward G. Robinson	May 20,'33	74	Apr. 15,'33
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Mind Reader, The	Warren William	Apr. 1,'33	68	Feb. 25,'33
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Heroes for Sale	Richard Barthelmess-Loretta Young	June 17,'33	
She Had to Say Yes	Loretta Young-Lyle Talbot		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19,'33		
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17,'33	69	Mar. 25,'33
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31,'33	65	Apr. 15,'33
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb. 24,'33	59	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15,'33	110	Jan. 14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb. 3,'33	73	Feb. 4,'33
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 22,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle with Care	James Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hello, Sister	James Dunn-Boots Mallory	Apr. 14,'33	56	May 13,'33
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33	70	Apr. 29,'33
Infernal Machine	Genevieve Tobin-Chester Morris	Feb. 10,'33	65	Apr. 15,'33
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24,'33	72	Apr. 1,'33
Rackety Rax	Victor McLaglen-Greta Nissen-Neil O'Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 1,'33	64	Apr. 1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33	78	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Smoke Lightning	George O'Brien-Neil O'Day	Feb. 17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	Feb. 10,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21,'33		
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May 12,'33	68	May 6,'33
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28,'33	85	Apr. 22,'33

Coming Feature Attractions

Arizona to Broadway	James Dunn-Joan Bennett	June 23,'33	
Berkeley Square	Leslie Howard-Heather Angel		
Devil's in Love, The	Victor Jory-Loretta Young	July 21,'33	
Five Cents a Glass	Marian Nixon-"Buddy" Rogers	June 30,'33	
Hold Me Tight	James Dunn-Sally Eilers	May 26,'33	
I Loved You Wednesday	Warner Baxter-Elissa Landi-Miriam Jordan	June 9,'33	
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June 2,'33	
Life in the Raw	George O'Brien	June 16,'33	
Man Who Dared, The	Preston Foster-Zita Johann	July 14,'33	
Man-Eater	Marion Burns-Kane Richmond		
My Lips Betray	Lilian Harvey-John Boles		
Pilgrimage	Marian Nixon-Norman Foster		
Power and the Glory, The	Colleen Moore-Spencer Tracy		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwod Pass	Tom Tyler	May 5,'33		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	May 15,'33		
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Kiss of Araby	Maria Alba-Walter Byron	Apr. 21,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sisters of the Follies

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1	Oct. 8
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15,'33	
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov.	30	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct.	1	
Trouble Busters	Jack Hoxie-Lane Chandler	May	15,'33	
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	15	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan.	21,'33	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb.	6,'33	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.	1,'33	Apr. 22,'33

Coming Feature Attractions

Buried Alive
Curtain at Eight
Sing, Sinner, Sing — Paul Lukas-Leila Hyams
Woman in the Chair, The

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1,'33	May 13,'33
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1	
Heart Punch	Marion Shilling-L. Hughes	Oct.	15	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct.	1	Oct. 29
Her Resale Value	June Clyde-George Lewis	Apr.	15,'33	
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33	
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1	
Midnight Warning	William Boyd-Claudia Dell	Nov.	15	
Revenge at Monte Carlo	June Collyer-José Crespo-Lloyd Whitlock	Feb.	'33	
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33	Feb. 18,'33

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbarian, The	Ramon Novarro-Myrna Loy	May	12,'33	Apr. 15,'33
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33	Feb. 18,'33
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5,'33	Apr. 8,'33
Faithless	T. Bankhead-R. Montgomery	Oct.	15	Oct. 15
Fast Life	William Haines-Madge Evans	Dec.	16	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33	Apr. 8,'33
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28,'33	Apr. 1,'33
(Reviewed under the title "The New Deal")				
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33	Apr. 8,'33
Mask of Fu Manchu, The	Boris Karloff	Nov.	5	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17,'33	Mar. 18,'33
Outsider, The	Harold Huth-Joan Barry	Jan.	28,'33	May 2,'31
Prosperity	Dressler-Moran	Nov.	18	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33	Jan. 21,'33
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	23	Jan. 7,'33
Strange Interlude	Norma Shearer-Clarke Gable	Dec.	30	Sept. 3
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33	Apr. 22,'33
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33	Mar. 25,'33

Coming Feature Attractions

Dinner at Eight — Marie Dressler-Wallace Beery-Lionel Barrymore-Jean Harlow-Madge Evans-Karen Morley-Edmund Lowe-Lee Tracy-Jean Hersholt
Eskimo — Native Cast
Hell Below — Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans — June 9,'33 — 105 — Apr. 15,'33
Hold Your Man — Jean Harlow-Clark Gable — June 30,'33
Lady of the Night — Loretta Young-Ricardo Cortez — July 14,'33
Never Give a Sucker a Break — Lee Tracy-Madge Evans — June 2,'33 — 80 — May 6,'33
Night Flight — H. Hayes-J. Barrymore-L. Barrymore-C. Gable-Robt. Montgomery
Peg O' My Heart — Marion Davies-Onslow Stevens — May 26,'33 — 85
Reunion in Vienna — John Barrymore-Diana Wynyard-Frank Morgan — June 16,'33 — 100 — May 6,'33
Strange Rhapsody — Nils Asther-Kay Francis — July 7,'33
Stranger's Return, The — Lionel Barrymore-Franchot Tone-Miriam Hopkins
Tarzan and His Mate — J. Weissmuller-M. O'Sullivan
Tugboat Annie — Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan
When Ladies Meet — Ann Harding-Alice Brady-Robt. Montgomery — June 23,'33

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	May	10,'33	70 Apr. 29,'33
Breed of the Border	Bob Steele	Mar.	1,'33	
Crashin' Broadway	Rex Bell	Dec.	30	
Diamond Trail, The	Rex Bell	Dec.	30	
Fighting Champ	Bob Steele	Dec.	15	
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15	7 reels
Hidden Valley	Bob Steele	Oct.	10	6 reels
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33	63 Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1	
Man from Arizona, The	Rex Bell	Oct.	1	6 reels
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb.	28,'33	80 Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33	68 Apr 8,'33
Self-Defense	Pauline Frederick	Dec.	15	68 Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov.	20	7 reels
West of Singapore	Betty Compson	Jan.	31,'33	68 Apr. 15,'33
Young Blood	Bob Steele	Nov.	5	

Coming Feature Attractions

Casey Jones — All Star — May 25,'33
Fighting Texans, The — Rex Bell — June 15,'33
Gallant Fool — Bob Steele — May 29,'33
Sphinx, The — Lionel Atwill-Sheila Terry — June 1,'33

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33	87 Apr. 29,'33
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	28	80 Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan.	6,'33	78 Dec. 31
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24,'33	75 Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9	70 Dec. 16
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19,'33	72 May 6,'33
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	11	65 Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6,'33	78 Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24,'33	70 Feb. 18,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4	68
Hello, Everybody	Kate Smith	Feb.	17,'33	70 Jan. 14,'33
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28	73 Oct. 22
If I Had a Million	Gary Cooper-Wynne Gibson-Geo. Raft-Richard Bennett-Mary Robson	Nov.		95 Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Leila Hyams	Dec.		70 Dec. 16
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33	74 Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33	72 Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33	70 Jan. 28,'33
M	Peter Lorre			96 Apr. 8,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30	88 Dec. 31
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33	55 Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33	59
Night After Night	Geo. Raft-C. Cummings	Oct.	14	70 Oct. 8
No Man of Her Own	Clark Gable-Carole Lombard	Dec.		76 Dec. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33	75 Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33	66 Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33	123 Dec. 10
Song of the Eagle	Chas. Bickford-Mary Brian-Richard Arlen	Apr.	28,'33	83 Apr. 29,'33
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12,'33	72 May 13,'33
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33	70 Mar. 4,'33
Supernatural	C. Lombard-Randolph Scott-V. Osborne	May	5,'33	64½ Apr. 29,'33
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr.	14,'33	65½ May 6,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13,'33	76 Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21	73 Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2	74 Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33	59
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25	72½
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17,'33	73 Feb. 4,'33

Coming Feature Attractions

College Humor — Bing Crosby-Jack Oakie — June 30,'33
Disgraced — Helen Twelvetrees-Wm. Harrigan
Gambling Ship — Cary Grant-Benita Hume — June 23,'33
Girl in 419, The — James Dunn-Gloria Stuart — May 26,'33 — 76 — May 6,'33
Her Bodyguard — Wynne Gibson-Edmund Lowe
I Love That Man — Nancy Carroll-Edmund Lowe — June 9,'33 — 75 — May 6,'33
International House — Peggy Hopkins Joyce — June 2,'33 — 65
Jennie Gerhardt — Sylvia Sidney-Donald Cook — June 16,'33
Song of Songs — Marlene Dietrich-Brian Aherne
Sunset Pass — Randolph Scott-Tom Keene — May 26,'33

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	28	78 Dec. 10
Cheyenne Kid	Tom Keene	Jan.	20,'33	54½
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31,'33	72 Mar. 18,'33
Conquerors, The	Ann Harding-Richard Dix	Nov.	18	80 Nov. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May	12,'33	63 Apr. 15,'33
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27,'33	68
Great Jasper, The	Richard Dix	Mar.	3,'33	76 Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec.	16	77 Jan. 7,'33
India Speaks	Richard Halliburton	Apr.	28,'33	75 May 13,'33
King Kong	Fay Wray-Bruce Cabot	Apr.	7,'33	100 Feb. 25,'33
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov.	4	70 Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3,'33	60 Dec. 31
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24,'33	68 Feb. 4,'33
(Reviewed under the title "A Successful Bunder")				
Men Are Such Fools	Lee Carrillo-V. Osborne	Nov.	18	66
Men of America	Bill Boyd	Dec.	9	75 Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13,'33	52 Oct. 1
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6,'33	58 Jan. 21,'33
Our Betters	Constance Bennett	Mar.	17,'33	72 Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan.	20,'33	62 May 6,'33
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec.	30	75 Nov. 12
Renegades of the West	Tom Keene	Nov.	25	55
Rockabye	Constance Bennett-Joel McCrae	Nov.	25	75 Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10,'33	68 Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar.	10,'33	57 Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec.	2	58 Dec. 17
Silver Cord, The	Irene Dunne-Joel McCrea	May	19,'33	74 May 13,'33
Son of the Border	Tom Keene-Julie Haydon	May	5,'33	55
Sport Parade, The	Joel McCrae-Marian Marsh	Nov.	11	65 Dec. 24
Sweepings	Lionel Barrymore	Apr.	14,'33	80 Mar. 18,'33
Topaze	John Barrymore-Myrna Loy	Feb.	24,'33	78 Feb. 11,'33

Coming Feature Attractions

Bed of Roses — Constance Bennett-Joel McCrea
Cross Fire — Tom Keene-Betty Furness — June 30,'33 — 55 — Apr. 8,'33
Emergency Call — Bill Boyd-Betty Furness — May 26,'33
Flying Circus (Tent.) — Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden
Jamboree — Robt. Armstrong-Helen Mack
Melody Cruise — Phil Harris-Charles Ruggles — June 2,'33
Morning Glory, The — K. Hepburn-D. Fairbanks, Jr.
Public Be Sold, The — Richard Dix-Doris Kenyon
Purity Girl (Tent.) — Ginger Rogers-Norman Foster
Tomorrow at Seven — Chester Morris-Vivienne Osborne — June 9,'33 — 64 — May 13,'33

STATE RIGHTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone	Elena Kuzmina-Amkino			
Bachelor Mother	Evelyn Knapp-James Murray-Goldsmith	Jan.	5,'33	71 Jan 21,'33
Bal, Le	Andre Lefaur-Protex		80	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Huma-Principal	Oct.	15	74 Nov. 5
Charlotte Lowenskold	Birgit Sergelius-Eric Barclay-Scandinavian			
Contraband	Don Alvarado-Dorothy Sebastian-Hoffberg	Apr.	1,'33	

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Devil's Playground, The		Principal	Jan. 1,'33	54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten Men		Jewel Productions	Feb. '33	83	
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14,'33	67	Apr. 22,'33
Horizon (The Wandering Jew)	Nikolai Batalov	Amkino			
Hotel Variety	Hal Skelly - Olive Borden	Screencraft		68	
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Italy Speaks		Enrico Cutall			Feb. 25,'33
Jungle Gigolo		Principal	Feb. 15,'33	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Picts.	Mar. 9,'33		
Love and Passion		Yugoslavian Picts.			
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	Feb. 25,'33
November Night (Polish)	S.Jaracz-J.Wegrzyn-J.Smosarska	Capital	Apr. 27,'33	97	May 6,'33
Out of Singapore	Noah Beery	Goldsmith Picts.		61	Sept. 24
Piri Knows All	Margit Dayka	Arkay Film			
Potemkin		Kinematrade	Mar. 31,'33	54	Apr. 15,'33
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13,'33	71	Apr. 29,'33
Shadow Laughs, The	Hal Skelly-Rose Hobart	Invincible		67	
Shame	Vladimir Gardin	Amkino	Oct. 15	65	Dec. 3
Socko		Hoffberg		30	
Soviets on Parade		Kinematrade	Mar. 31,'31	60	
Sucker Money	Mischa Auer	Hollywood	Apr. 5,'33	70	Apr. 15,'33
Truth About Africa, The		Wm. Alexander		47	
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Wives Beware!	Adolphe Menjou	Regent Picts.			
Woman in Chains	Owen Nares	Invincible		69	Aug. 19

(Reviewed under title "The Impassive Footman" — Assoc. Radio British)

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb. '33	60	Apr. 15,'33
Red Haired Alibi	Merna Kennedy-Theodore Von Eltz-Grant Withers	Oct. 15	72	Oct. 29
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar. '33	70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	Feb. 18,'33
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence		75	Apr. 29,'33
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Rain	Joan Crawford	Oct. 22	85	Sept. 17
Perfect Understanding	Gloria Swanson	Mar. 11,'33	84	Mar. 4,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90	Feb. 18,'33

Coming Feature Attractions

Joe Palooka	Jimmy Durante-Stuart Erwin
Masquerader, The	Ronald Colman-Elissa Landi
Samarang	
Yes, Mr. Brown	Jack Buchanan

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24

(Reviewed under title "Merry Go Round")

Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8	
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23,'33	78	Feb. 18,'33	
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75	Mar. 4,'33	
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23,'33	69	Apr. 22,'33	
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16,'33	67	Jan. 28,'33	
Fighting President, The		Apr. 14,'33	50	Apr. 15,'33	
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57		
Hidden Gold	Tom Mix	Nov. 3	56		
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4,'33	67	Mar. 11,'33	
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33	
Lucky Dog	Charles "Chic" Sale	Apr. 20,'33	55	May 13,'33	
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3	
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33	
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16	
Out All Night	Summerville-Pitts	Apr. 13,'33	72	Mar. 11,'33	
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33	89	Apr. 1,'33	
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33	
Rustler's Roundup	Tom Mix—Diane Sinclair	Mar. 16,'33			
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33	
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33	

Coming Feature Attractions

Black Pearl	Tala Birell
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea
In the Money	Lew Ayres-Ginger Rogers
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby
King of the Arena	Ken Maynard
Rebel, The	Vilma Banky-Luis Trenker
S. O. S. Iceberg	Rod La Roque-Gibson Gowland
Salt Water	Summerville-Pitts

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck	Apr. 22,'33	74	Apr. 1,'33
Ex-Lady	Bette Davis	Apr. 8,'33	62	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11,'33	89	Mar. 18,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33	69	Apr. 8,'33
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17	58	
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33	69	Apr. 8,'33
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	72	Dec. 31
Picture Snatcher	James Cagney	Apr. 29,'33	75	Apr. 1,'33
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Somewhere in Sonora	John Wayne	May 20,'33		
Telegraph Trail, The	John Wayne	Mar. 18,'33	55	
Untamed Africa		Apr. 8,'33		
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33
Working Man, The	George Arliss-Bette Davis	May 6,'33	73	Apr. 8,'33

(Reviewed under the title "The Adopted Father")

Coming Feature Attractions

Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell
Goodbye Again	W. William-Joan Blondell
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young
Man from Monterey, The	John Wayne-Ruth Hall
Mary Stevens, M.D.	Kay Francis
Mayor of Hell, The	James Cagney
Narrow Corner, The	Douglas Fairbanks, Jr.
Private Detective 62	William Powell
Silk Express	Neil Hamilton-Sheila Terry
Voltaire	George Arliss-Doris Kenyon

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Constant Woman, The	Conrad Nagel-Leila Hyams	Apr. 23,'33	75	Mar. 3,'33

(Reviewed under the title "Auction in Souls")

Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75	Dec. 24	
Drum Taps	Ken Maynard	Jan. 29,'33	61		
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3	
Fargo Express	Ken Maynard	Nov. 20	62		
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24	
Lone Avenger, The	Ken Maynard	May 14,'33	61		
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	62		
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25,'33	78	Mar. 11,'33	
Study in Scarlet, A	Reginald Owen-June Clyde	May 14,'33	72		
Tombstone Canyon	Ken Maynard	Dec. 25	62		
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15	
Uptown New York	Jack Oakie-Shirley Grey	Nov. 20	80	Nov. 19	

Coming Feature Attractions

Tarnished Youth	Jetta Goudal-Gilbert Roland

GERMAN

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4,'33	70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	93	Feb. 18,'33
Comradeship		Assoc. Cinema	Nov. 8	78	Dec. 10
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb. 15,'33	91	Feb. 25,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb. 25,'33	80	Mar. 18,'33
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10,'33	82	Mar. 25,'33
Herzblut	Renate Muller	Cines-Pittaluga	Sept. 30	77	Oct. 15
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22,'33		
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
M	Peter Lorre	Paramount	Mar. 31,'33	96	Apr. 8,'33
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24,'33	66	Apr. 15,'33
Spell of Tatra, The		Protex	Feb. 17,'33	65	Feb. 25,'33
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28,'33	78	Apr. 15,'33
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8,'33	90	Apr. 22,'33
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22,'33
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Good Companions, The	Jessie Matthews	Gaumont-British		96	Apr. 29,'33
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Josser on the River	Ernest Lotinga	British Int'l		71	Sept. 17
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82	Oct. 15
Love in Morocco	Rex Ingram	Gaumont-British	Mar. 18,'33	67	Oct. 15

(Reviewed under the title "Baroud")

Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22,'33
Man They Couldn't Arrest, The	Hugh Wakefield - Renee Clama	Gaumont-British	Mar. 11,'33	70	Mar. 25,'33
Marry Me	Renate Muller-Geo. Robey	Gaumont-British		85	Apr. 22,'33
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15,'33
Night and Day		Gaumont-British			
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13,'33
Sally Bishop	Harold Huth - Joan Barry	British Lion		82	Dec. 10
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 237	Sept.	1	Sept. 24
KRAZY KAT KARTOONS			
Antique Antics			
Broadway Malady	Apr.	18,'33	
Bunnies and Bonnets	Mar.	29,'33	
Crystal Gazabo	Nov.	7	
Medicine Show	Feb.	7,'33	
Minstrel Show, The	Nov.	21	
Prosperity Blues	Oct.	8	
Russian Dressing	May	1,'33	
Seeing Stars	Sept.	12	Dec. 17
Snow Time	Nov.	30	
Wedding Bells	Jan.	10,'33	
Wooden Shoes	Feb.	25,'33	
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept.	8	
Lambs All-Star Gambol	Dec.	20	
Poor Fish, The	Apr.	27,'33	
Shave It with Music	Sept.	30	
MEDBURY SERIES			
Laughing with Medbury in India			
Laughing with Medbury in Phillippines	Nov.	11	
Laughing with Medbury Among the Wide Open Faces	Oct.	11	
Laughing with Medbury Among Dancing Nations	Dec.	23	
Laughing with Medbury in Wonders of the World	Dec.	13	
SCRAPPY CARTOONS			
Bad Genius, The	Dec.	1	
Beer Parade, The	Mar.	4,'33	
False Alarm			
Flop House	Nov.	9	
Great Bird Mystery	Oct.	20	
Match Kid, The	May	9,'33	
Sassy Cats	Jan.	25,'33	
Scrappy's Party	Feb.	13,'33	
Wolf at the Door, The	Dec.	29	
SUNRISE COMEDIES			
Campus Codes	Jan.	19,'33	21
College Gigolos	Jan.	3,'33	18½
His Vacation	Sept.	8	
I'm a Fugitive from a Chain Store	Feb.	11,'33	
Mind Doesn't Matter	Nov.	21	19½
Partners Two	Jan.	19,'33	22
The Curse of a Broken Heart	Feb.	4,'33	18
The Strange Case of Poison Ivy	Mar.	23,'33	
WORLD OF SPORT			
All's Wet That Ends Wet	May	5,'33	
Good Old Winter Time			
Rough Sport	Dec.	29	
Throwing the Bull	Jan.	14,'33	11

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov.	27	22
Artist's Muddles	Jan.	29,'33	20
Boy, Oh Boy!	Dec.	25	21
Feeling Rosy	Apr.	30,'33	21
Giddy Age, The	Sept.	25	21½ June 4
Loose Relations	Apr.	9,'33	20
Sunkissed Sweeties	Oct.	30	22
BABY BURLESKS			
Glad Rags to Riches	Feb.	5,'33	11 Dec. 31
Kid' In' Hollywood	May	14,'33	11
Kid's Last Fight, The	Apr.	23,'33	11 Dec. 3
Pie-Covered Wagon	Oct.	30	10 Dec. 31
Polly Tix in Washington	June	4,'33	
War Babies	Sept.	18	10 Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct.	2	9
Desert Demons	Nov.	27	9
Killers	Oct.	30	10 Apr. 29,'33
Sea, The	May	7,'33	9
World Beneath Our Feet, The			
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept.	11	9
Giants of the North	June	4,'33	
Our Bird Citizens	Oct.	9	8 Dec. 10
Our Noble Ancestors	Dec.	4	9
Pirates of the Deep	May	7,'33	9
Stable Manners	Nov.	6	7
Wild Company	Jan.	1,'33	10
Woodland Pals	Jan.	29,'33	1 reel
BROADWAY GOSSIP			
No. 1	Sept.	25	11
No. 2	Dec.	11	9 Dec. 31
No. 3	Feb.	5,'33	11
No. 4	Mar.	5,'33	11
No. 5	Apr.	30,'33	11
CAMERA ADVENTURES			
Cougar's Mistake, The	May	28,'33	9
Taming the Wildcat	Jan.	15,'33	8
The Forgotten Island	Sept.	4	10
The Iceless Arctic	Nov.	6	11
Two Hundred Fathoms Deep	Mar.	19,'33	8
DO YOU REMEMBER			
Gaslit Nineties, The	Nov.	27	8 Jan. 7,'33
Highlights of the Past	Apr.	9,'33	8
Old New York	Sept.	11	10 Jan. 14,'33
Puffs and Bustles	Mar.	12,'33	7
When Dad Was a Boy	Jan.	22,'33	8
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec.	11	19
Always Kickin'	Oct.	9	20
Off His Base	Sept.	18	20
GREAT HOKUM MYSTERY			
Burged at the Steak	Oct.	16	18
Evil Eye Conquers, The	Jan.	8,'33	14
In the Clutches of Death	Nov.	13	14
On the Brink of Disaster	Feb.	19,'33	
HODGE-PODGE			
Across America in Ten Minutes	Jan.	1,'33	11
Animal Fair, The	Jan.	15,'33	10
Bubble Blowers	Sept.	11	10
Down on the Farm	Dec.	18	10
Little Thrills	Oct.	23	9
Out of the Ordinary			
Skipping About the Universe	Feb.	12,'33	10
Traffic	Nov.	6	10
Women of Many Lands	Mar.	12,'33	9
Women's Work	Sept.	25	9 Mar. 11,'33
Wonder City, The	Nov.	20	9 Feb. 25,'33
MERMAID COMEDIES			
All Aboard Harry Langdon			
Big Flash, The Harry Langdon	Nov.	6	22 Oct. 15
Hitch Hiker, The Harry Langdon	Feb.	12,'33	21
Knight Duty Harry Langdon	May	7,'33	22 May 13,'33
Tired Feet Harry Langdon	Jan.	1,'33	22
Vest with a Tale, The Tom Howard	Dec.	4	22
MORAN AND MACK COMEDIES			
A Pair of Socks	May	14,'33	20 May 13,'33
As the Crows Fly	Feb.	5,'33	19
Hot Hoofs			
Two Black Crows in Africa	Mar.	5,'33	20
OPERALOGUES			
Brahmin's Daughter, A	Jan.	8,'33	22
Canteen Girl, The			
Walpurgis Night	Oct.	30	20
SPIRIT OF THE CAMPUS (Reinald Werrenrath)			
California	Mar.	5,'33	10
Cornell	Dec.	18	9 Dec. 17
Georgia Tech	May	7,'33	9
McGill	May	28,'33	9
Michigan	Dec.	4	8
Yale	Oct.	9	10
TERRY-TOONS			
Burlesque	Sept.	4	6
Cinderella	May	28,'33	6
College Spirit	Oct.	16	6
Down on the Levee	Mar.	5,'33	6
Farmer Al Falfa's Birthday Party	Oct.	2	6 Dec. 3
Forty Thieves, The	Nov.	13	6
Hansel Und Gretel	Feb.	5,'33	6
Hollywood Diet	Dec.	11	6
Hook and Ladder No. 1	Oct.	30	7 Nov. 5
Ireland or Bust	Dec.	25	6
Jealous Lover	Jan.	8,'33	6
Oh! Susanna	Apr.	2,'33	6
Pirate Ship	Apr.	30,'33	6
Robin Hood	Jan.	22,'33	6
Romeo and Juliet	Apr.	16,'33	6
Southern Rhythm	Sept.	18	6
Tale of a Shirt, The	Feb.	19,'33	6
Toyland	Nov.	27	6 Dec. 17
Tropical Fish	May	14,'33	6
Who Killed Cock Robin?	Mar.	19,'35	6
THREE-REEL SPECIAL			
Krakatoa	Apr.	23,'33	23
TOM HOWARD COMEDIES			
A Drug on the Market	Jan.	22,'33	11
The Acid Test	Nov.	27	11
The Mouse Trapper	Sept.	11	12
TORCHY COMEDIES (Ray Cooke)			
Torchy's Big Lead (Tent.)			
Torchy's Busy Day	Oct.	2	20
Torchy's Kitty Coup	Jan.	22,'33	21
Torchy's Loud Spooker	Apr.	23,'33	
Torchy Rolls His Own	Nov.	20	21
Torchy Turns Turtle	Apr.	23,'33	21
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec.	18	20 Mar. 25,'33
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct.	23	21
Keyhole Katie Gale Seabrook-John T. Murray	Jan.	15,'33	20
Techno-crazy Monty Collins-Billy Bevan	Apr.	23,'33	19 May 13,'33

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
1 Alpine Echoes	Aug.	14	
2 Incredible India	Aug.	21	9
3 Big Game of the Sea	Aug.	28	8
4 The Tom-Tom Trail	Sept.	4	9
5 By-Ways of France	Sept.	11	9 Dec. 17
6 Manhattan Medley	Sept.	18	10
7 Rhineland Memories	Sept.	25	8
8 Fisherman's Fortune	Oct.	2	9
9 Zanzibar	Oct.	9	9
10 Belles of Bali	Oct.	16	8 Jan. 7,'33
11 Sailing a Square-Rigger	Oct.	23	10 Dec. 10
12 Venetian Holiday	Oct.	30	10 Nov. 12
13 Havana Hol	Nov.	6	9
14 Paths in Palestine	Nov.	13	8
15 Ricksha Rhythm	Nov.	20	
16 Pirate Isles	Nov.	27	9
17 From Kashmir to the Khyber	Dec.	4	9 Nov. 19
18 Silver Springs	Dec.	11	
19 Desert Tripoli	Dec.	18	
20 In the Guianas	Dec.	25	9
21 Mediterranean Memories	Jan.	1,'33	
22 The Lure of the Orient	Jan.	8,'33	9
23 Here Comes the Circus	Jan.	15,'33	
24 Sicilian Sunshine	Jan.	22,'33	10 Mar. 25,'33
25 Gorges of the Giants	Jan.	29,'33	9 Dec. 31
26 When in Rome	Feb.	5,'33	
27 Berlin Medley	Feb.	12,'33	9 Nov. 26
28 Rhapsody of the Rails	Feb.	19,'33	
29 Taking the Cure	Feb.	26,'33	
30 Down from Vesuvius	Mar.	5,'33	
31 Paris on Parade	Mar.	12,'33	
32 Broadway by Day	Mar.	19,'33	
33 The Iceberg Patrol			
34 Mississippi Showboats			
35 Sampans and Shadows			
36 Boardwalks of New York			
37 A Gondola Journey			
38 Isles of the East Indies			
39 Pagodas of Peiping			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Arabian Tights	June	3,'33	20
Fallen Arches	Feb.	4,'33	19
Girl Grief	Oct.	8	20
Mr. Bride	Dec.	24	19
Now We'll Tell One	Nov.	19	19 Oct. 22
Tarzan in the Wrong			20
Young Ironsides	Sept.	3	20
COLORTONE MUSICAL REVUES			
Hollywood Premiere	Jan.	7,'33	18
Menu			
Over the Counter			18 Feb. 25,'33
Wild People	Feb.	4,'33	18
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept.	24	9
Big Ditch of Panama, The			
Come Back to Erin		9	June 4
Cuba, Land of the Rhumba	Feb.	25,'33	
Daughters of the Sea		9	
Iceland	Jan.	14,'33	10 Feb. 11,'33
Leningrad	Dec.	17	9 Mar. 11,'33
Norway	Feb.	4,'33	9
Over the Seas to Borneo			9
Rio the Magnificent			9
World Dances, The			9
FLIP, THE FROG			
Cuckoo the Magician	Jan.	21,'33	
Funny Face	Dec.	24	8
Lunchroom, The			
Music Lesson, The	Oct.	29	8
Nursemaid, The	Nov.	26	7
Techno-cracked			8
LAUREL & HARDY			
Me An' My Pal		21	
Scram	Sept.	16	21 Oct. 15
Their First Mistake			21
Towed in a Hole	Dec.	31	21 May 13,'33
Twice Two	Feb.	25,'33	21
ODDITIES			
Chill and Chills	Sept.	10	9
Duck Hunter's Paradise	Dec.	31	10 Dec. 31
Microscopic Mysteries	Oct.	18	10 Apr. 8,'33
Toy Parade, The	Dec	3	7 Dec. 17
Whispering Bill	Dec.	31	10
OUR GANG			
A Lad an' a Lamp	Dec.	17	17
Birthday Blues	Nov.	12	20
Fish Hooky	Jan	28,'33	19
Forgotten Babies	Mar.	11,'33	17
Free Wheeling	Oct.	1	20
Kid from Borneo, The	Apr.	15,'33	19
Mush and Milk	May	27,'33	
PITTS-TODD			
Alum and Eve	Sept.	24	18 Aug. 13
Asleep in the Feet	Jan.	21,'33	19
Bargain of the Century			20
Maids a la Mode			18
One Track Minds			
Sneak Easily	Dec.	10	17
Soilers, The	Oct.	29	19
SPECIAL			
Roosevelt, the Man of the Hour			18 Apr. 15,'33
SPORT CHAMPIONS			
Allez Oop	Mar.	11,'33	
Auto Racing	Apr.	1,'33	
Blocks and Tackles	Nov.	5	12 Mar. 11,'33
Bone Crushers	Feb.	8,'33	8
Chalk Up	Dec.	10	10 Jan. 7,'33
Desert Regatta	Sept.	17	10
Football Footwork			12
Motorcycle Mania	Jan.	28,'33	9
Old Spanish Custom	Oct.	15	10 Mar. 11,'33
Pigskin	Oct.	22	12 Dec. 10
Swing High	Dec.	10	10 Dec. 17
Throttle Pushers			9
TAXI BOYS			
Bring 'Em Back a Wife	Jan.	14,'33	20
Call Her Sausage			
Farewell to Legs			
Hot Spot	Oct.	22	18 Oct. 1
Rummy, The			18
Strange Innertube	Sept.	22	
Taxi Barons			
Taxi for Two	Dec.	3	18
Thundering Taxis	June	24,'33	16
Wreckety Wrecks	Feb.	18,'33	19 Mar. 25,'33

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLWOOD ON PARADE			
No. 1	Aug.	26	10 Aug. 13
No. 2	Sept.	23	1 reel
No. 3	Oct.	21	1 reel

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 4	Nov.	18	1 reel
No. 5	Dec.	16	1 reel
No. 6	Jan.	13,'33	1 reel
No. 7	Feb.	10,'33	1 reel
No. 8	Mar.	10,'33	1 reel
No. 9	Apr.	7,'33	1 reel
No. 10	May	5,'33	1 reel
No. 11	June	2,'33	1 reel
No. 12	June	30,'33	1 reel
ONE REEL ACTS			
Be Like Me Ethel Merman	Feb.	18,'33	1 reel
Breaking Even Tom Howard	Sept.	30	
Detective Tom Howard of the Suicide Squad Tom Toward	June	9,'33	1 reel
Hawaiian Fantasy Vincent Lopez	Jan.	20,'33	1 reel
Let's Dance Burns and Allen	Mar.	17,'33	10 May 13,'33
Moonlight Fantasy Vincent Lopez	Apr.	14,'33	1 reel
Musical Doctor Rudy Vallee	Oct.	28	10 Oct. 1
Rhapsody in Black and Blue Louis Armstrong	Sept.	2	
Rookie, The Tom Howard	Dec.	23	1 reel
Walking the Baby Burns and Allen	May	12,'33	1 reel
Your Hat Burns and Allen	Nov.	25	
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug.	12	1 reel
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept.	9	1 reel
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct.	7	1 reel
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov.	4	1 reel
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec.	4	1 reel
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec.	30	1 reel
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan.	27,'33	1 reel
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb.	24,'33	1 reel
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar.	17,'33	1 reel
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr.	21,'33	10 Apr. 22,'33
No. 11—	May	19,'33	1 reel
No. 12—	June	16,'33	1 reel
SCREEN SONGS			
Ain't She Sweet Lillian Roth	Feb.	3,'33	
Aloha Oe Royal Samoans	Mar.	17,'33	1 reel
Dinah Mills Bros.	Jan.	13,'33	1 reel
Down by the Old Mill Stream Eton Boys	June	30,'33	1 reel
Just a Gigolo Irene Bordoni	Sept.	9	
Peanut Vendor, The Armida	Apr.	28,'33	
Popular Melodies Arthur Jarrett	Apr.	7,'33	1 reel
Reaching for the Moon	Feb.	24,'33	1 reel
Romantic Melodies The Street Singer	Oct.	21	1 reel
School Days Gus Edwards	Sept.	30	
Sing a Song James Melton	Dec.	2	
Song Shopping Ethel Merman			1 reel
Time on My Hands Ethel Merman	Dec.	23	7 Jan. 7,'33
When It's Sleepy Time Down South Boswell Sisters	Nov.	11	1 reel
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug.	5	1 reel
No. 2	Sept.	2	1 reel
No. 3	Sept.	30	10 Oct. 15
No. 4	Oct.	28	1 reel
No. 5	Nov.	25	1 reel
No. 6	Dec.	23	1 reel
No. 7	Jan.	20,'33	1 reel
No. 8	Feb.	17,'33	1 reel
No. 9	Mar.	17,'33	1 reel
No. 10	Apr.	14,'33	1 reel
No. 11	May	12,'33	
No. 12	June	9,'33	1 reel
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Aggravatin' Bear, The	Apr.	28,'33	1 reel
Balance	June	23,'33	1 reel
Canine Thirils	Feb.	3,'33	1 reel
Catch 'Em Young	Dec.	9	1 reel
Fighting Fins	Oct.	14	10 Oct. 15
Hot and Cold Thrills	Mar.	31,'33	1 reel
Jabs and Jolts	May	26,'33	1 reel
Over the Jumps	Jan.	6,'33	1 reel
Stuff on the Ball	Nov.	11	1 reel
Water Jamboree	Sept.	16	1 reel
Wonder Girl, The Babe Didrickson	Mar.	3,'33	1 reel

Title	Rel. Date	Running Time Minutes	Reviewed
TALKARTOONS			
Betty Boop's Bamboo Isle	Sept.	23	
Betty Boop's Big Boss	June	2,'33	1 reel
Betty Boop's Birthday Party	Apr.	21,'33	1 reel
Betty Boop's Crazy Inventions	Jan.	27,'33	1 reel
Betty Boop for President	Nov.	4	7 Oct. 1
Betty Boop's Ker-Choo	Jan.	6,'33	7 Dec. 10
Betty Boop, M.D.	Sept.	2	7 Dec. 10
Betty Boop's May Party	May	12,'33	1 reel
Betty Boop's Museum	Dec.	16	1 reel
Betty Boop's Ups & Downs	Oct.	14	1 reel
Betty Boop's Penthouse	Mar.	10,'33	6 Feb. 25,'33
Is My Palm Read	Feb.	17,'33	1 reel
Minding the Baby	Sept.	26	1 reel
Mother Goose Land	June	23,'33	1 reel
Snow-White	Mar.	31,'33	1 reel
TWO REEL COMEDIES			
Blue of the Night Bing Crosby	Jan.	6,'33	20 Sept. 16
Bring 'Em Back Sober Sennett Star	Nov.	18	2 reels
Caliente Love Sennett Star	Mar.	10,'33	2 reels
Cook's Day Off, The Sennett Star			
Courting Trouble Charles Murray	Oct.	28	19 Dec. 17
Dentist, The Sennett Star	Dec.	9	20 Dec. 9
Don't Play Bridge With Your Wife Sennett Star	Jan.	13,'33	2 reels
Doubling in the Quickies Sennett Star	Dec.	16	2 reels
Dream Stuff Sennett Star	May	12,'33	2 reels
Druggist, The Sennett Star	Apr.	21,'33	
Easy On the Eyes Sennett Star	Feb.	17,'33	2 reels
False Impressions Sennett Star	Nov.	4	2 reels
Fatal Glass of Beer W. C. Fields	Mar.	3,'33	2 reels
His Perfect Day Sennett Star			
Hollywood Double, A Sennett Star	Nov.	25	2 reels
Honeymoon Bridge Sennett Star			
Hubby's Vacation Sennett Star			
Human Fish Sennett Star	Dec.	30	2 reels
In the Bag Sennett Star			
Lion and the House, The Sennett Star	Dec.	23	18
Ma's Pride and Joy Donald Novis	Oct.	14	18 Aug. 27
Morning After, The Sennett Star			
Pharmacist, The Sennett Star	Apr.	21,'33	2 reels
Plumber and the Lady, The Sennett Star	Mar.	31,'33	2 reels
Prosperity Pays Tom Howard	Nov.	4	
Shot for Love Sennett Star			
Sing, Bing, Sing Bing Crosby	Mar.	24,'33	2 reels
Singing Boxer, The	Jan.	27,'33	
Singing Plumber Donald Novis	Sept.	23	
Sweet Cookie Sennett Star	Apr.	14,'33	2 reels
Temporary Butler Sennett Star			
Too Many Highballs Sennett Star	Feb.	10,'33	2 reels
Uncle Jake Sennett Star	May	5,'33	2 reels
Wrestlers, The Sennett Star	Jan.	20,'33	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
Easy Street	Sept.	30	19½ Dec. 17
The Floorwalker	Dec.	23	20½
The Pawnshop	Mar.	17,'33	
The Rink	Nov.	11	20
The Vagabond	Feb.	3,'33	21
CLARK & McCULLOUGH SERIES			
Druggist's Dilemma, The	May	5,'33	17
Hocus Focus	Mar.	3,'33	20
Jitters, The Butler	Dec.	30	20½ Aug. 20
Millionaire Cat, The	Oct.	21	21
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct.	28	18 Jan. 14,'33
Heave Two	Mar.	10,'33	20½
Loops, My Dear	Jan.	6,'33	17
Shakespeare With Tin Ears	June	30,'33	18½
Thrown Out of Joint	May	12,'33	21 May 13,'33
HEADLINER SERIES			
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov.	25	17
No. 2—Private Wives Skeets Gallagher W. Catlett	Jan.	27,'33	21
No. 3—Hip, Zip, Hooray Nat Carr	Mar.	31,'33	18½
MASQUERS COMEDIES			
Abroad in Old Kentucky			
Bride's Bereavement, The	Nov.	18	19
Lost in the Limehouse	Apr.	7,'33	20½
Moonshiner's Daughter, The			

Title	Rel. Date	Running Time Minutes	Reviewed
Through Thin and Thicket	Jan.	20,'33	17½
Two Lips and Juleps	Sept.	9	20
MICKEY McGUIRE SERIES			
Mickey's Ape Man	Feb.	10,'33	18
Mickey's Big Broadcast			
Mickey's Busy Day	Sept.	2	18 Aug. 6
Mickey's Charity	Dec.	2	18
Mickey's Disguise			
Mickey's Race	Apr.	14,'33	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Art in the Raw	Feb.	24,'33	19
Fish Feathers	Dec.	16	18
Inferior Decorations			
Merchant of Menace, The	Apr.	21,'33	19½
Parlor, Bedroom and Wrath	Oct.	14	20½
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
SPECIALS			
So This Is Harris		28	Mar. 11,'33
TOM AND JERRY SERIES			
Barnyard Bunk	Sept.	16	6
Happy Hoboes	Mar.	31,'33	
Magic Mummy	Feb.	7,'33	7
Panicky Pup	Feb.	24,'33	7
Pencil Mania	Dec.	9	7
Piano Tooners	Nov.	11	7½
Puzzled Pals			7 Apr. 22,'33
Spanish Twist, A	Oct.	14	6
Tight Rope Tricks	Jan.	6,'33	7

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
BEVERLY HILLS PICTURES			
Coocoo Capers			
Flame of the Pacific		23	
CAESAR FILMS			
Veneziana			1 reel
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 8
Boston Commen—and Proper		10	Jan. 7,'33
Hula			3 reels
In Old New Orleans			May 28
Syria			May 21
F. M. S. CORP.			
Newslaughs		7	Jan. 28,'33
IDEAL			
Evolution		28	Sept. 8
INDUSTRIAL			
The Silent Enemy		30	
MARY WARNER			
Berlin: Its Sports and Recreation		8	
Berlin: Rhythm of a Metropolis		8	Apr. 8,'33
Glimpses of Germany		8	
Green Heart of Germany, The		20	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Vintagers' Festival in the Palatinate		10	Mar. 11,'33
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Ski-ing		1 reel	
MASCOT			
Technocracy		10	Jan. 7,'33
MASTER ART PRODUCTS			
Melody Makers Series:			
Sammy Fain		10	Dec. 24
Benny Davis		9	
Gus Edwards			
Cliff Friend		9	
Night of Romance		7	
Tongue Twisters		9	
PRINCIPAL			
Beer Is Here			
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Matto Grosso		24	May 13,'33
New Western Front		25	
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31
Voodoo		36	May 13,'33
Walpi			
WARD PRODUCTIONS			
Your Technocracy and Mine		9½	Feb. 11,'33

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug.	8	7½ Oct. 8
2. Trader Mickey	Aug.	26	7
3. The Whoopee Party	Sept.	16	7 Nov. 12
4. Touchdown Mickey	Oct.	7	6½
5. The Wayward Canary	Oct.	28	7¼
6. The Klondike Kid	Nov.	18	
7. Mickey's Good Deed	Dec.	9	8
8. Building a Building	Dec.	20	7
9. The Mad Doctor	Jan.	20,'33	6
10. Mickey's Pal Pluto	Feb.	10,'33	7
11. The Mellerdrammer	Mar.	3,'33	
12. Ye Olden Days	Mar.	24,'33	
13. The Mail Pilot	Apr.	14,'33	
SILLY SYMPHONIES			
1. Bears and Bees	July	15	6½
2. Just Dogs	Aug.	12	7
3. Flowers and Trees	Sept.	9	8 Oct. 15
4. Bugs in Love	Sept.	21	7
5. King Neptune	Oct.	7	7 Oct. 29
6. Babes in the Wood	Dec.	2	8 Apr. 1,'33
7. Santa's Workshop	Dec.	30	7 Dec. 24
8. Birds in the Spring	Dec.	30	
9. Father Noah's Ark	Jan.	27,'33	

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau Best	May 22,'33	1 reel	
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Going to Blazes	Apr. 10,'33	1 reel	
Ham and Eggs	June 19,'33	1 reel	
New Deal, A	July 17,'33	1 reel	
Ocean Hop (Reissue)	Apr. 24,'33	1 reel	
Plumber, The	Jan. 30,'33	7	May 13,'33
Shriek, The	Feb. 27,'33	7	Mar. 25,'33
Teacher's Pest	Dec. 19	7	
Wild and Wooly	Nov. 21	1 reel	
POOCH CARTOONS			
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Fine Feathers	July 3,'33	1 reel	
Hot and Cold	May 8,'33	1 reel	
King Klunk	July 31,'33	1 reel	
Lumber Champ, The	Mar. 13,'33	7	Apr. 8,'33
Merry Dog, The	Jan. 2,'33	1 reel	
Nature's Workshop	June 5,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21	Feb. 11,'33
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	21	May 13,'33
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	2 reels	
Morton Downey—No. 4 My Pal the Prince	Apr. 17,'33	2 reels	
Beauty on Broadway Walter Winchell—No. 2	May 15,'33	2 reels	
SPECIALS			
Voice of the Vatican	Mar. 13,'33	10	Mar. 11,'33
Your Technocracy and Mine	Apr. 15,'33	1 reel	
STRANGE AS IT SEEMS SERIES			
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Mar. 20,'33	1 reel	
No. 28—Novelty	Apr. 17,'33	1 reel	
No. 29—Novelty	May 29,'33	1 reel	
No. 30—Novelty	June 12,'33	1 reel	
No. 31—Novelty	July 10,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Word for Them, The	Oct. 24	1 reel	
Lizzie Stratta	Jan. 23,'33	10	
UNIVERSAL COMEDIES (1932-33 SEASON)			
A Quiet Night Bert Roach	May 31,'33	21	May 13,'33
Alias the Professor James Gleason	Mar. 8,'33	21	May 13,'33
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	21	May 13,'33
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	20	Mar. 11,'33
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
Mister Mugg James Gleason	May 10,'33	21	May 13,'33
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Summerville	Nov. 2	2 reels	
People vs. Vince Barnett Vince Barnett	Mar. 22,'33	21	May 13,'33
Pick Me Up Marie Prevost	Apr. 5,'33	19	
Rockabye Cowboy James Gleason	Jan. 25,'33	21	May 13,'33
Room Mates Frank Albertson	Apr. 19,'33	20	
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 reels	
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10—Wrongorilla Jack Haley			
No. 11—How've You Been? "Fatty" Arbuckle			
No. 12—An Idle Roomer Jack Haley			
BROADWAY BREVITIES (NEW SERIES)			
No. 1—C'est Paris Technicolor Musical	Sept. 3	17	
No. 2—Passing the Buck Alexander Gray	Sept. 24	18	
No. 3—Tee for Two Technicolor Musical	Oct. 8	17	Nov. 12
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22	19	
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18	
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16	Nov. 19
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3	18	
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33		
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18	
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17	Oct. 15
No. 11—That Goes Double Russ Columbo	June 17,'33		
No. 12—Bygones Ruth Etting	Jan. 14,'33	18	
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18	
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19	
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18	May 13,'33
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16	
No. 17—Nothing Ever Happens Musical	Mar. 25,'33	18	May 13,'33
No. 18—World's Champ Jack Dempsey	July 11,'33		
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33		
No. 20—Along Came Ruth Ruth Etting	May 6,'33		
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33	21	May 13,'33
HOW TO BREAK 90 BOBBY JONES			
No. 1—The Grip	May 15,'33	9	
No. 2—Position and Back Swing			
No. 3—Hip Action			
No. 4—Down Swing			
No. 5—Impact			
No. 6—Fine Points			
LOONEY TUNES SERIES			
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person		7	May 13,'33
No. 7—Bosko the Speed King			
No. 8—Bosko's Knight Mare			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band		10	Apr. 1,'33
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			
No. 8—The Organ Grinder			
No. 9—Wake Up the Gypsy in Me			
NOVELTIES			
Bigger They Are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capitol Clarence Whitehill		18	

Title	Rel. Date	Running Time Minutes	Reviewed
ONE-REEL COMEDIES			
Baby Face Victor Moore			
Military Post, The Robert Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4		10	Apr. 29,'33
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			
SPORT THRILLS SERIES TED HUSING			
No. 1—			
No. 2—			
No. 3—			
No. 4—Old Time Sport Thrills			
No. 5—			
No. 6—			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 19
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean By-ways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Original Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		10	Apr. 1,'33
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	
No. 9—Workers of the World		1 reel	
No. 10—Wonder Spots of the World		1 reel	
No. 11—Costumes of the World		1 reel	
No. 12—Strange Ceremonies		1 reel	
No. 13—Top of the World		1 reel	

SERIALS

MASCOT

Three Musketeers, The

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)	Feb. 4,'33
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	
Phantom of the Air Tom Tyler-Gloria Shea	May 22,'33		

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 173.—(A) From what is the best port fire shutter made? (B) Tell us what, in your opinion, provides the best and really the only protection from audience fright in motion picture theatres. (C) Give us your own idea of how port shutters should be fused and exactly where the fuses should be located. (D) In a properly ventilated projection room having good port fire shutters so fused that they will automatically fall within one or two seconds of the start of any film fire, are audiences in any danger of any sort from such fire? (E) Can such a system be installed without prohibitive cost?

Answer to Question No. 166

Bluebook School Question No. 166 *was: (A) Tell us just what if any effect the projection of film in poor mechanical condition or smeared with oil and (or) dirt will have on box office receipts. (B) Tell us just what if any mechanical faults, including oil smears, you have found in films received from an exchange recently. (C) Tell us your views concerning the importance of having the two reels on the rewinder in perfect alignment.*

The following answered acceptably: J. Wentworth, Lester Brost, Dale Danielson, T. Van Vaulkenburg, G. E. Doe, Wilbur Ostrum, Kenneth Dowling, P. W. Edwards, E. W. Parkinson, Bill Doe, J. Lansing and R. D. Oberleigh, O. L. Evans, D. K. Ormie and T. M. Vinson, S. F. Love and W. Love; D. Emmerson, D. L. Tapley, D. D. Davis and L. Thomas; P. L. Danby, L. Hutch and D. Goldberg; E. Harlor and G. Harrison, D. U. Grainger, A. Breaston and D. Haber; R. Wheeler and R. Suler, M. Simms and O. L. Daris, J. H. Rathburn and D. Little, D. R. Peters and D. Holler; M. L. Lamb, M. Spencer and D. T. Arlen; A. Bailey, R. D. Konley and S. Maybe; L. Hendershot and R. Rubin; B. Jones, R. Geddings, L. Grant and P. T. Zann; R. Singleton and M. L. George; T. S. Raymond, G. Tiplin, T. N. Williams and R. S. Allen; C. Cummings and T. Kelley, J. N. and H. T. Wilson, L. Summers and D. M. Banks; M. H. Lonberger, H. True, O. Allbright, G. K. Berger, H. R. Baldwin and W. T. Soare; D. L. Mason and J. T. Ballinger, T. Davis and T. Lambert; E. W. Warner, B. Sappert, J. Cermak, T. R. Bancroft and D. L. Danielson; B. L. Blinkendorfer, T. McGruder, H. B. Coates, D. Michaelson, H. Edwards, L. H. Simmons, P. Jackson and B. Diglah; D. Anderson, E. Rymer and B. L. Tanner; D. L. Howard, P. L. Jenson and A. Ilks; F. F. Franks, D. L. Dillon, J. B. Malley and M. D. Oleson; M. R. Davis, G. Farmann, H. Rogers, B. L. Banning and L. Jones; H. D. Schofield, T. Lambert and T. Davis; D. L. Sinklow, P. K. Daniels and F. F. Franks; R. Geddings, D. V. Peterson and M. G. Grieg.

I have selected the reply of G. E. Doe to section A. He says:

"One prime purpose of the motion picture is to create, so far as is possible, an illusion of real life. Oil on film or mechanical defects therein will invariably be visible in the screen image. Faults in the screen image injure its beauty. Mechanical faults in the film will or may serve to make the picture unsteady, and an unsteady picture destroys all illusion of actuality. It automatically makes the observer remember that it is a picture and not reality. Oil blurs the image, and besides injuring its beauty, is hard on the eyes. Anything that makes the picture less beautiful or makes it harder on the eyes works against the box office, though just to what extent would depend upon how often the films were in poor mechanical condition and how bad the condition might be. One unsteady, jumpy, rainy or oil-smeared film might do not very much harm, from the box office point of view, but continuous use of such film, or their use frequently, would cut down box office receipts heavily."

(B) It would be impossible to select a representative answer to this question. From the more than 1,100 answers, many of which I have examined carefully, it would seem that some men received all first-runs. Others receive film in very fair condition, though not new; some in poor condition, and some very bad. Oil seems to be more or less present on most films, except of course first run. The faults named were oil, loose splices, stiff splices, buckled splices (rare), weakened and strained sprocket holes, crooked splices (rare), ripped sprocket holes, rain, sprocket tooth indentations, change-over signals, breaks in sound caused by film being cut out; edges of film damaged; injury to sound track.

(C) H. Edwards says:

"The importance of exact alignment of the rewinder reels is obvious. Unless they be in perfect alignment the film will rub on the edge of the tail reel first, then on the edges of both reels, and finally on the edge of the reel from which film is being rewound. This will of course be injurious in proportion to (1) the speed of rewinding, (2) the condition of the reels, and (3) the tension applied to the tail reel. With poor, crooked reels and high speed rewinding the damage may be considerable."

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Paramount



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in "A Bedtime Story" with Helen Twelvetrees, Adrienne Ames, Edward Everett Horton and Monsieur Baby Le Roy... directed by Norman Taurog



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"song of the eagle"

("the passing of the beer baron")

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with Edmund Lowe, Nancy Carroll, Robert Armstrong and Lew Cody ...directed by Harry Joe Brown
a Charles R. Rogers production



"the eagle and the hawk"

with Fredric March, Cary Grant, Carole Lombard and Jack Oakie. Story by the author of "Wings" directed by Stuart Walker



Sylvia Sidney in

"jennie gerhardt"

by Theodore Dreiser with Donald Cook, Mary Astor, H. B. Warner and Edward Arnold... directed by Marion Gering
a B. P. Schulberg production.



"the girl in 419"

with James Dunn, Gloria Stuart, David Manners and Jack La Rue...directed by George Somnes and Alexander Hall
a B. P. Schulberg production



"college humor"

with Bing Crosby, Richard Arlen, Mary Carlisle, Jack Oakie, George Burns and Gracie Allen and the "ox-road" co-eds... directed by Wesley Ruggles

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Join the 984 theatres, 241 newspapers and 24 radio stations who have grabbed the chance to conduct local contests to find the 30 perfect men and women to appear in the forthcoming Paramount production

"the search for beauty"

Paramount's Hollywood Studio must have your entry May 19th. Hurry! Wire now!

Paramount Pictures

if it's a Paramount Picture, it's the best show in town!

MOTION PICTURE HERALD

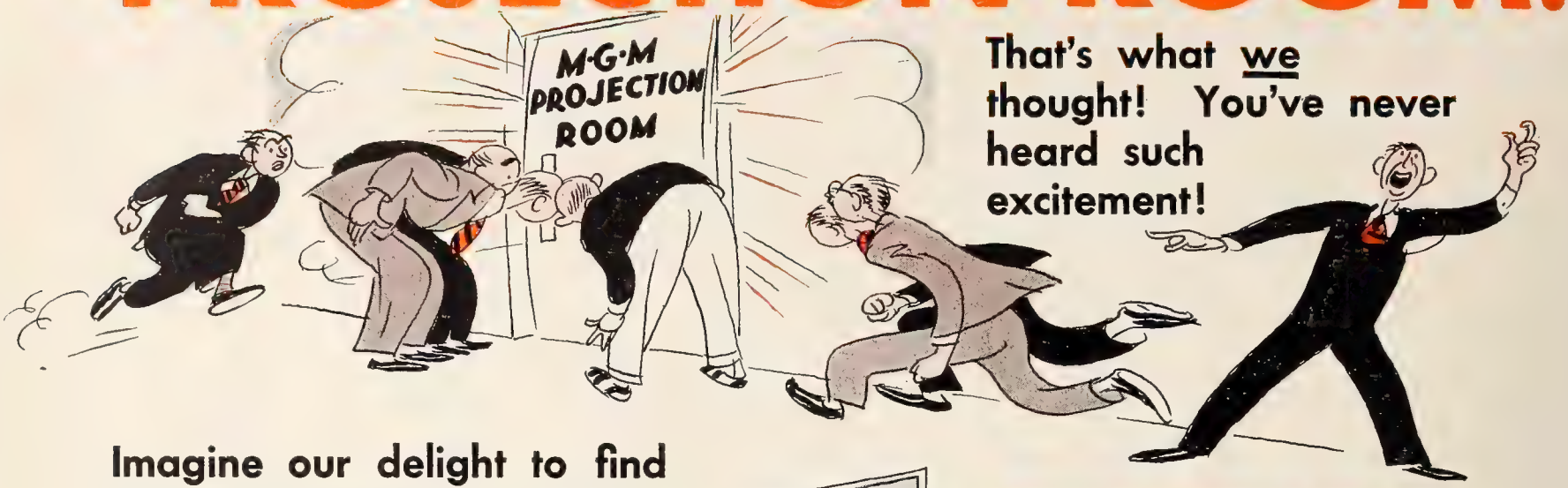
A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

The growth, prosperity and success of the motion picture industry in the America of the New Deal is safe and assured, assured because of the sincerity and ability of twelve thousand exhibitors who represent the box office and the amusement buying power of these United States. That many showmen represent all the right and might that pertain to majorities, and the motion picture is a business of majorities and masses. The New Day has dawned and the showmen are going ahead—they will take the business with them.

MARTIN QUIGLEY

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MURDER IN A PROJECTION ROOM!



Imagine our delight to find it was a PREVIEW FOR FAN MAGAZINE EDITORS of Lee Tracy in "The Nuisance!"
(Former title "Never Give a Sucker a Break")



So we asked them to let us tell you exactly what they're going to tell millions of fans about this great M-G-M comedy!

MILLIONS OF FANS WILL READ THESE GREAT REVIEWS!

"Lee Tracy in 'The Nuisance', a howling, smashing, screaming success. Lee Tracy out-Tracies anything to date as the go-getting, ambulance chasing, shyster lawyer. Right on the dot at every accident, even before it gets through happening, Lee reaps clients like a farmer reaps wheat, and by hook or crook (mostly crook) outwits the big corporations at every turn. And are they burned? But he's finally tripped by no less a tripper than the fair Madge Evans. And does he fall? Second to that of Lee stands the marvelous performance of Frank Morgan as the drunken doctor accomplice. Madge Evans comes through in a big way as the little 'stool pigeon' who falls for Lee, while Charles Butterworth as Floppy, the professional accident case, brings many a howl."

—PHOTOPLAY MAGAZINE *(Selected as one of the 6 Best of the Month!)*

"Excellent Comedy. Lee Tracy hasn't had such a perfect-made-to-order picture since 'Blessed Event,' and that's saying a mouthful. As a shyster lawyer, commonly known as an 'ambulance chaser,' Tracy romps away with the picture and leaves you gasping with laughter. There is one swell scene after another until the lovers are happily united."

—SILVER SCREEN

"Lee Tracy fans, sit up and whoop! Here's your Lee at his top-best, and you'll love him and the picture. The story moves as fast as Lee talks, and you don't stop laughing at one gag before you're roaring at the next. Is that recommendation? Okeh! Then take it. Charlie Butterworth, with the dead-pan comedy and some swell lines, will hurt your tummy with laughs. And for a howlingly ludicrous sequence, there's a physical examination scene in which a bit-player named Herman Bing scores with a BING! The picture is jammed with twists, developments, gags that will more than pay you for the coin you gave the box office girl. This is A-1 entertainment for any moviegoer. It's all right for any 1933 youngster to see."

—MOVIE MIRROR

"Lee Tracy's gift of gab finds a perfect outlet in the role of a shyster lawyer who is equally at home chasing ambulances and troubled blondes. Miss Evans is appealing and I can't blame Phineas Stevens for being taken in. The lesser roles are so nicely cast, and this film is listed above the average."

—PICTURE PLAY

"Lee Tracy steps out in a picture which is, without a doubt, his best since 'Blessed Event.' Fast, breezy pace, with a titter every few seconds. It's a gem of a picture for everybody . . . including the kids."

—MODERN SCREEN

"'The Nuisance!' What a break for the audience. It's Tracy's best!"

—SCREENLAND

"Tangy, gusty, amusing comedy melodrama. Lee Tracy at his best gives a corking performance."

—SCREEN BOOK

And the Hollywood Previews are great, too!

"Great cast, story makes whale of comedy. Perfect for Lee Tracy. It is a comedy smash. A joy to behold, and the laughs come about as fast as they have in anything screened in a long time. Seldom has there been a better-constructed, better-played, better-written and better-directed comedy."

—HOLLYWOOD HERALD

"New Tracy picture swell. Directing, Acting, Writing all great. A lot of people will think it ties 'Blessed Event.' They'll turn out in droves for this one."

—HOLLYWOOD REPORTER

(Thank the fan magazines for these reviews in advance of publication. Use them in ads, house organs, heralds, lobby, etc.)

IT'S OUT!

The PRESS BOOK two thousand exhibitors helped plan! A gold mine of ticket-selling aids! Get it and get going on the kind of campaign you've always WANTED to give a picture! . . . . . .



You're All Set To Go With The World's Greatest Show!

WARNER BROS.' GOLD



Says Motion Picture Daily:

"Reminiscent of 'Bad Girl.' Human and understandable to millions of patrons. Sally Eilers and James Dunn give first-class performances in a story that fits right into the problems of most boys and girls."

Says Film Daily:

"Sweet romance of store employes that hold interest throughout with action, thrills and punch climax. A delightful picture . . . should receive plenty of favorable response.

A preferred time booking for any man's theatre!

HOLD ME TIGHT



JAMES
DUNN
SALLY
EILERS

From the story "Department Store" by Margaret Rigdon

Directed by
DAVID BUTLER

Another **HIT IN THE FOX May FESTIVAL**

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MAY 26 1933

MOTION PICTURE HERALD

Vol. III, No. 9 — May 27, 1933

LOOKING UP!

POSITIVELY things are looking up, all along the line. The motion picture industry has gone to talking business again, instead of disaster. The talk these days is of things to do, rather than what will happen next. Probably all of the real bad news has been had.

There is a new tone in the daily press too, and less of the glums and glooms on the commuters' trains and the subways. Enough people think things are better to make them better.

There are pleasant manifestations running all through the news of industries in general, indicating that the workers are going to have enough money to be box office customers again. For instance steel has recovered as far in two months as it slipped down in the prior fourteen months. Automobile production and sales are both up since the bank holiday. Commercial failures have decreased. Railroad bonds are up. Agricultural products are leading in an upward trend of merchandise prices. The wheels are turning again.

△ △ △

BUGHOUSE FACTS

IN the early days of that far thirsty land that was to become Kansas, the pioneers, being short of cards and the equipments of diversion, invented a curious game called "fly lit." The players sat about a bare table in a damp, cool sod house, each putting down a coin. He on whose money a fly first alighted took the pot. One memorable fly lit game on the Cimarron river broke up into a lynching party when the players caught a St. Louis slicker with honey on his money. Finding no tree in that barren land, they hanged him in a well.

Now comes some fiendish inventor with a new insect game, cockroach racing—yes, plain kitchen cockroaches, matched against each other in a race track machine with a dozen parallel runways.

The device is solemnly offered, and probably sold, to the amusement industry by—cursed be tradition—the present day successor to the old Mutoscope company, the concern which gave the motion picture the golden age of Biograph and through Mr. D. W. Griffith founded the narrative styles and expedients of the screen.

△ △ △

NO proper adjustment and inter-relation between the sound picture and music will be reached until there cease to be "cycles of musicals" and discussions of cycles. Evolution through experience will take care of that, in time. That's the way it happened on the stage. Presently, after vast expense and travail, it will be found that music will have a part in the sound motion picture somewhat approximating the place it achieved in the theatre of the so-called "silent drama" which in fact was never silent.

WHERE THE PEP BELONGS

WRITING in approbation of our expression of last week anent the outmoded idea of the annual "sales convention," Mr. P. J. Wood, of Columbus, business manager of the Motion Picture Theatre Owners of Ohio, steps forward in an outspoken letter with a vigorous suggestion:

"It is not the film salesman who must be pepped up during the next couple of years," says Mr. Wood, "but the great bulk of independent exhibitors who right now are wondering whether or not they can continue in business, and, as this industry will, for some time to come, have to be entirely financed out of box office receipts, *the thought occurs to me that instead of spending thousands of dollars on sales conventions, it might not be a bad idea for the distributors to spend half of the amount, or less, on a real honest-to-God 'motion picture' convention.*

"To such a convention, financed by the distributing companies, should be invited, say, one hundred of the leading independent exhibitors of the country. These exhibitors should be fellows who have a real investment in the business and are not afraid to speak out. Fellows in Ohio, for example, like John Schwalm, Martin Smith, Henry Bieberson, Real Neth and Ike Libson.

"To this convention should also come not only the general sales managers, but the real leaders like Hays, Sidney Kent, Nicholas Schenck, Harry Warner, Carl Laemmle, etc., etc. The producing end of the business should also be represented in person by Louis B. Mayer, Winnie Sheehan, etc., and a few of the leading directors like Zanuck, Vidor, DeMille, etc.

"Such a gathering would be a real 'motion picture' convention and would enable those who most desire the business perpetuated to frankly discuss the future of the business from all angles, bring motion picture entertainment the most desirable front-page publicity in every newspaper in the country, and would go a long way towards restoring the confidence of the general public in our industry.

"And finally, as in all likelihood the President's 'Industry Control Bill' will be enacted by Congress, a convention of this nature within the very near future would be most opportune as it could consider the matter of establishing a code of practice applicable to the industry."

There is, too, indirectly expressed in Mr. Wood's communication, a very apparent demand from the big independent exhibition field for a new realization of and a new application to its problems of entertainment. The production attitude engendered by the big chain era is not precisely in tune with the dominant exhibitor thought of today.

△ △ △

Dr. Alfred N. Goldsmith, consulting engineer to the world of electrical entertainment, after reflection on the 3.2 situation has come out on a national platform of "two refrigerators for every home".

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

HOLLYWOOD CZARS

Firm in the belief that "pictures, more than any other world product, depend on creation, on ideas," Walter Wanger, producer of some note, last week in Hollywood turned emphatic "thumbs down" on the occasionally discussed thought of a studio dictator. Said Mr. Wanger: "a dictator would break down the morale . . . . and produce pictures with neither merit nor ideals." Since, also, creators cannot be handled in a dictatorial manner, "czars" would be practically unable to function in the industry's producing community. . . .

UNION TROUBLES

Not yet out of hot water, though it has recently cooled somewhat, is the New York projectionists' union, Local 306, from which arrogant former president Sam Kaplan took a step to court for coercion, was there convicted, sentenced. Now asked by 239 "permit men" of the union, through counsel, is permission to examine the union books, prior to continuation of their action for a declaratory judgment to compel union officials to allow them to become full members. Said Supreme Court Justice Frank F. Adel in Brooklyn, when he granted the book-examination request: "I wonder if this union is as arrogant as some of the others. When a man is married and has a wife and children to support, and a union boss tells him to sign something, the man will sign". . . .

WAR AND FILMS

Long synonymous have been the terms Central and South America, and minor wars. Now more optimistic are theatre operators in northern South America and Central America since at the moment there is only one war currently in work, last week declared John B. Nathan, Paramount representative there, in New York for his first visit in 15 months. Widespread in the political cauldron south of Mexico is optimism, aided by President Roosevelt's proposed tariff truce, particularly insofar as exporters are concerned. Musicals are in demand, Manager Nathan added, with dubbed versions and superimposed subtitle dialogue translations of American films continuing to satisfy the cinematic appetite of Latin Americans, thus permitting American pictures to retain their top in that hectic market. . . .

NO PHILANTHROPIST

Unprecedented in the last generation of Broadway's theatrical district are the figures on the price list beside the box office of the Royale theatre, where is playing the return engagement of John Golden's "When Ladies Meet." No philanthropist is Showman Golden when he offers the play for prices from 25 cents to $1, but rather a shrewd businessman.Three reasons are behind the strange maneuver: one, willingness of the cast to take minimum salaries; two, memories, as Mr. Golden recalls the yesterday when the nearly penniless could see a good play with the carriage trade, be the famed gallery gods; three, an attack on the motion picture houses of Broadway which have quite stolen the low price theatre crowd away from the "legitimate." Says Mr. Golden: "If this plan should meet with the public favor, I shall continue . . . to offer them (plays) to theatregoers at prices within reach of folks whose only entertainment is now limited to the talkies." . . .

REFRESHING MEMORIES

To "refresh the distributors' memories" is the intent of Jay Means, president of the Independent Theatre Owners of Greater Kansas City, now voicing protest against the showing of theatrical films in schools and churches. The distributors' memories, claims the group, seem to have failed relative to the "gentlemen's agreement" or "unwritten code" covering such situations. It has hitherto been the custom, it is contended, to offer films to non-theatrical situations after theatre bookings are exhausted, but lately deviations have become increasingly noticeable. "Theatres," contends President Means, "are the backbone of the industry." . . .

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LARGEST SIGNS

Animated Neon lights, dancing on an electric sign 150 feet by 40 feet, and claimed to be the world's largest sign, will proclaim Warner-made motion pictures to all and sundry attending the Century of Progress Exposition at Chicago, which begins next week. Proudly S. Charles Einfeld, the ambitious advertising and publicity director of Warner-First National, announced the stupendous selling fact to newsmen at Kansas City at a stop-over with sales head en route to the Coast. . . .

GROUPING ADS

Off on a new advertising tack, independent theatre owners of New Orleans last week inaugurated group advertising with a 55-agate line, one-column advertisement in a local morning paper, thus slipped a leaf from the selling book of the United circuit of the city. Heretofore independents used individual space. Eleven theatres took advantage of the opportunity of selling their pictures en bloc to New Orleans' motion picture-going public. . . .

NAZI MANEUVERS

Via London comes the report, partially substantiated, that France has virtually embargoed German films. Government implication in the maneuver is seen not remote. As French bankers exerted pressure, German films were stranded in the customs, while in French theatres an aroused citizenry reacted thunderously to the appearance of German films. As the Hitler thumb continues to press downward in its autocratic omnipotence, comes a new Nazi ruling: any theatre owner, a member of the National Socialist Party (Nazi), trading with film salesmen of the Jewish faith may expect immediate expulsion from the Party, apparently for daring to do business without the Hitlerian sanction. Expected to close are 2,000 of Germany's 5,000 houses, Hitler "culture" to be instilled through the stage. . . .

ACROSS THE PAGE

To the other side of the page are moving the advertisements of Baltimore theatres, whose owners have thus far agreed to run with the MPTO of Maryland, of which Frank A. Hornig is guiding spirit, following a merger of Associated Theatre Owners of Maryland with the MPTO. As the Associated members respond to MPTO's mailed invitations to become members, their daily advertisements will be shifted to the MPTO side of the neighborhood theatre program calendar in the Morning and Evening Sun and the Evening News. Thus is their new alliance proclaimed. . . .

INDUSTRY GETS SET FOR NEW FILMS, INDIVIDUAL SALES AND PRODUCTION

Plans Materializing for 1933-34 Releases; Adjustment of Distribution Machinery Expected, to Meet Decentralization

The industry appears to be making rapid strides forward in rounding out its plans and specifications for the production and merchandising of motion pictures for 1933-34. Although the unavoidable lateness of the current season, due to recent general conditions, has postponed the arrangement of complete schedules and policies until mid-summer, progress is evident in practically all quarters on both coasts.

Besides the usual problems of lining up new material, personalities and policies, leading executives everywhere are giving much thought to the possible effect on next season's operations of the industry's newest factors: Decentralization, in favor of individual effort, of the manufacture and sale of motion pictures. These highly important movements were bringing to a conclusion the evolution of the business, which started last year with the breaking down of centralized circuit operation into small and independent properties. The season of 1933-34, it appears, will complete the process.

Wholesale turning back this season of some 2,000 theatres to individual operators has, as previously noted, brought about a situation which will necessitate a tremendous increase of individual selling in the field next year. Postponement of the annual sales meetings from April and May, to July, should give the distributors ample time in which to adjust their distribution machinery accordingly. It is hoped, too, that the contractual complexities of the unsettled theatre situation will be adjusted before any actual sales effort is expended on 1933-34 product.

Early in the week there was some discussion of even postponing the sales conferences until August 1, or thereafter, but this is considered unlikely. However, none will be held before the end of June, by general agreement. The status of 1933-34 convention plans of the large distributors follows:

Columbia—Not determined. A series of regional meetings will be held some time in July, probably at New York, Chicago, Los Angeles.

Educational—Meeting with Fox.

Fox—National convention at Atlantic City, beginning June 29.

Metro-Goldwyn-Mayer—Not determined.

Paramount—Regional meetings, at New York, June 26-27; Chicago, June 29-30; New Orleans, July 2-3; Los Angeles, July 6-7.

Radio—Regional meetings, beginning June 26, at New York; then in Chicago and Los Angeles.

United Artists—National convention, in Chicago, beginning July 17.

Universal—Not determined, but probably will hold regional meetings in July.

Warners—Not determined, some time in July.

The preponderance of regional meetings as compared with national conferences is attributable to economies.

LOOKING TOWARD THE NEW SEASON

Among outstanding developments in the industry involved in preparations for the season of 1933-34 are to be noted:

Sales conferences to begin by the end of June; postponement until August 1 considered unlikely.

Return of 2,000 theatres to individual operators points toward substantial expansion of distributors' selling organizations.

New standard contract to have widespread use for first time.

Allied States indicates continued opposition to tying-in of short subjects with features in selling methods.

Unit production seen as end of "mass" production in Hollywood; higher quality of product expected in consequence.

Survey indicates plentiful supply of product in 1933-34.

Season line-up of product nearing completion with many feature titles and comedy groups now announced.

More amicable contractual relations next season between distributors and exhibitors are expected through the new standard exhibition contract, which will be offered on a widespread scale for the first time as an alternative to the many forms of individual company agreements, by all corporations, except Warner Brothers and United Artists. These two may adopt the pact before commencement of the new buying period in the fall. Columbia Pictures accepted the standard form last week-end, thereby joining Paramount, Metro, Radio, Educational, Fox, RKO and Universal.

Exhibitors of the country had petitioned for years for a standard contract. The new agreement was written last year at conferences between exhibitors and sales managers.

The MPTOA is officially on record in favor of the pact and its membership throughout the nation indicated months ago that it would be acceptable. Although Allied States' attitude of opposition has not been publicly altered, officials are said to be urging its adoption in preference to individual company contracts.

Members of Allied Theatre Owners practically throughout the nation were preparing to investigate new season's sales policies and prices. Naturally, all exhibitors are interested in any deviations from the present rule.

In Illinois, president Aaron Saperstein's Allied committee to weigh "new wrinkles" in distribution, had already commenced to function. Any increase in rentals will be fought vigorously.

Exhibitors saw some improvement in the recent proposal of distributors to contract with exhibitors for a certain amount of next season's playing time on a flat rental basis, in place of the customary selling of picture schedules. However, until sales convention time in July, there is little likelihood of distributors announcing any changes in selling policies, if such are contemplated.

Allied's old opposition stand against the tying in of short subjects with features on one contract, was voiced again the other day when Sidney Samuelson's New Jersey Allied joined with Irving Dollinger, an exhibitor, in supporting his defense of a suit filed by Fox to collect on unplayed shorts. Allied appeared to have in mind a test case.

Breakdown of Mass Production Is Continuing; Standard Contract Adopted by All but Two; Sales Convention Dates Set

Probably the most important factor entering into the production of new motion pictures for 1933-1934, from the standpoint both of buyer and seller, is the continued widespread breaking down of Hollywood's so-called "mass production system," and the substitution of individual, independent effort. To the already large list of important executives, formerly associated with large companies and small, who have set out on their own production ventures, there are being added names of many others daily. In most instances, these new producers will contribute short subject and feature product to the release schedules of the large companies. Private capital is being developed, or deals made with distributors.

The New Production Structure

Acquisition of quality independent product should lessen the enormous production budgets of the big companies, thereby helping the cash situation.

The industry at large believes that the direct benefit to the screens of the nation will be a quality of product higher than that which could be obtained by an industry-wide system of mass production, and of timely importance, at a cost more in keeping with conditions in the business.

The first group of independent producers for major consumption has been at work quite some time, led by Jesse L. Lasky, releasing through Fox; B. P. Schulberg and Charles R. Rogers, at Paramount. Darryl Zanuck and Joseph M. Schenck will produce independently for United Artists, and, possibly, Sam Katz will release through the same company. United Artists will also have product from Edward Small and Harry M. Goetz.

On Radio's schedule will be pictures from the Saal-Bischoff-Kelly combination and also from Joseph I. Schnitzer. Paramount, for the first time, will have short subjects from outside producers, including Arvid Gillstrom.

R. M. ("Bob") Savini and William Saal have a new company, Amity Pictures. Edwin Carewe, pioneer director for many of the large studios, will set out as an independent producer. Robert C. Bruce, who made the first short for Educational, is returning to that fold after an absence of many years. B. P. Fineman, formerly a Metro producer, joined the independent group early in May. Another executive formerly with a large company who will participate independently next season is Phil Meyer, head of the new Helber Pictures. He was formerly with Columbia in New York.

Unit Managers

Unit managers in charge of feature production will be the order of the day at W. Ray Johnston's Monogram company. Propositions will also be considered from outside producers. Paramount was set to renew with William Le Baron, producer, who was with Radio some months ago. Phil L. Ryan will also produce for Paramount, making shorts.

Charles Rosenzweig was readying a new company, following his recent resignation from Columbia. Likewise, Richard A. Rowland, formerly of Fox, had in work details for a

(Continued on following page)

COMPANIES OUTLINE PRODUCTION

new production and distribution venture. D. W. Griffith, who recently withdrew as a United Artists owner, was reported to be preparing for new independent activities.

Chester Erskine is another of the new group who will contribute to United Artists' new schedule. John Krimsky and Gifford Cochrane, of Film Choice, will distribute "Emperor Jones" through the same company. B. F. Zeidman's "Samarang" has already been placed on the U.A. lineup, and so have a group which will come from Alexander Korda, now abroad.

William Rowland and Monte Brice head a company producing for Universal. A series was planned by B. F. Zeidman.

Plenty of Product in Sight

There will be no lack of product for next season, despite the bellowings of the pessimists, who, some weeks ago, predicted a shortage as a result of the tightened money situation during the industry's emergency period in March.

MOTION PICTURE HERALD published on May 6 the first analysis of the new season's schedules of practically all companies, and while many reports were only tentative, activities since then have served to substantiate the earlier findings, which indicated a numerical lineup as follows:

	1932-1933		1933-34	
	Features	Shorts	Features	Shorts
Majors	397	719	366	760
Independents	289	99	306	194
TOTALS	686	818	672	954

It still is too early to gather together a complete report of titles and specific production information of new season's releases. A clue, however, is in MOTION PICTURE HERALD's summary of story and play purchases for 1933-34 production, which was carried in the April 22 and May 13 issues, also, in a compilation of 84 titles of forthcoming releases with music, which appeared on May 20. These three records presented definite information on 235 features scheduled for next season.

Complete company schedules will not be made known, as is customary, until sales convention time, in July. Monogram's forthcoming releases were announced at its conference last month. The list appeared in MOTION PICTURE HERALD on April 29.

New Season Production Plans

Since the tentative reports of new season's activities were published on May 6, considerable progress has been made both in the independent field and by large companies, in rounding out plans for the annual sales meetings and for feature and short subject material which will be made available to exhibitors in 1933-34. A summary of these new activities follows:

Allied Productions started work, following the return of M. H. Hoffman, president, from New York, on preparation of "Pullman Car" and "Davey Jones' Locker," and on Hoot Gibson's "Boots of Destiny."

Amity Pictures Corp. announced it now has 26 offices in operation in this country and six in Canada. R. M. Savini and William Saal are in charge. These exchanges are handling product of Tiffany, Tiffany of California, Quadruple and Amity Pictures, and are seeking new releases.

Artclass closed for distribution rights to a series of cowboy "songalogues" now being produced by National Pictures-Gulf Coast Studio, at San Antonio.

Edwin Carewe, pioneer director, is working on a financing and distributing arrangement for one picture every 20 weeks. He plans to work in California, spend $125,000 a negative.

Theodore Charlton, who in 1920 produced 12 Nick Carter silents in Boston, is preparing a series of features for the return of the famous character, adapted from the Street and Smith stories.

Chesterfield-Invincible announced they will make 18 features for 1933-34. Each of the two units will make nine. This is an increase of six over 1932-33. The first release of the new season will be "I Have Lived," (Chesterfield). Following this, one picture will be released every three weeks. Richard Thorpe will direct the first.

Columbia Will Have 48

Columbia was preparing for its annual sales convention, to be held some time in July. They will be held regionally. Meanwhile, it has been announced that the company will make 48 features for 1933-34, with 16 westerns. Four features now in production, a similar number being prepared, and four being cut, will bring the current program to completion. "Cocktail Hour," "Ann Carver's Profession," "Full Speed Ahead" and "The Fighting Ranger" are the pictures in production. "Brief Moment," "The Wrecker," "Madame La Guimp" and a Leslie Howard vehicle to be made by Gilbert Miller in London, are in preparation. "The Woman I Stole," "Below the Sea," "Night of Terror" and "Unknown Valley" were just completed.

Educational plans 12 subjects for June release. Of these, three are two-reel comedies, and the remainder, one-reelers and novelties. These will complete the 1932-33 schedule. Robert C. Bruce is to return to do a series of six one-reelers, called "As a Dog Thinks," for 1933-34. About 10 new series of shorts are being planned for the new season. Of the present series, Andy Clyde, Moran and Mack and the Terry-toons have already been signed again to continue.

Embassy Pictures has announced a schedule of 31 short subjects for 1933-34, consisting of 12 one-reel comedies, eight two-reelers, three three-reel adventure films and eight one-reel travel subjects.

Exhibitors' Screen Service, distributing trailers, concluded its sales meeting in Kansas City last week. A sales campaign has been in progress in the midwest.

Federal Film Exchange, Inc., was opened in New York by Morris Epstein. Epstein already has six features which he is selling under deals whereby an exploitation man is supplied with each engagement to merchandise the film properly. Mr. Epstein said he is contracting for 12 additional releases.

B. P. Fineman, formerly a producer with M-G-M, has completed plans for entering independent production. His schedule will be limited to three pictures annually, all of which will be made in New York. His first picture will be based on J. B. Priestly's "Dangerous Corner," which had a stage run in New York last season.

John E. Firnkoess, formerly RKO division manager in Ohio and West Pennsylvania, has taken over distribution of "Cougar" and four other features. The films will be roadshown before general release.

First Division Pictures, heretofore an exchange system, will enter production next month, according to Harry H. Thomas, president. At least four features will be made.

John Michael Flick, who resigned two weeks ago as treasurer of Screenart Pictures, is forming a new company to produce.

Franklin Film has acquired American rights to "Eskimo Perils," Capt. F. E. Kleinschmidt's latest Arctic picture. It will be released through state rights exchanges.

Fox will release its entire 1932-33 line-up as originally announced. All productions are completed with the exception of "The Devil's in Love" and "Shanghai Madness," which are now in production. Forty-two features were scheduled for 1932-33, and with the addition of the Gaumont-British film, "F. P. 1," to be released July 28, the number is completed. Plans for 1933-34 will be made known June 29 at the Atlantic City convention. "The Good Companions," the film adaptation of J. B. Priestly's novel and play, a Gaumont-British production, will be released in America this summer by Fox.

Freuler is planning to increase its production budget from 25 to 75 per cent, on an elastic basis to apply to the individual circumstances, during 1933-34. Directors will be signed under term contracts, instead of on a picture-to-picture basis.

W. Goldburg Productions completed "Victims of Persecution," first of a series of features with Jewish themes and English dialogue. Goldburg produced "Yiskor," and other Jewish films.

Helber Pictures Corp., headed by Phil F. Meyer, will distribute features under the brand name, Marquee. The company will undertake the dubbing of American voices on talking pictures made in England, thus aiming to overcome the obstacles of English accent which have heretofore limited distribution of British films. The company will also handle other foreign as well as domestic product. Twenty-six features will be released in 1933-34. First release is set for June 15.

Hollywood Pictures plans 24 features for 1933-34. There will be no shorts or westerns. Company exchanges have already been set up in Buffalo and Philadelphia and a branch will be established shortly in Washington. In other places films are handled by state right exchanges.

Jewel Productions was considering methods of release for "Forgotten Men," its first.

Sam Katz's Producing Artists' Pictures will not announce its first program before next fall.

Metro Still Undetermined

M-G-M announces that Hal Roach's 1933-34 program, which will approximate last year's in number, will begin June 15. Henry Ginsberg, vice-president and general manager for Roach, signed Patsy Kelly and Don Barclay, stage player, and Douglas Wakefield and Billy Nelson, English comedians. These will augment the present Roach talent, which includes Laurel and Hardy, Charley Chase, Thelma Todd and Zasu Pitts and Our Gang. No plans for features for 1933-34 were made known. The annual sales convention has not been set.

Monogram signed Ben Verschleiser to produce "Devil's Mate," one of the four remaining melodramas on the present schedule. Release dates on four more pictures and starting dates on six others have been set. Releases scheduled are: May 29, "The Gallant Fool"; June 1, "The Sphinx"; June 5, "Casey Jones"; June 15, "The Fighting Texan." Productions which are slated to start are: May 26, "The Avenger" (1933-34); June 2, "West of the Rockies," with Rex Bell; June 4, "The Singing Cowboy," with Bob Steele; June 7, "The Devil's Mate"; June 8, "The Sensation Hunters," and June 20, "Two Little Arms." Monogram held its annual sales convention in Atlantic City late in April, when a complete lineup was made known for 1933-34.

National Pictures, producing in San Antonio, completed the second of a series of 10 westerns, starring Hal Byrnes. P. B. Villett is directing.

Paramount has definitely set dates for its regional sales conventions, to start in New York on June 26-27, when approximately half

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INDUSTRY TO DRAFT OWN CONTROL BILL SYSTEM; THEATRE LEVY KEPT

House Rejects Suggestion for Reducing Theatre Tax Exemptions; Licenses for Picture Companies Under Measure

by FRANCIS L. BURT

Washington Correspondent

The motion picture industry learned during the week of the exact nature of the effect which President Roosevelt's newest measures for industrial recovery will have on its business operation. Two principal factors are involved: creation of funds for financing a public works program; and control of all industry. The film business will not be burdened with heavy admission taxation, as threatened, but its workers will pay higher rates on income. Regarding the second phase, the motion picture business will undoubtedly organize shortly to abide by the Administration's proposal for industry supervision.

Refusal of the House ways and means committee to consider further reduction in the theatre admission tax exemption in planning for the raising of $220,000,000 a year in new revenue to finance the $3,300,000,000 bond issue for the Administration's public works program was the outstanding industry development of the week.

Laying before the committee a number of proposals for taxes to raise the required revenue, Director of the Budget Lewis W. Douglas suggested, among other things, that a reduction of the exemption to 20 cents would develop $25,000,000 additional revenue while total elimination of the exemption would raise $46,000,000.

Income Tax Rise in Lieu of Admissions

Spurning this suggestion, as well as a proposal for a general sales tax, the House committee adopted a plan suggested by the Budget director, under which the normal income tax rates will be raised from four to six per cent on the first $4,000 of net income and from eight to ten per cent on income above that sum, subject corporate dividends to the normal income taxes and increase the Federal gasoline tax to 1¾ cents per gallon, raising an estimated revenue of $221,000,000 a year. Briefly, the plan adopted by the committee provides:

INCREASE IN NORMAL INCOME

Tax rates to 6 and 10 per cent	$46,000,000
Application of the normal rates to stock dividends	83,000,000
Increase of ¾ of one cent in the Federal gasoline tax	92,000,000
Total	$221,000,000

The complete report of Budget Director Douglas containing suggestions to Congress for financing the public works program in the industrial recovery bill follows:

(a) Normal income tax rates, 6 and 10 per cent.	$46,000,000
Dividends subject to above rate	83,000,000
Additional tax of ¾-1 cent on gasoline	92,000,000
Total	$221,000,000
(b) Normal income tax rates, 6 and 10 per cent.	46,000,000
Dividends subject to above rates	83,000,000
Tea (10 cents per pound)	8,000,000
Coffee (5 cents a pound on coffee beans)	70,000,000
Cocoa (5 cents per pound on cocoa beans)	17,000,000
Total	$224,000,000
(c) Normal income tax rates, 8 and 12 per cent.	$87,000,000

HOW CONTROL BILL WOULD OPERATE

The motion picture industry as a unit would, like all other industries, be affected by President Roosevelt's emergency bill for controlling American business. Highlights of the proposal follow:

1. Two-year national emergency period would be declared.
2. All industry associations (MPPDA, MPTOA, Allied, etc.) would be required to cooperate in framing a code for standards, maximum hours of labor, minimum wages, and such other conditions as may be necessary.
3. Anti-trust laws would be suspended for two years.
4. If industries fail to adopt code, the President would prescribe one and enforce it with $500 fines and imprisonment as penalties.
5. Trade associations would first be approved by the Administration before starting to function, and they would be compelled to make periodical reports and keep accounts.

Dividends subject to foregoing rates (a)	103,000,000
Telephone toll messages (tax of 5 cents on messages 25 to 50 cents)	6,000,000
Admissions (beginning at 20 cents)	25,000,000
Total	$221,000,000
(d) General manufacturers excise (re-employment tax), 1⅛ per cent with no exemptions	$214,000,000
(e) General manufacturers excise (re-employment tax), 1 1-5 per cent with no exemptions	228,000,000

(a) "We should be inclined to reduce the dividend estimate by another $10,000,000 to take account of the effect of further increase in the tax in promoting evasion and in repressing dividend payments."

Less favorable to the motion picture industry, however, was the committee's decision to continue for an additional year the reduced admission tax exemption of 40 cents. The revenue law of 1932, reducing the exemption from $3, provided that the new figure should apply only until July 1, 1934. Emergency taxes, which include the amusement levies, will be eliminated if the Eighteenth Amendment is repealed, President Roosevelt said Wednesday.

An immediate effect to help stabilization was expected from President Roosevelt's orders late Tuesday to Federal Reserve Banks to purchase $25,000,000 of U. S. Government bonds in the open market, as the first step of the inflation program outlined in the permissive, but not mandatory Thomas legislation. It authorizes direct purchase of an aggregate of $3,000,000,000 in United States obligations.

With the way paved for consideration of the industrial-recovery bill by the development of a tax program, Administration leaders in the House are prepared to pass the measure on Friday and send it immediately to the Senate, where an effort will be made to dispose of it next week.

Moving to forestall anticipated efforts by the Senate to substitute a general sales tax for the program worked out by its ways and means committee, the House will probably bring up for vote an amendment proposing the sales tax.

Film Business, Like Others, Will Be Required to Adopt "Code of Fair Competition"; Government to Enforce It

Under the industrial-recovery bill the motion picture industry, with others, will be required to adopt what will be termed a code of fair competition, which will be enforced by the Government, and companies engaged in interstate commerce will be required to secure Federal licenses.

The measure also provides for tremendous public works, the execution of which will increase employment in all sections of the country, to the resultant benefit of box-office receipts.

House Will Vote on Bill Friday

Improved business for theatres in the Southeast is expected to come as a result of the development of the Tennessee Basin, provided for under the so-called Muscle Shoals legislation which was signed by the President during the week. Large sums of money will be spent in the Tennessee Valley by the Government.

Blue-sky legislation also is nearing enactment, with House and Senate prepared to compose their differences and send a bill to the President within a day or two. This measure provides for Federal approval before any new issues of securities of any nature can be offered to the public. A companion bill is now being written, for introduction next session, which will give the Government further control over the practices of stock exchanges.

Tariff Activities Tie in Quotas

Considerable difficulty is understood to have been encountered by the Administration in devising a plan whereby the President can make reciprocal tariff agreements with other governments without having them run the gauntlet in the Senate.

It is understood that President Roosevelt has asked Attorney General Cummings for an opinion as to the extent of his authority in this direction, only to be informed that, regardless of what such an agreement may be called, it is still a treaty in fact and, as such, would require affirmative action by the Senate.

The motion picture industry is looking toward these agreements to eliminate quota and other restrictions which have retarded exports of American films. On the other hand, the United States has a number of embargoes all its own, although the fact is not generally recognized, and pressure is being brought to prevent their abandonment.

As an example of the attitude toward our own restrictions, it may be cited that a group of Southwestern Congressmen last week visited the White House to ask the President not to enter into any agreement which would involve the elimination of the present embargo on the importation of cattle and beef. The removal of this embargo is sought by Argentina.

In return for easing of her film quota regulations, it is probable that France will ask the abandonment of our embargo on her flower bulbs, to cite another nation which is interested in this subject.

With the enactment of the industrial-recovery bill, little major legislation other than tariff remains to be disposed of and plans are being made for adjournment of the session by June 10.

"Momentous experiments" is President Roosevelt's own description of his industrial control bill. To a small group of advisers who had helped him draft it, he explained just how ex-

(*Continued on page 34*)

NEW DEVICE PERMITS SIMULTANEOUS IMAGE

Edgar Jones of the Madrid in Kansas City Has System That Reproduces on Smaller Screen Anywhere in Theatre

Multiple projection by a single operation was demonstrated late last week in Kansas City, by Edgar Jones, of the Madrid theatre, who collaborated in the development of a process that reproduces simultaneously on a screen anywhere in the theatre the images thrown on the theatre screen. A loud speaker attachment plugged into the stage amplification system gives synchronized sound.

The process employs the use of a series of mirrors and fused quartz tubing as a light conductor. The light image from the projector is caught by a small mirror at one end of the quartz tube, which is one-half inch in diameter. From the other end, the light is reflected on a ground glass screen.

By means of the device, which will probably be called the "Telescreen," Mr. Jones sits in his office and sees on a small glass panel on the wall all of the action taking place on the theatre screen. The speaker attachment completes the projection both of sound and image.

Will Market Device

The unique contrivance was developed after several months of experimentation by Mr. Jones and by Fred Cook, electrical engineer of the Madrid theatre, Lee Sargeant and E. H. Francis, projectionists, and Richard O'Rear, assistant manager.

Mr. Jones and his associates plan to have the device marketed commercially as a lobby display. Parts of the current attraction could be shown at the same time as it is being projected on the regular theatre screen. For coming attractions, a trailer could be run off in the booth, with the hook-up in the lobby, or in lounge rooms.

While the inventors also have in mind simultaneous projection from one central booth into a circuit of houses, contractual complications with distributors to this angle might interfere. However, the sponsors claim that distance is no bar to perfect reproduction by this method.

No extra projection equipment is used. No principals of television are involved. It is not an electrical contrivance.

Worked on Quartz Tubes

For the last few months the inventors have been making experiments in conducting light waves through solid quartz tubes. Only a few years ago scientists discovered that fused quartz is a perfect conductor of light. It carries light waves without diffusion just like a copper wire carries electricity. A light image projected in one end of a tube of this transparent mineral will come out the other end without distortion no matter how many turns there may be in the tube.

The Messrs. Cook, Sargeant, Francis and O'Rear are said to have made a practical application of that property of quartz by using tubes to carry the light images of a projection machine in a conductor which may be run through walls, under floors or any place where an electrical cable could be laid. A small mirror, a quarter inch in length and width is extended into the light beam from the lens of a projection machine. The light from that tiny mirror is reflected through a magnifying lens into the end of the quartz tube one half inch in diameter. From the distant end of the tube the light is projected on a ground glass screen as motion pictures.. A conventional radio loudspeaker under the screen picks up the electrically transmitted sound waves from the film, and that gives talking pictures.

The small screen is said to show pictures just as clearly as they appear on the theatre's big screen. Peculiar properties of the ground glass screen are said to make the images as visible in light as in darkness. The attachment of the "telescreen" pick-up mirror in front of a projection machine's lenses does not interfere with the normal operation of the equipment and is not discernible in the light beams on the screen.

Casey and Unions Halt Conferences

Conferences between producers' representatives and those of the studio labor craftsmen, which have been in progress in New York for ten days, came to an abrupt end Monday because of the refusal of the producers' group to recognize unionization of film editors and cutters under the banner of the International Alliance of Theatrical Stage Employees. A deadlock over this question had been maintained since last Saturday.

Although the conferees finally settled down to actual business after two months of procrastination, little or no definite results have been obtained. Primarily, the conferences were held to solve the 25-50 per cent wage cut situation and to come to an understanding on a new basic studio agreement. Of these two questions, the only action taken is a refusal, by the unions, to accept a new proposal of 20 per cent reduction in salaries.

A year ago the unions accepted a ten per cent cut, scheduled to finish in March of this year. The cut was not taken up and the unions are now planning an attempt to have this cut rescinded and made retroactive to March 1.

The decision of the producers, through Pat Casey, labor contact for the large companies, will result in throwing back final decision to Hollywood where the IATSE will meet and determine exactly what it proposes to do. Meanwhile, the organization has temporarily withdrawn from any future meetings and the presidents of other unions are standing by pending outcome of the forthcoming vote on the coast.

Also differences in connection with the basic agreement between studio and the Coast cameramen's local will again be the subject of conferences when Nicholas M. Schenck, president of M-G-M, goes to the coast.

Attending the conferences in New York were William C. Elliott, president of the IATSE; Joseph N. Weber, president of the American Federation of Musicians; Edward Bierretz, president of the International Brotherhood of Electrical Workers; Abe Muir, president of the United Brotherhood of Carpenters and Joiners of America, and Mr. Casey.

Suit for $140,000 was filed this week by E. S. Young, owner of the Central theatre, in Kansas City, against officials and members of K. C. Local 170, IATSE. The action, brought in Kansas City U. S. District Court, is regarded by exhibitors there as calling for a "showdown" on what they consider an attempt by the union to force "open shop" houses into the union fold. Even those exhibitors employing union operators are said to be in sympathy with what Mr. Young hopes to accomplish through his action. While the suit is primarily a move to put an end to a siege of attacks on his theatre, it is believed it will have the effect of ending sabotage elsewhere.

A tear gas bomb was tossed into the Central theatre a few hours after Young had signed with the independent union to employ one of its operators. Alleged conspiracy to ruin Young's business through stench, sulphur and tear gas bombing and picketing is charged in the action against six defendants, including: R. R. Dillon, business agent of the Kansas City IATSE operators' union; Felix Snow, international IATSE representative; Oscar Higgins, president of the Local 170 and operator at the Publix Newman; R. E. Topper, member of the executive board and operator at the Regent; John Morgan, operator at Loew's Midland, and John George, who was recently convicted on a peace disturbance charge following release of tear gas at the Central. Union officials claim George is not a member.

Kuykendahl New MPTOA Head

Ed. Kuykendahl, president of the Tri-States M. P. T. O., has been elected to succeed M. A. Lightman as president of the Motion Picture Theatre Owners of America. Mr. Lightman sent in his resignation by letter recently, requesting Fred Wehrenberg, chairman of the board, to call an election by mail. The chairman sent out official ballots and returns indicated that Kuykendahl would be elected. He will take up his new duties immediately.

A change of national and Tri-State presidencies may develop. There is said to be a considerable amount of agitation among members of the Tri-State organization to have Mr. Lightman drafted as president. A meeting is expected to be called by Kuykendahl at once to name his successor.

Meanwhile, Mr. Lightman and his southern circuit partners, Joe Maceri and Paul Zerilla, are invading the downtown Memphis first-run field with acquisition of the Strand, formerly operated by Loew's in partnership with Publix. Although final negotiations have not been closed, Lightman admitted Tuesday that there is little doubt that the Strand will be added to his Community Theatres group and will be reopened immediately.

Ed. Kuykendahl has been a successful independent exhibitor, operating theatres for many years in Tupelo, West Point and Columbus, Mississippi. For the past two years he has been actively opposing adverse industry legislation at Washington.

THE CAMERA REPORTS



BACK TO WORK. (Below) Ann Dvorak, Warner star, who, back from a vacation, is to begin a new picture soon.



REMEMBER 'EM? (Left) Of course, for they're Ruth Roland, erstwhile Kalem Girl, and Anita Stewart, once the pride of Vitagraph, who thus were snapped the other day in Hollywood.

FIRST PRINT. (Right) As the initial reels of Warners' latest musical, "Gold Diggers of 1933," arrived East, received by four Warner "chorines."





HE WAS THERE. Sharley can't deny this one, for the camera, unlike the Baron, doesn't lie. Radio's favorite Munchausen, Jack Pearl, was surely there to welcome MGM's living trade-mark when he arrived the other day in Toledo. Pearl is under contract to MGM.



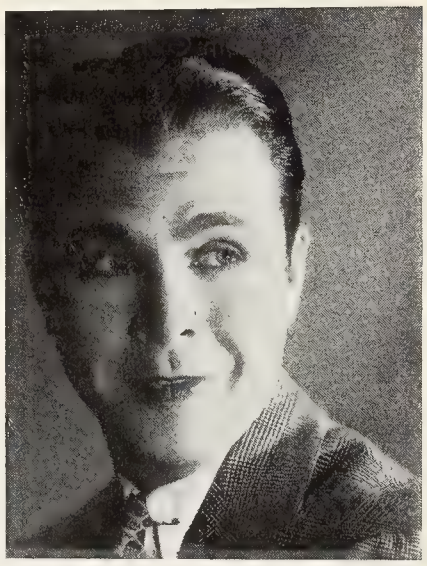
SITTING PRETTY. For they've got a steady job now. Not sitting, of course. But being pretty and dancing pretty in Warner Vitaphone shorts. They are the 14 girls who have been engaged to form a permanent chorus for two-reel musicals. Here they are as in "Use Your Imagination."

EX-FILM LEADER ON CRUISE. (Below) W. R. Rothacker, former head of the Rothacker Film Laboratories, with his daughter Virginia as they arrived in New York on the Santa Elena, completing a cruise of Southern waters from California to Central America and Cuba.





WELL, WHERE ARE THEY? The cocktails, we mean. This being a scene from Columbia's "The Cocktail Hour." Oh, well, the beer isn't so bad, and it's getting—er—let's see, where were we? Ah, yes, their names. We're given four—Jessie Ralph, Sidney Blackmer, Bebe Daniels and Muriel Kirkland.



RE-SIGNED. Dick Powell, Warner juvenile who has been given a new contract. His latest film is "Gold Diggers of 1933."



VACATION NEARS END. Richard Barthelmess, First National star, and Mrs. Barthelmess as they arrived in New York from an ocean trip. He will remain East for several weeks, then return to Burbank to begin work in the starring role of his next, still undetermined.

MAKING STAGE PLAY. (Below) Principals and director of Fox's "I Loved You Wednesday"—Warner Baxter and Elissa Landi, co-stars; Henry King, director; Miriam Jordan and Victor Jory.



"MIGHT BE PROFOUND FILM DRAMA"

DeCasseres Evaluates a New "Cavalcade"; Arthur Hopkins Re-reads "Hamlet"; Other Plays

by BENJAMIN DE CASSERES

FOR SERVICES RENDERED

This play is by Somerset Maugham. It is of the kidney of "A Bill of Divorcement" and "Cavalcade," both of which were, in my opinion, top-notchers.

Maugham's play, a tremendously serious study in post-war disintegration of a middle-class English family, could be made into a profoundly moving drama of the screen.

What it needs is one single character giving it some comic relief. As a play it failed because of this. Or was it because the lovely Fay Bainter played an embittered spinster?

Old man Ardsley is still 100 per cent pro-British. The wife is weary; can't stand the lax new ways.

Then we have the post-war children. Sidney is a D. S. C., but is blind. Ethel married beneath her station, as they used to say. He's a boozer and tries to make Lois, the littlest Ardsley.

Blows in Collie Stratton, twenty years in the navy and now on the economic tobog. Eva Ardsley, the spinster, tries to grab him. He's her last call for dinner. He's a forger. She goes insane.

Maugham blames the whole mess on the war, which is hooey. It is, nevertheless, strong drama. Another follow-up "Cavalcade" might be knocked out of it.

Picture value, 70 *per cent.*

CONQUEST

Arthur Hopkins has been re-reading "Hamlet." So he got the idea that the story about the Great Dane would go in a modern near-New York setting. But as stage stuff it proved a fizzle. There is an air of unreality about it. It is labored. It is unconvincing.

But there is some good picture stuff in it. When the drama does jell it is tense. The situations are odd, and do not always follow the Hamlet scheme throughout.

The Nolte family, somewhere near New York. Old Nolte is a maker of computing machines. He's high-class, old style, ag'in the new-fangled. His business is near *rigor mortis.*

Young Fritz (Hopkins' Hamlet) has second sight. He feels tragedy hanging over the house. He's not set right with his Ophelia. He's got agenbite of inwit.

The tragedy breaks on schedule time. Fritz is being sent to Germany. Old Nolte collapses on the pier and subsequently dies on learning that his wife has sold him out in business to a bird trying to make her.

Fritz comes home and, like Hamlet, begins to sniff out the game between his mother and her business "partner," who has now married her. Fritz also finds out why his father kicked. All the more odor as his mother and her King Claudius flaunt their treachery.

The business is still running down. Fritz puts it on its feet (Hamlet plays the stock market); the great Nolte works come back —à la 1925; Fitz has the goods on his stepfather and saves him from the District Attorney by shipping him off to Europe. Exit mother in hi-sterics.

Monkeying with business has cured this Hamlet of his agenbite and he weds his Ophelia (Judith Anderson).

Forget the Hamlet monkey business and shuffle for straight dramatic entertainment for pictures.

Picture value, 60 *per cent.*

OUR WIFE

Lillian Day and Lyon Mearson gave to a waiting world a comedy of tissue-paper weight. It was obviously amateurish and as brainless and pointless as some of the cheap side-swipes at France that the Mearsons (for Lillian Day is Madame Mearson) never tire of. As Paris is a city where all Germans (and Americans) are free, why these remarks?

However, there is some stuff in this gob of mustache wax that might be scrambled into a laughable and sophisticated comedy for the Bawdy Belt.

Locales: Paris and an island in the Bay of Naples. Jerry Marvin and Margot Drake, both scribblers, are living together all hunky and nice. They send their pin money to Jerry's wife, in New York (fawncy that, Hedda!).

Barbara, the kept wife, suddenly comes in on them. Shes a post-war sap, but doesn't like the technique of the game.

Jerry and Margot go to the Bay of Naples Island and Barbara tails them. Jerry then stops knocking France and begins to make cracks about Schmoozalini. He goes to the jug. He teaches the guards the high-toned game of craps.

Back in Paris, where one nutty incident follows another.

Barbara divorces Jerry, and so a beautiful free-love romance rots into a marriage between Jerry and Margot.

Me no lika thisa cup custard, and I don't think Uncle Will will care for it much in its present state.

Picture value, 17 *per cent.*

BEST SELLERS

The trouble with "Best Sellers," by Edouard Bourdet, so far as the films are concerned, is that it's about books, writers and publishers.

"Best Sellers," with Ernest Truex and Peggy Wood, is a rattling good farce and contains so many potential haw! haws! for gay Hollywood actors and slick dialogue writers that the strongy literary flavor could easily be sunk and a straight comedy-drama, played at a rapid pace, might send this thing over big.

Besides, it has a good sex angle. And then there are Paris and Biarritz. They always mean b.o.

Bourdet takes publishers and writers for a ride. A Parisian book publisher does some intriguing to land the Zola Prize. But when he finds the fellow he has selected for the prize has signed up elsewhere, he looks for another best selling writer.

Blows in Truex, a timid fellow who has written one book, got the Zola prize by accident and hasn't a second book in him. The publisher goads him for a second, and to give him a real story gets a friend of his to try to seduce the sap's wife.

Then we have comedy fast and loose and giddy of a very delectable order.

"Best Sellers" is a Lubitsch prize.

Picture value, 75 *per cent.*

HANGMAN'S WHIP

This play didn't go very far on the stage. The "legit" public is apparently fed up on the horrors of Africa, its sweat, its gambling, its brutality and its snaky brown chisellers.

But in this play I could glimpse some riproaring old-style picture stuff. What the picture "pub" will always eat up is *thrills.* And "Hangman's Whip!" would give 'em one a minute if, say, Ben Hecht and Charley MacArthur could maul this script to their hearts' delight.

The central character rules a chunk of Africa like Nero. He's a trader and he knows no law but the rule of brute force. His wife is one of the oppressed.

Comes the uprising—wife and all. Looks like "goodbye" for Big Brute. He lives on a rotting ship. Wife and followers escape when it looks like "goodbye."

One Casabianca, however, remains. They play a grand game of stud while the beach boys close in around them. Big Brute dies fighting.

You see, he was "founding an Empire." But the natives no like.

Maybe Victor McLaglen could put it over big.

Picture value, 40 *per cent.*

THE SOPHISTICRATS

In the "Sophisticrats," Kenneth Phillips Britton had a good idea, which is to spoof to shreds all the world-weary, chaise-longue wisecrackers.

Strung out to three acts, it becomes as weary as the exposition of the Economic Situation by the firm of Tugwell & Moley.

It is laid in a town in Connecticut. There is a poetess who writes "Bedroom Ballads" who has really never been kissed (believe it or not, Rip.).

The copybook culture-hounds in this ton of lobscouse all have "Freudian complexes" that are merely forms of lumbar colic.

Picture value, .001 *per cent.*

COURT ACTS TO SAVE RECEIVERSHIP ASSETS

Unnecessary Appointment of Ancillary Receivers in Bankruptcy Cases Halted; Richardson Paramount Trustee

The United States Supreme Court at Washington officially took action late last week to prevent dissipation of assets through unnecessary appointments of ancillary receivers in the field for subsidiaries of bankrupt corporations. Moving to conserve the assets of such corporations, the court issued a sweeping order restricting the appointment of ancillary receivers.

While originally designed to deal with situations arising from the bankruptcy of chain-store organizations, the new Supreme Court order is of general application and will cover motion picture and other cases in which bankrupt concerns have branches outside their home district.

Ancillary receivers, the court ordered, may be appointed only upon the petition of, or with the consent of the primary receiver, or with leave of the court of original jurisdiction, and no application may be granted unless the petition contains a detailed statement of the facts showing the necessity of the appointment, verified by the party in interest or the primary receiver.

New York Attorneys Sponsored Decision

The order was prepared and submitted to the court by a group of New York attorneys and is designed to curb the practices of "a certain type of collection agencies and others purporting to act for creditors" who are declared to have found an "opportunity to profit through the unnecessary appointment" of ancillary receivers.

Under former regulations, ancillary receivers could be appointed in each of the several circuit court districts wherein a branch of a bankrupt was located. A number of cases were cited where from 12 to 24 ancillary receivers were appointed, leading to added charges of $100,000 or more upon the bankrupt estate.

The order issued by the supreme court restricting the appointment of ancillary receivers will have no great effect on present film and theatre company receiverships. RKO has an ancillary receiver in Delaware, but the appointment was not contested by Irving Trust, and for this reason, there is little likelihood that the Delaware receiver will be displaced as a result of the new order.

At the time of the original parent Paramount receivership, three ancillary receivers were appointed. When the company went into bankruptcy in March, they were automatically terminated.

Fox West Coast subsidiaries have had several ancillaries, but attorneys in New York last week declared that these appointments were necessary and probably would not be disturbed by the order.

Richardson a Paramount Trustee

Meanwhile, it appeared that progress was being made in New York in the Paramount bankruptcy case. Activities of a triumverate of trustees had been interrupted early in the month by the resignation of Louis J. Horowitz. His place was filled this week by Charles E. Richardson, vice-president and treasurer of Fox Film Corporation, who was elected a trustee in bankruptcy of Paramount Publix on Friday at a creditor's meeting.

Mr. Richardson's election first met with some opposition by counsel for minority bondholders. Samuel Z. Zirn, representing this group, opposed the nomination mainly, he said, because of the new trustee's connection with a competitor company. However, when Mr. Richardson's nomination was made by Robert P. Levis, counsel for the Allied Owners Corporation, Mr. Levis said that the Fox executive had previously signified his intention of severing connections with that company. This he proceeded to do and he was voted into the post without opt a single opposing vote. The election took place in the offices of Referee Henry K. Davis.

Zirn Challenges Voting

Moves were made to include Mr. Richardson under the joint bond of $100,000 posted by Mr. Horowitz, together with Charles D. Hilles and Eugene W. Leake, the other two trustees.

Aside from his objections to the trusteeship appointment, Samuel Zirn figured largely in a challenge against the voting of $4,811,000 of claims against Paramount Publix by Edgar G. Crossman, counsel for the bondholders' committee, of which Frank G. Vanderlip is chairman, on the ground that the claims had not been proved. He also challenged the voting of the claims of the Allied Owners Corp. on the ground that the claim was disputed.

The close relationship between Paramount Publix and Film Productions, Inc., was shown Tuesday at a creditors' meeting before Referee Henry K. Davis. Ralph Kohn, appearing as vice president of Film Productions, testified and produced more than 100 photostatic and certified copies of Paramount Publix financial records. It is understood the records were presented for the purpose of building up a case for re-transfer of title to 23 negatives to Paramount-Publix. The negatives were pledged in March, 1932, to secure a loan of $13,875,000. Of this sum $13,368,932.02 was actually turned over to Paramount Publix by 12 banks, Mr. Kohn said.

Copies of Checks Shown

One of the exhibits, a photostatic copy of a check for $5,000, was presented to show that this was in full payment by Paramount Publix for all the capital stock of Film Productions, Inc. Another showed that the quick assets of all Paramount Publix subsidiaries in April, 1932, totaled $90,490,000, and the parent company's liabilities aggregated $14,500,000, of which some were demand obligations. Subsidiary companies of Paramount Publix totaled 110 corporations, doing business in every country in the world.

A compromise was approved whereby promissory notes of the Art Cinema Corp., amounting to $210,000, of which $50,000 is due, are to be returned to the corporation by Paramount Publix in consideration of a cash payment of $150,000.

Another compromise was effected in the cancellation of Paramount Publix leases on premises of the McNaughton Realty Company., Inc., of Buffalo, in connection with which Paramount has $315,000 on deposit in the Marine Trust Company of Buffalo. Under this agreement, Paramount Publix will receive $50,000 of this deposit, the remainder going to the realty company.

An action to regain title to 23 film negatives pledged to 12 creditor banks was filed this week by Paramount Publix trustees. The action will be undertaken in U. S. District Court on the grounds that pledging of the negatives gave the banks a preference over other Paramount creditors. It is understood these banks have agreed to surrender that preference and will attempt to work out a compromise of their claims with the trustees.

The Publix Enterprises trustee and this circuit company's general creditors' committee, headed by S. A. Lynch as chairman, are said to be expected to question the $5,889,547 claim of Publix Theatres against the parent company at the next creditors' meeting, unless, it was said, the debt is broken down satisfactorily.

Meanwhile the situation of Publix theatres throughout the country has evidently reached the stage where now it is receiving only a small portion of the heretofore concentrated activity regarding their disposition. In Denver, trustees appointed for Mountain States Theatre Corp., a subsidiary company included L. J. Finske, district manager for the circuit; J. F. Welborn and Stockton Lowndes.

There were reports that Bernard Depkin, formerly with Publix in Roanoke, Va., would take over a number of former Publix houses in Virginia. Mr. Depkin was said to have an option on six and planned a new corporation to take over the houses. In Boston Tuesday Judge Winfred Whiting in Superior Court, ordered continuance of Samuel Pinanski and Harry Lebaron Sampson as temporary receivers for Olympic Theatres, a Publix subsidiary. He said there was no deceit or fraud evident.

From Des Moines this week came word that A. H. Blank, trustee for Publix-Nebraska, may continue operation of the circuit due to the lack of bids on company assets at a sale in Omaha.

In New Orleans, bankruptcy schedules of Saenger Theatres of Alabama, Ind., were filed in Federal Court late last week. The schedule showed assets of $6,312.52 and liabilities of $11,923.10. Most of the claims are unsecured and include film rentals owed to practically all major distributors.

The Fox and RKO Situations

There were few developments in either the Fox Theatres or the RKO receivership situations during the week.

A suit was started in Hudson County, New Jersey, as reported last week, by the New York Trust Company, and Boyd G. Curts to foreclose mortgages on two buildings and 13 theatres held by Fox New England. The Guaranty Trust and Melville W. Terry are parties of the suit as trustees of a second bond issue of $4,000,000 6½ convertible sinking fund gold debentures.

On Saturday an involuntary bankruptcy action against statewide Theatres, a subsidiary of Fox Midwesco, was filed in Milwaukee in U. S. District Court by the Kenosha Orpheum Theatre Co., S. & S. Operating Co., and the Jeffris Theatre Co. of Janesville. How this will be reconciled with an involuntary petition filed against the same company in Wilmington, Del., May 16, is not yet known. In the local action, Statewide admitted liabilities of over $50,000 and assets of $6,260 due in theatre leases.

Wisconsin Amusement Enterprises, Inc., Fox subsidiary, took over four houses in Milwaukee this week.

Seven houses of the RKO Theatres Operating Corporation, in receivership, will be disposed of by June 1. The theatres are in Connecticut and New Jersey.

RKO Roxy Second Run; Cullman Says Shops Keep Names

The RKO Roxy in Radio City, New York, will become virtually a second-run motion picture house this week, with admissions scaled down to a 40-cent top.

The management will make an appeal shortly against the decision handed down last week by the circuit court of appeals depriving the theatre of the name, "Roxy," in favor of the original Roxy on Seventh Avenue.

Announcement was made Tuesday that the house will not be closed, as was previously anticipated, but that all stage shows will be dropped. The new prices will be 25 cents from 11 a. m. to 6 p. m., and 40 cents from 6 p. m. to closing.

Howard S. Cullman, operating receiver for the original Roxy, asked what he intended to do about the 50-odd delicatessens, shoe-shine parlors, doughnut shops and coffee shoppes in New York which bear the Roxy name, said: "Why should I do anything about it? It's pretty good advertising for us. We have no right to prohibit the use of the name to any but a theatre in a competing area. As to the Roxy name in front of delicatessens and other merchants' shops, I honestly believe they are a help."

Asked what he would pay for their signs if it were decided to prohibit their use of the name, Mr. Cullman said that there is no such possibility. "Rather," he said, "I should like to buy them all new and shiny signs."

The list of "Roxy" merchants in New York ranges from awning hangers to hand laundries. There's a Roxy delicatessen on Ninth Avenue in Hell's Kitchen, several beauty shops and tonsorial parlors, belt and suspender makers, binderies, button-hole manufacturers, cafeterias, clothing shops, cosmeticians, doughnut shops, coffee "shoppe-es," dressmaking concerns, embroidery makers, feather curlers, fruit and vegetable markets, fur stripers, garages, grills and laundries.

There is a Roxy Paint Company and a Roxy Pants Company; Roxy plumbers, presses, bathrobe makers, shoe-shine parlors and sportswear establishments; thread companies, moving vans, watch setters, dairies and whatnot.

Mr. Cullman's remarks have probably stopped the worries of dozens of New York's side-street merchants who believed that the court decision might take away their trade names.

Academy To Revise Credits

The Academy of Motion Picture Arts and Sciences has organized a committee of writers to revise the screen credit clause in the writers' code. A report on the first year's operation of the code, soon to be released, will show that 74 per cent of credits have been in accordance with the code provisions.

Wehrenberg Honored

Fred H. Wehrenberg, exhibitor leader, was guest of honor at a testimonial dinner in St. Louis last week. Exhibitors of St. Louis presented a wrist watch to Mr. Wehrenberg.

NEW DEVICE FOR DEAF MAY AID BOX OFFICES

Possibility of $2,500,000 in Additional Receipts Seen Weekly; Dan Halpin, Formerly of "U", Joins New Company

Science is about to launch a development pointing the way toward the creation in this country of a new market of millions of motion picture theatregoers.

Dr. Hugo Lieber, noted scientist and inventer, and the first to bring radium to America, announced eariy this week, at a private demonstration in New York, the completion of research on a device which will enable 80 per cent of the 20,000,000 deafened persons in the United States to hear, many for the first time. The possibilities offered thereby for regaining theatre patronage which was lost at the beginning of sound and of creating new customers, appears quite obvious. If, as claimed, the process will give hearing to all but 20 per cent of the 20,000,000 who, according to the Department of Commerce, are hard of hearing, motion picture theatre boxoffices stand the possibility of adding about $2,500,000 weekly, on the basis of each person attending only once weekly, and paying an average of 15 cents admission.

The new instrument, of compact nature, will be made available as the Sonotone, in individual sets for private use and in multiples for use in theatre auditoriums, where special sections of the orchestra may be set aside for totally or partially deaf patrons. A campaign to educate theatre owners in the merchandising of the service is in the making.

Servicing is unnecessary, according to the sponsors, who claim, also, that the cost of electrical energy for theatre sets will be slight, and that the device may be hooked-up directly with the stage amplification system. An individual receiver for each theatre set is, therefore, unnecessary.

Theatre owners have always depended to a considerable extent on tieups with schools and various institutions. The new system will further widen this field of exploitation, giving the exhibitor new sources in the nature of hundreds of schools and institutions for the deaf. Special showings will be suggested.

Basically, sound is transmitted by Dr. Lieber's system directly to the inner ear (which is the source of the nerves of hearing) by bone conduction, utilizing the mastoid bone. A small gold button—about the size of an ordinary pencil—is placed on the mastoil bone behind the ear. The Sonotone is said to be the first bone conduction development made available for commercial usage.

At the demonstration, the device apparently reproduced natural sound, and, unlike air conduction principles used generally, it does not disturb other patrons by too conspicuous amplification.

Ten per cent of all residents in the average theatre community have defective hearing, according to United States Department of Commerce investigations.

"Sound is a wave motion," Dr. Lieber explained. "To hear, the internal hearing organs must be vibrated by these sound waves. Nature provides a diaphragm in the ear which vibrates to sound waves and transmits these vibrations to the internal hearing organs.

"Science has recognized for decades that bones of the head are quite as capable as, and often superior to, the ear drum for conveying sound by vibrations to the interior hearing organs.

"About 80 per cent of the deafened can hear through bone-conductivity. Not muffled, distorted sounds such as many hearing aids have been conveying through the outer ear, but sound that is pure, distinct, delightfully natural. About one person in five lacks 'bone conduction.' These people cannot be aided," concluded Dr. Lieber.

The convertible Sonotone consists of a very small, thin and light-weight transmitter, a button earpiece or circular earpiece, an amplifier, sound oscillator and case.

Dealers and agencies are now being established throughout the country and in Europe.

Dan Halpin, who was formerly assistant to Jack Schlaiffer, Universal sales manager, has joined the new company, which has headquarters at 19 West 44th Street, New York. Mr. Halpin is executive assistant to Dr. Lieber.

Progressives Sign Incorporation Papers

Incorporation of the Progressive M. P. Producers and Distributors Assoc., sponsored by Tobias A. Keppler, attorney, was executed at a meeting of independent producers in New York on Monday night.

The primary object of the organization is to solidify the non-major producers and distributors so that they may act as a unit in all matters affecting their interests. Meetings will be held regularly in the future on each Monday evening, either in the offices of Keppler & Keppler, or at some local hotel.

Tiffany Loses Right to Name

According to a ruling handed down by the court of appeals at Albany Tuesday, Tiffany Productions, Inc., loses its right to the name Tiffany. The injunction against the company was obtained by Tiffany & Co., New York jewelers, who contended that the use of their name by the film company made for unfair competition.

Debrie Has New Camera

A new camera, known as the Super Parvo, has been developed by Andre Debrie, Inc., who claims it permits recording, without pickup of studio noise, when the microphones are as close as 18 inches to the camera.

Baker on RCA Board

Newton D. Baker has been elected a member of the board of directors of Radio Corporation of America, to fill a vacancy created by the resignation of Owen D. Young.

CRITICISM JEOPARDIZES ARTISTS SERVICE BUREAU

Conrad Nagel Says Proposed Booking Office Ultimately Might Be of Service, but Usefulness May Be Impaired

by AL FINESTONE

Kansas City Correspondent

Mr. Conrad Nagel was interviewed by Mr. Finestone as he alighted from the Chief at Kansas City, en route from Hollywood to New York, where he will appear in stage productions, temporarily retiring from the motion picture screen.

The Artists Service Bureau, intended by the producers as a booking office for Hollywood talent, ultimately might be of great service, but its usefulness might be impaired because it may be subject to criticism, in the opinion of Conrad Nagel, until recently president of the Academy of M. P. Arts and Sciences, and a leading figure in the controversy which raged around the proposal of the Bureau and the recent 25-50 per cent salary reductions.

The one big objection that gives rise to opposition by creative talent to the Bureau idea is that it might eliminate competitive bidding for their services in a highly competitive market, Mr. Nagel explained.

Fear Bureau as Axe

"Of course, the important contract players would not be affected, but the rank and file in Hollywood fears that the Bureau will be used as an axe to whittle down salaries, and the widespread unemployment further aggravates the situation," he said.

Despite the fact he resigned as Academy president on April 20 under fire of criticism by its Board of Directors as a result of his activities during the dispute with producers over salary cuts, Mr. Nagel said he quit on a basis of "perfect harmony" with the Board and will continue his cooperation with the Academy.

"In reality, the chief reason I resigned was due to the great press of my duties as president of the Hollywood Motion Picture Relief Fund," he declared. "The unemployment problem made my job with the Fund a difficult one. I found I couldn't carry both positions."

The Relief Fund, he said, is "overwhelmed" with requests for employment and assistance and many cannot be handled.

"We have on our list a total of 350 producers, stars, directors and others who formerly were in the front rank of earning power," Mr. Nagel continued. "Today they'll take anything they can get, from work of one day a week and up.

"The depression has caused a great influx of unemployed actors into Hollywood and the situation is a serious one. At the artists' present 'call' bureau, there are registered almost 10,000 players and 17,000 extras. A survey I made at six major studios revealed that only 350 actors and actresses and 600 or 700 extras, on an average, are employed and these work an average of only one day a week.

"Naturally, the presence of thousands of idle players creates terrific competition for jobs and the effect on salaries is disastrous."

The pending reorganization of the Academy has the former president's complete approval.

"The new set-up will establish the Academy as a more practical organization," he said. "For one thing, the new by-laws contemplate that only those will receive help who are entitled to it—that is, those who are actually sustaining members through payment of dues."

The argument over salary cuts that recently excited Hollywood to a state of hysterics "did away with the greatest bugaboo the Academy had to fight, and that is that the Academy was the producers' mouthpiece," Mr. Nagel declared. The preponderance of artists on the Board proved that the Academy represented the creative workers, he added.

Mr. Nagel stoutly defended salaries of important players.

"One thing easily forgotten is that artists work on a picture basis, whether production runs one week or four weeks," he asserted. "While they are paid weekly salaries, the total of their earnings per picture is figured on the length of time spent on production. Say they make four pictures a year, spend 10 weeks on each picture and receive $10,000 per picture. While they get $40,000 for 40 weeks, you can't figure it at $1,000 a week because they don't work 52 weeks a year.

"Another consideration is that while a feature player may get several weeks on a picture, the production goes on making money for the producer five years after it leaves the studio. In other words, the company gets five years' service out of an artist for only a few weeks' salary. Furthermore, there are very few top-flight players who remain in the 'big money' more than several years.

"Creative workers also have to buck excessive taxation on their earnings," he said.

Government Taxes Heavy

"The government is taxing the industry out of business," Mr. Nagel declared. "I know a producer who last year made or headed the production of 45 pictures. This year he will make six pictures, but will net more because less of what he earns will go for taxes."

The Academy's constitutional committee of 10 brought the complete new document up for round-table discussion last Thursday night by the five branch executive committees.

When approved the constitution will be published by the membership in advance of meetings of all branches to vote on the many changes.

The current membership list shows the 958 total membership grouped approximately as follows: 200 stars and featured players; 100 free lance and supporting players; 100 directors; 140 production and executives; 120 screen writers; 55 assistant directors; 40 art directors; 80 sound technicians; 50 first cinematographers and laboratory technicians; 15 film editors; 30 equipment and theatre technical executives and 25 special members.

As Good As Their Critics

Kirk Russell, the alert young man who reads all the newspapers to see what the editors are saying about the motion picture, in behalf of the Motion Picture Producers and Distributors of America, Inc., went sorting through a speech of Carl W. Ackerman before the American Society of Newspaper Editors the other day. Mr. Russell came up with a set of remarks that Mr. Ackerman made in answer to criticism of newspapers, which would seem to have a quite equally good application as observations on the motion picture in its relation to the public, including:

No saints or supermen in the newspaper business.

The Public generally likes newspapers as are.

Some "bad" eggs.

Circulation is an evidence of progress.

Don't put out the light but get rid of the misconduct, or "Don't smash the mirror but change the face."

"Superficial and trivial?" Yes, that's what "the great majority of newspaper readers" are like.

In other words, newspapers are as good as and no better than their critics and consumers.

Hays Asks Trailer Aid in Censorship

A closer watch on the type of material compiled for trailers is being asked by the Motion Picture Producers and Distributors of America. The MPPDA is requesting the cooperation of the trailer companies in an effort to ward off censorship throughout the country.

Censor boards in many sections have registered complaints that more often than not trailers do not accurately indicate the subject matter of the feature pictures they advertise. The MPPDA is seeking to avoid censorship difficulties by asking the trailer manufacturers to institute greater care.

Walter Brown Assistant To Aylesworth at RKO

Walter Brown, one of the Irving Trust Company representatives handling the RKO situation, resigned this week to become special assistant to Merlin H. Aylesworth, president of RKO and the National Broadcasting Company.

He will assist Mr. Aylesworth in the preparation of reports on the company situation which are frequently requested by the various interests identified financially with RKO.

Seymour Rice Dead

Seymour Rice, 62, long prominent in Kansas City theatre circles, died at his home last week. For the past 20 years he was in the theatre program publishing business.

A TALE OF TWO TELEGRAMS

BY DIRECT WIRE FROM

SIGNS

DL = Day Letter

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

WLT = Week-End

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD T

NE16 12=BALTIMORE MD MAY 22 1933 1105A

NED E DEPINET,

RKO DISTRIBUTING CORP=

RADIO CITY NEWYORK NY=

WIRE ME LOW DOWN ON WHAT TO EXPECT BALANCE OF SEASON

REGARDS=

I M RAPPAPORT

HIPPODROME THEATRE.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.

UNION

ACCT'G I

TIME F

NIGHT LETTER

WEEK END LETTER

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

NW441 791 DL CNT PNCTNS=RKO NEWYORK NY MAY 22 1933 456P

I M RAPPAPORT=

HIPPODROME THEATRE

BALTIMORE MD=

DEAR IZZY ITS A PLEASURE TO SHOW GOODS A LOT OF THE YEARS

AT THE TAIL OF THE SEASON!

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

ACCT'G INFMN.

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d the following message, subject to the terms on back hereof, which are her



BEST SHOWS ARE COMING THROUGH THIS SPRING AND SUMMER INCLUDING PRODUCTIONS WITH ALL OUR BIG STARS STOP IRENE DUNNES NEW PICTURE "THE SILVER CORD" PLAYED TO SMASH BUSINESS LAST WEEK RADIO CITY MUSIC HALL ALL CRITICS GIVING IT GREAT NOTICES 100 PERCENT WOMAN APPEAL STOP GREAT CAST INCLUDES JOEL MCCREA FRANCES DEE ERIC LINDEN LAURA HOPE CREWS STOP BANK ON THIS ONE STOP WE INTENDED



" MELODY CRUISE" FOR NEXT SEASON BUT DUE TO DEMAND FOR GIRL AND MUSIC SHOWS STUDIO IS RUSHING WORK FOR JUNE RELEASE THIS SEASONS PROGRAM STOP THIS LOOKS LIKE A CLEANUP FOR SUMMER BUSINESS AS SHOW IS CROWDED WITH PRETTY GIRLS SPECTACULAR SCENES AND NOVELTIES STOP SEVERAL GREAT SONG NUMBERS WILL BE FEATURED ON RADIO STOP CHARLIE RUGGLES PHIL HARRIS GRETA



ARE FEATURED STOP YOU WILL GET TWO MORE CONSTANCE BENNETT
PICTURES ON 32-33 PROGRAM STOP FIRST IS " BED OF ROSES"
TO BE RELEASED NEXT MONTH WITH JOEL MCCREA JOHN HALLIDAY
PERT KELTON IN CAST STOP BEST CONSTANCE BENNETT ROLE IN
MONTHS DOWN TO EARTH STORY OF GIRL WHO WANTED TO MAKE HER LIFE
BED OF ROSES AND TOOK EASIEST WAY TO DO IT STRONG LOVE INTEREST



"INDIA SPEAKS" WITH RICHARD HALLIBURTON POPULAR AUTHOR ADVENTURER IS NOW AVAILABLE THIS IS UNIQUE ATTRACTION WITH ROMANCE WOVEN INTO AMAZING SCENES IN THE FABULOUS LAND OF INDIA WHERE COWS ARE SACRED AND GIRLS OF TEN MARRY STOP HALLIBURTONS BOOKS ARE BEST SELLERS HE HAS TREMENDOUS FOLLOWING WE HAVE STRIKING POSTERS AND EXPLOITATION MATERIAL READY STOP PICTURE MADE BY WALTER FUTTER PRODUCER OF "AFRICA SPEAKS" STOP HERES ANOTHER HOT WEATHER PICTURE YOU

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

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NEWCOMB CARLT

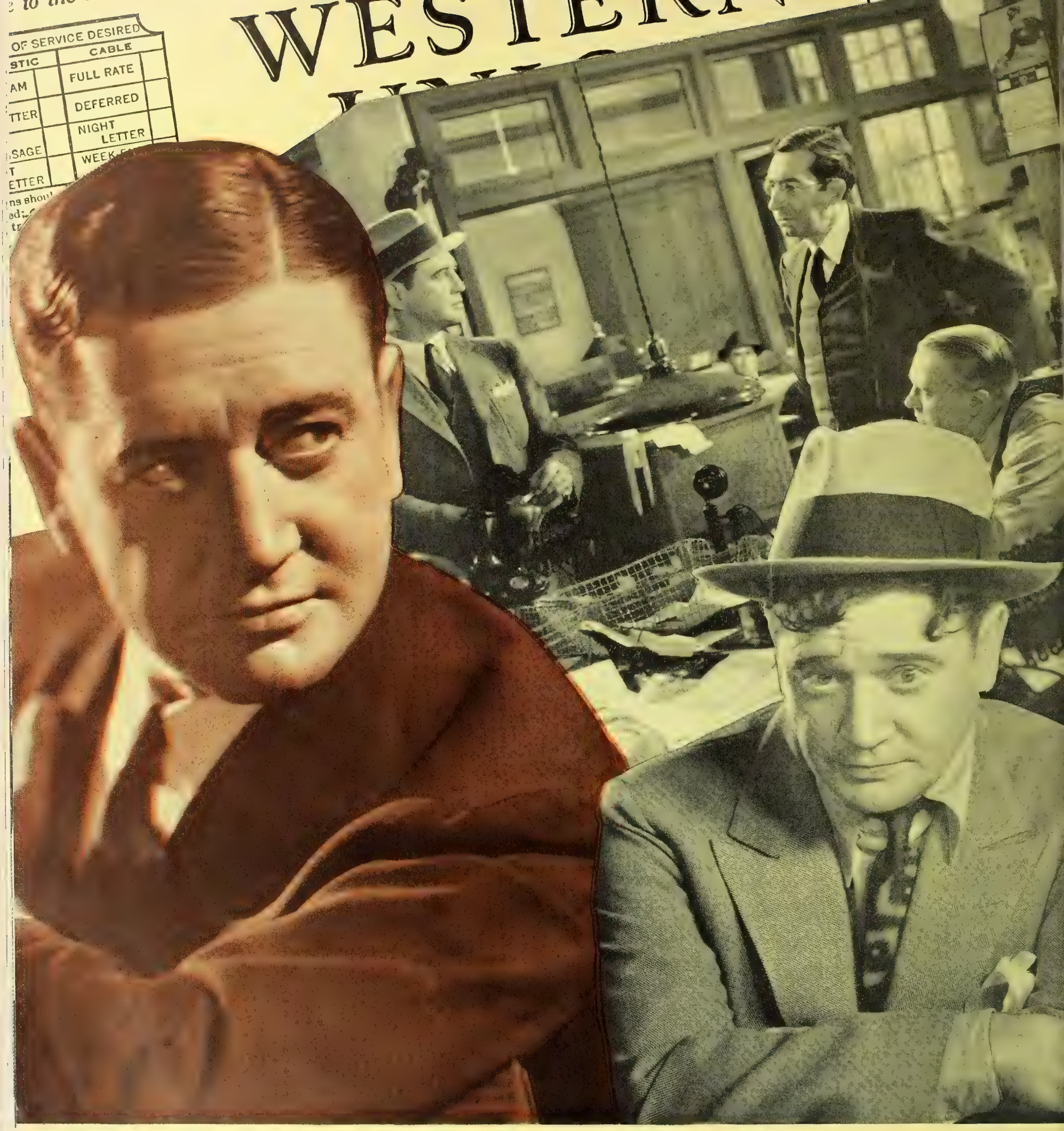
Send the following message, subject to the terms on bac



CAN BUY RIGHT AWAY WHEELER AND WOOLSEY IN "DIPLOMANIACS"
STOP A HONEY OF A COMEDY WITH MUSICAL COMEDY FEATURES PRETTY
GIRLS AND SONG HITS STOP THE CUCKOOS WERE NEVER FUNNIER STOP
THEY GO AS PEACE DELEGATES TO GENEVA STOP THEY WIN IGNOBLE PRIZE
FOR ESTABLISHING FRIENDLY RELATIONS WITH GOVERNMENT_BLONDES



HAVE JUST SCREENED "TOMORROW AT SEVEN" AND HEARTILY RECOMMEND IT AS ONE OF THE BEST MYSTERY STORIES I HAVE SEEN STOP CHESTER MORRIS FEATURED WITH VIVIENNE OSBORNE HENRY STEPHENSON STOP FRANK MCHUGH AND ALLEN JENKINS PLAY TWO SCREWY DETECTIVES THEIR COMEDY IS GREAT STOP JOE SCHNITZER WHO PRODUCED THIS WILL ALSO HAVE ANOTHER STOP



OLD SURE FIRE BOX OFFICE RICHARD DIX IS JUST FINISHING
"THE PUBLIC BE SOLD" SMASHING UP TO THE MINUTE BUSINESS
ROMANCE WITH DIX AS HARD HITTING YOUNG ADVERTISING
MAN WHO WONT TAKE NO FOR AN ANSWER FROM A CUSTOMER
OR A GIRL STOP SCRIPT STILLS AND RUSHES ON THIS

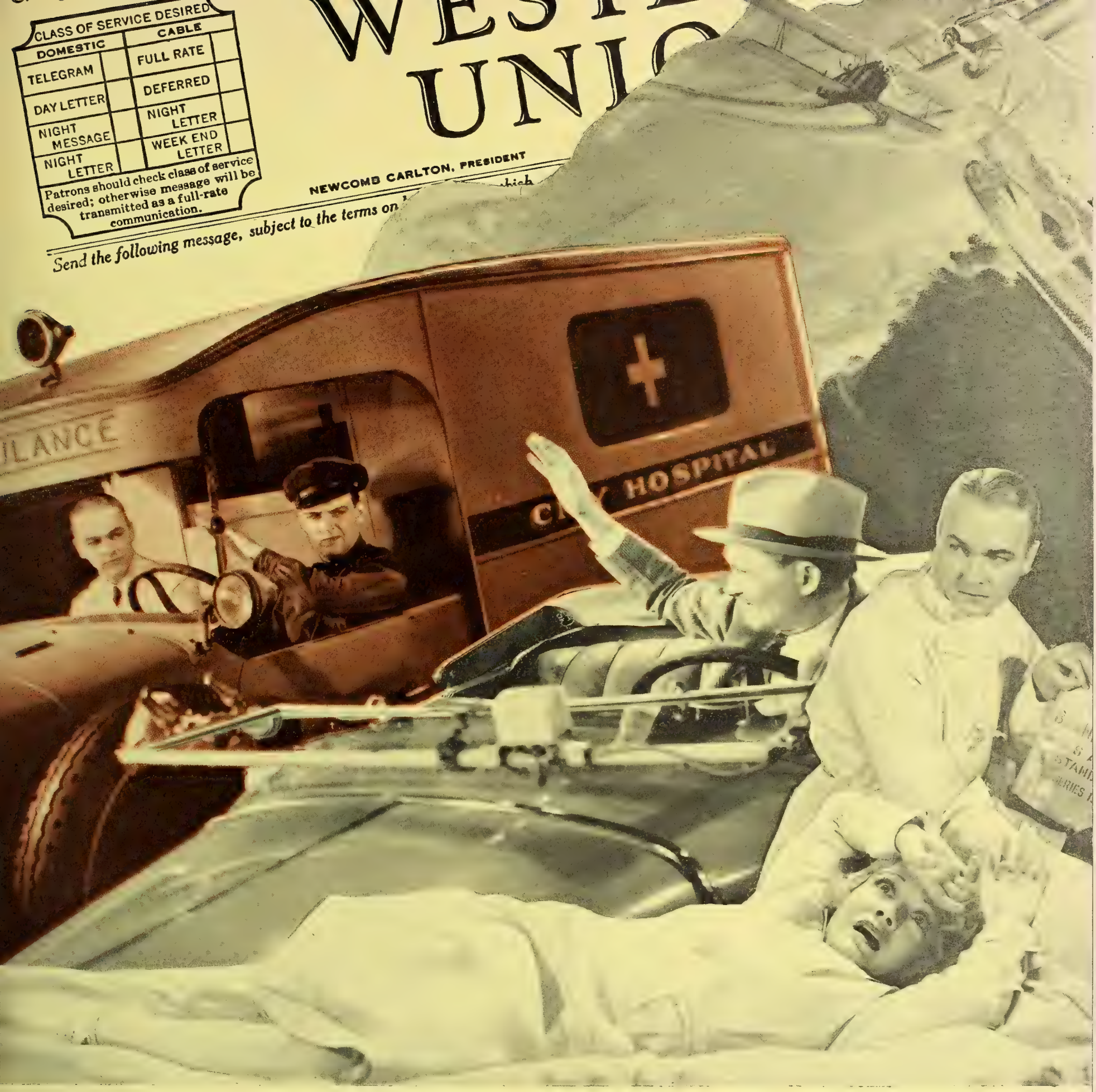
CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
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NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

Send the following message, subject to the terms on



STOP MERIAN COOPER HAS BEEN HOPPING ME UP FOR WEEKS ABOUT "EMERGENCY CALL" AND I HAVE JUST SEEN IT PRINT WILL BE IN EXCHANGE NEXT WEEK AND I WANT YOU TO LOOK AT IT STOP THIS IS ONE OF SIX SMASH MELODRAMAS ON THIS SEASONS PROGRAM AND ITS A HONEY BILL BOYD WILLIAM GARGAN AND WYNNE GIBSON FEATURED STOP STUDIO NOW SHOOTING "THE FLYING CIRCUS" AIR THRILLER WITH HEAD ON COLLISION "FLAMING GOLD" "HEADLINE SHOOTERS" "TWIXT MIDNIGHT AND DAWN" AND "THE DEATH WATCH" EDGAR WALLACE STORY THESE WILL KEEP YOUR CUSTOMERS ON THE



EDGE OF THEIR SEATS STOP WHAT LOOKS LIKE ONE OF THE BEST BETS OF SUMMER IS "PROFESSIONAL SWEETHEART" NOW IN CUTTING ROOM SET FOR EARLY JULY GINGER ROGERS PLAYS RADIO STAR WHOSE CONTRACT MAKES HER LIVE UP TO HER GOODY GOODY RADIO CHARACTER OF PURITY GIRL ON THE IPPSY-WIPPSY WASH CLOTH HOUR STOP GREAT FUN HER EFFORTS TO GO GAY STOP NORMAN FOSTER HAS SWELL PART AS THE FAN MAIL LOVER AND FAT COMEDY PARTS FOR ZASU PITTS AS SENTIMENTAL NEWSPAPER SOB SISTER AND GREGORY RATOFF AS THE WASH CLOTH KING

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Patrons should check class o
desired; otherwise message
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communication.

Send the following message

ACCT

TIME



STOP WE ARE BRINGING TWO GREAT STARS TOGETHER IN "DOUBLE HARNESS" AND GIVE YOU ANN HARDING AND WILLIAM POWELL IN THIS FINE DRAMA OF MODERN MARRIAGE NOW IN PRODUCTION AND SET FOR EARLY SUMMER RELEASE STOP STUDIO PROMISES FINE PRODUCTION AND SURE FIRE BOX OFFICE GREAT WOMAN SHOW

FULL RATE
DEFERRED
NIGHT

INFMN.

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WESTERN
UNI



IN JUNE WILL RELEASE "THE BIG BRAIN" GAMBLING RACKET MELODRAMA
WITH PHILLIPS HOLMES GEORGE STONE AND FAY WRAY MINNA GOMBELL
SAM HARDY HEADING FINE CAST PREVIEW REPORTS ARE VERY PROMISING
FOR TIMELY RACKET STORY STOP "THE DELUGE" SPECTACULAR PRODUCTION
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RECORD THIS SEASON ASSURES YOU STRONG BOX OFFICE ATTRACTIONS
THROUGHOUT SUMMER REGARDS=

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SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Gold Diggers of 1933

(Warner Bros.)

Comedy Romance

In any showmanship analysis of "Gold Diggers," comparisons with "42nd Street" are inevitable. The atmosphere of the picture—the stage and stage folk—are the same. There the essential similarity ceases. "Gold Diggers" is a laugh-laden, heart-tingling musical comedy romance—a glamorous picturization of the theatre and its off-stage life. Lavishly mounted, the show moves with zippy tempo; the light dramatic twist serving to effectively counterbalance the prevailing comedy. For audience-interesting purposes, the songs, musical numbers and girl-dance sequences predominate over the basic story. The theme is uniquely interesting, yet the elaborate and spectacular action music-dance sequences are the features that should click most notably with the patrons. Three of these—the "We're in the Money" prelude; the neon-illuminated violin number and the "Forgotten Man" finale are sensational. A fourth, a modernistic stair-case dance sequence, likewise is an eye-opener.

Possessing everything that made its predecessor a box office triumph, "Gold Diggers" incorporates much that is new and different. The show may have more in the way of understandable audience appealing entertainment than "42nd Street." So much so that even lacking the tremendous national ballyhoo given its companion piece, it should be fully as popular with all types of patrons.

The story seems more intriguing. Simple, almost elementary, it is clever, furnishing a logical reason for the elaborate spectacle. Thus when Barney's shoe-string promoted "We're in the Money" vision goes, the three girls, Carol, Trixie and Polly, join the at liberty army. The girls are discouraged, but not Barney; he still has million dollar dreams—all he lacks is cash.

Into the setup comes Brad, an amateur songwriter, who has just the stuff that Barney wants and when he also has the dough to angel the show everything is peaches. Moving along in appealing style, the show is staged and then it develops that Bard is the scion of a blue-blooded Boston family. Enter J. Lawrence, Brad's brother, and Peabody to break up the now widely publicized romance between Brad and Polly, the show girl. Then Carol and Trixie start their clever gold digging. Mistaking Carol for Polly, Lawrence endeavors to make her like him more than his brother. The fun is keen as the two kids pursue their romance uninterrupted. After a bit of topical drama, Lawrence discovers that he has made a mistake in identity, but he has come to love Carol so much that when Peabody confesses he is going to marry the ambitious Trixie, he can vision no finer life-mate than Carol. And of course it is wedding bells for Polly and Brad.

About this premise radiates all the color, glamour, thrill and sparkle of back-stage life. It is the structure on which the elaborate girl-dance-music features are reared. Appealingly acted, it always makes for audience interest. There are no long drawn out sequences. Everything moves with a speedy zip. Transitions from shots that feature only one or two people quickly give way to stage-filling spectacles.

With the experience of "42nd Street" as a basis, "Gold Diggers" is wide open for a vivid interest-stimulating publicity campaign. Ballyhoo, and there is no end of ideas for spectacular stunts, should have a prominent place in every campaign. Everything done should be in a way that accentuates bigness; that "Gold Diggers" is new, different, more interesting more pleasing than "42nd Street."

The title has a curiosity-inspiring ring. Much can be done with it. Likewise the cast boasts plenty of marquee names. The opening, "We're in the Money" sequence, and the "Forgotten Man" finale, which is vividly dramatic in its appeal, furnish you with two outstanding features to talk about. Remembering all this and supplementing it with publicity that stresses the music, comedy, romance, spectacle, color and novelty of the show, "Gold Diggers" is the type of entertainment that justifies spending a little extra money in its exploitation.—McCarthy, Hollywood.

Produced and distributed by Warner. Directed by Mervyn LeRoy. Supervised by Ray Griffith. Numbers created and directed by Busby Berkeley. Screen play by Erwin Gelsey and James Seymour. Music and lyrics by Harry Warren and Al Dubin. Dialogue by David Boehm and Ben Markson. Based on a play by Avery Hopwood. Photography by Sol Polito. Art director, Anton Grot. Edited by George Amy. Release date, May 27, 1933. Running time, 90 minutes.

CAST

J. Lawrence	Warren William
Carol	Joan Blondell
Trixie	Aline MacMahon
Polly	Ruby Keeler
Brad	Dick Powell
Peabody	Guy Kibbee
Barney	Ned Sparks
Fay	Ginger Rogers
Don	Clarence Nordstrom
Dance Director	Robert Agnew
Eddie	Tammany Young
Messenger Boy	Sterling Holloway
Clubman	Ferdinand Gottschalk

Forgotten Men

(Jewel)

War Compilation

Another memory of the World War, this particular compilation was pieced together from "official film from the archives of fourteen warring nations." That at least fourteen sources were tapped to make "Forgotten Men" is obvious, since the resulting lengthy film rushes here and there, showing spattered bits of experience of the soldiers of numerous countries. The film, in the manner in which it races from one spot and one phase of the war to another, attempts to cover far too much ground, and loses thereby. It has become disjointed, patchy and gives every appearance of having been tossed together, rather than closely knit.

It is much like several others of the same nature which have been more or less recently released. If the exhibitor has had experience with previous similar films, he will immediately know what may possibly be done with this in his particular community. If he has not, it would be well to bear in mind certain salient features of the material. It is often exciting, thrillingly realistic in brief snatches. It is presumably authentic, having been taken from official sources. Cameramen were obviously extremely close to the action they photographed. It offers possibilities for tieups with various local organizations, especially women's clubs, since it is automatically an indictment of war in all its vicious phases.

Seen at various times are General Pershing, Marshal Joffre, Lord Kitchener, Kaiser Wilhelm and the Crown Prince, Ludendorf and Von Hindenburg, the Russian Czar and his family, then President Poincare of France and numerous others.

Forgetting for the moment the picture's patch-work manner of construction, the fact remains that it is a realistic motion picture document, embodying much of the gruesome and the terrible, and may be sold as an actual pictorial record of war as it is today. The use in the lobby of innumerable stills from the picture should prove effective.—Aaronson, New York.

Compilation of World War film, distributed by Jewel Productions. Compilation made by Samuel Cummins with the assistance of Edward Gellner and Louis Goldberg. New York release date, May 12, 1933. National release date undecided. Running time, 84 minutes.

Hold Me Tight

(Fox)

Drama

The drama of the big city boy and girl, who meet, fall in love, and suffer the distress which misunderstanding, wage-earning complications and the like bring about, always possesses a certain definite amount of appeal, especially for the younger adults as well as the more mature patrons.

This picture falls rather completely into that classification of entertainment. It is highly salable material, particularly since it has at the top of the cast two highly popular and appealing performers, James Dunn and Sally Eilers. These two names will look very well on any marquee, and they have previously demonstrated their box office effectiveness in that position. In support are the always capable, and humorous, Frank McHugh, and June Clyde, Kenneth Thomson.

The picture makes good entertainment, of the type which the regular run of motion picture patrons should find rather enjoyable, enlivened as it is by the capable rendition of considerable clever dialogue by Dunn and the humorous touches imparted by McHugh. The major campaign, of course, should be directed toward the younger set, since the characters are of their years and the experiences are those which many young couples undoubtedly have themselves experienced.

Dunn and Miss Eilers work in the same large city department store, where the store detective, Thomson, pays too much attention to Miss Eilers, which is more than slightly resented by Dunn. Miss Clyde works with Miss Eilers and is the wife of McHugh, who has large ideas, but not of work, another fact which Dunn caustically resents. Through a trick of Thomson's Dunn is fired just as the two are about to be married. Miss Eilers hears of it but permits the marriage to be performed before telling him. The complication of his wife working, supporting him, gets the better of Dunn, and he leaves to find a job without burdening her. Miss Clyde, a child coming, fears dismissal and attempts suicide. When Thomson attempts to rob the store of furs, he implicates Dunn, Miss Eilers and McHugh, though they do not realize the job they are called upon to do. When they do, Dunn thrashes Thomson, the police walk in, and there the story ends.

It is not highly unusual material, but it is

rather well handled, the performances are good, and the whole has a definite appeal of sincerity and authenticity. The big city department store atmosphere, in which practically the entire picture is set, should offer opportunities for good tieups and promotional effort, while the Dunn-Eilers team is not to be overlooked. It is not heavy, but good entertainment. There is little in it for juveniles, though there is nothing objectionable for them.—AARONSON, New York.

Produced and distributed by Fox. Directed by David Butler. Story by Gertrude Rigdon. Screen play by Gladys Lehman. Photographed by Arthur Miller. Sound engineer, George Leverett. Musical director, Samuel Kaylin. Release date, May 26, 1933. Running time, 71 minutes.

CAST

Chuck ..... James Dunn
Molly ..... Sally Eilers
Billy ..... Frank McHugh
Dottie ..... June Clyde
Dolan ..... Kenneth Thomson
Trudie ..... Noel Francis
Mary Shane ..... Dorothy Peterson
Blair ..... Clay Clement

Heroes for Sale

(First National)

Melodrama

In this headline-inspired story, exhibitors will find much to test their showmanship ability. Frankly the story is a melodramatic study of a certain phase of post-war American history. It is told through the careers of an ex-soldier and his associates. Drama, romance, tragedy, pathos, human interest and grim comedy contrast are there.

Authentic fact has been combined with imaginative fiction in developing the plot.

The picture may be the subject of much discussion and controversy. It vividly bears out many of the contentions that have been advanced on the platform and pulpit as well as in the press. Men and women may find much in it to both impress and depress them. Always convincingly acted, the film boldly tackles its subject, "Why social upheaval—why revolution?" Beginning with a spectacular war sequence, it makes its hero, Tom, a drug addict. It gives his rightful honors to Roger. Then, stripped of all atmospheric detail, the yarn moves to America, where Tom, still an addict, loses his bank job and is confined to a narcotic hospital. His mother commits suicide.

Curing Tom, it moves into Chicago, introduces him to Ruth and romance and gives him the friendship of Mary and Pa, flop-house proprietors, and the capitalist-baiting Max. For a time it has him prospering in his laundry job until he marries Ruth. Then as a result of misuse of Max's invention which Tom has persuaded his friends to finance, it plunges into an unemployment riot during which Ruth is killed. Tom is jailed for five years. Max develops another invention and both become wealthy. Released, Tom refuses to accept any of the money, but instructs Mary to use his share to feed the hungry unemployed. Joining the wandering army of jobless, he treks across the country. Driven from one state to another, the men burn a freight train. Tom finds Roger, and the two indulge in a discussion of what brought it all about, which is featured by excerpts from some of the recent presidential messages. Finale has a possee driving the jobless from their shelter down the road, their only consolation being that it "isn't raining any more."

More than the usual care should be exercised in handling this. In many localities, due to mob scenes, it may be dangerous. Probably a line of publicity that takes advantage of the meaning of the title will be the most effective way of handling it. Combining the fact that it is realism and fiction, try to build patron interest on graphic announcements that here is a denouement of what has happened to thousands of 1917-18's heroes. While there are exceptional opportunities for effective ballyhoo, this angle should be thoughtfully handled. Because the picture ignores many things that the government and veterans' organizations have done for ex-soldiers, there is hardly room for tieups with the Legion and kindred groups. Sell it as human drama, a study of men, events and conditions. Concentrate on its topical atmosphere and direct your appeal to the adults. It is depressing, and because of some of its radical dialogue would hardly be entertainment for juveniles.—MCCARTHY, Hollywood.

Produced and distributed by First National. Screen play by Robert Lord and Wilson Mizner. Supervised by Hal B. Wallis. Directed by William A. Wellman. Photography by James Van Trees. Film editor, Howard Bretherton. Release date June 17, 1933. Running time, 76 minutes.

CAST

Tom ..... Richard Barthelmess
Mary ..... Aline MacMahon
Ruth ..... Loretta Young
Roger ..... Gordon Wescott
Mr. Winston ..... Berton Churchill
Max ..... Robert Barratt
George Gibson ..... Grant Mitchell
Pa Dennis ..... Charles Grapewin
Dr. Briggs ..... Robert McWade
Leader of agitators ..... George Pat Collins
Blind Man ..... James Murray
Laundry Co. president ..... Edwin Maxwell
Ella Holmes ..... Margaret Seddon
Capt. Joyce ..... Arthur Vinton
The Detective ..... Robert Elliott
The Judge ..... John Marston
The Sheriff ..... Willard Roberston
Chief Engineer ..... Douglas Dumbrille
Red ..... Ward Bond
Dope peddler ..... Tammany Young
German prisoner ..... Hans Furberg

Morgenrot

Dawn

(Protex)

Drama

The distributors of this German-produced drama in this country have indicated that the film was made prior to the establishment of the Hitler regime in Germany, and that it embodies a strong plea for an end to war, indicating its horrors, its fruitlessness.

It very definitely is strong drama, and a plea against war, with able performances throughout, a well constructed story, combining action, romance of the quiet, more subtle type, and, as a story nucleus, the overwhelming feeling of a mother, two of whose sons have already been killed in the war, for her last surviving boy, commander of a German U boat, who is a great hero to the entire town, but merely a son in danger to his mother. In that respect the film possesses a universal appeal.

With the capable employment of impressive technical effects in photography, the scene shifts now and again from the U boat in its conflicts with enemy ships, to the small town where the populace hangs on every word of news of their commander and his submarine, and the mayor takes every opportunity to make a speech. The sequences which picture the mother in her effort to bear up under the strain of fearing news at any moment of the death of her last son are tremendously effective, combined with the attempted light-heartedness of the wife of the submarine's radio man, also a resident of the town. The romantic aspect enters in the person of the daughter of the mayor, who is in love with the commander, who in turn believes she is actually in love with his first officer, a younger man.

The sequences on the sea, with the aid of unusually fine photography, are excellent, reaching the point of thrilling effectiveness when the U boat is pursued by a British cruiser, hit by a depth bomb, and the surviving ten of the crew are dying in the hulk, 60 fathoms below the surface. Eight life preservers are available, and one man and the young officer, who had learned his superior is the object of the girl's love, kill themselves, permitting the others to escape. The conclusion has the commander acknowledging the girl's affection and leaving to resume his undersea command.

A brief foreword English translation, plus frequent superimposed subtitle translations of the German dialogue, make the film perfectly understandable to the patron without a knowledge of the language. Sell the picture as a "pre-Hitler" production, preaching a powerful lesson in mother love and the horror of war, with unusually effective undersea drama of submarine warfare to add action and strength to the picture as a whole.—AARONSON, New York.

A Ufa production. Distributed by Protex. Directed by Gustav Ucicky. American release, May 15, 1933. Running time, 85 minutes.

CAST

Frau Liers ..... Adele Sandrock
Captain Liers, her son ..... Rudolf Forster
Lieutenant Fredericks ..... Fritz Genschow
The Mayor ..... Hans Leibelt
Helga, his daughter ..... Else Knott
Gustl Jaul ..... Paul Westermeier
Greta, his wife ..... Camilla Spira

Soldiers of the Storm

(Columbia)

Drama

There is lively action of the program variety in this picture, which is more readily adaptable to the smaller theatre in the lesser community. The mixture of bootlegging, flying, fighting and romance which makes up the backbone of the story, should cause the picture to be as acceptable to the youngsters as to the adults.

The cast has no really outstanding names, but the leading players should strike a familiar note with the regular run of patronage. Regis Toomey, as the hard-flying, daring lieutenant of the U. S. Border Patrol on the Mexican border, provides a good performance, with Anita Page, Robert Ellis, Wheeler Oakman and Barbara Barondess supplying the chief support.

The title is a trifle misleading, in that it implies a type of background which is not a part of the film, yet it is a good salable title for an action picture, and is not too far-fetched to be used to good advantage.

Toomey is ordered to a border resort to track down a gang of smugglers, and poses as a famous stunt flyer at the dedication of an airport. He meets and falls in love with the daughter of the town's political leader, who is in cahoots with Ellis, gang chief. The pseudo-identity causes complications in his romance, Miss Page misunderstanding his supposed familiarity with Miss Barondess, in the employ of Ellis. Racing in his plane between the resort and an isolated place over the border, he gathers sufficient evidence, after worming himself into the employ of Ellis, to cause the arrest and conviction of Ellis and his henchman, Oakman. Miss Page's father, confronting Ellis, is killed and his actions later vindicated. Ellis and Oakman, aware of their immediate apprehension, take flight in an automobile, pursued by Toomey in a plane. Manning a machine gun, Toomey swoops down on the pair, wrecking their car and killing them. At the conclusion, the romance between Toomey and Miss Page is reorganized with a flying honeymoon the result.

Play the picture, and sell it, as an action melodrama, with flying thrills and punch making it suitable for the adults who like fast pictures, and the children as well. As program material, it is satisfactory entertainment.—AARONSON, New York.

Produced and distributed by Columbia. Directed by D. Ross Lederman. Story by Thomson Burtis. Screen play by Charles Condon. Dialogue by Horace McCoy. Cameraman, Teddy Tetzlaff. Sound engineer, George Cooper. Film editor, Maurice Wright. Release date, April 4, 1933. Running time, 67 minutes.

CAST

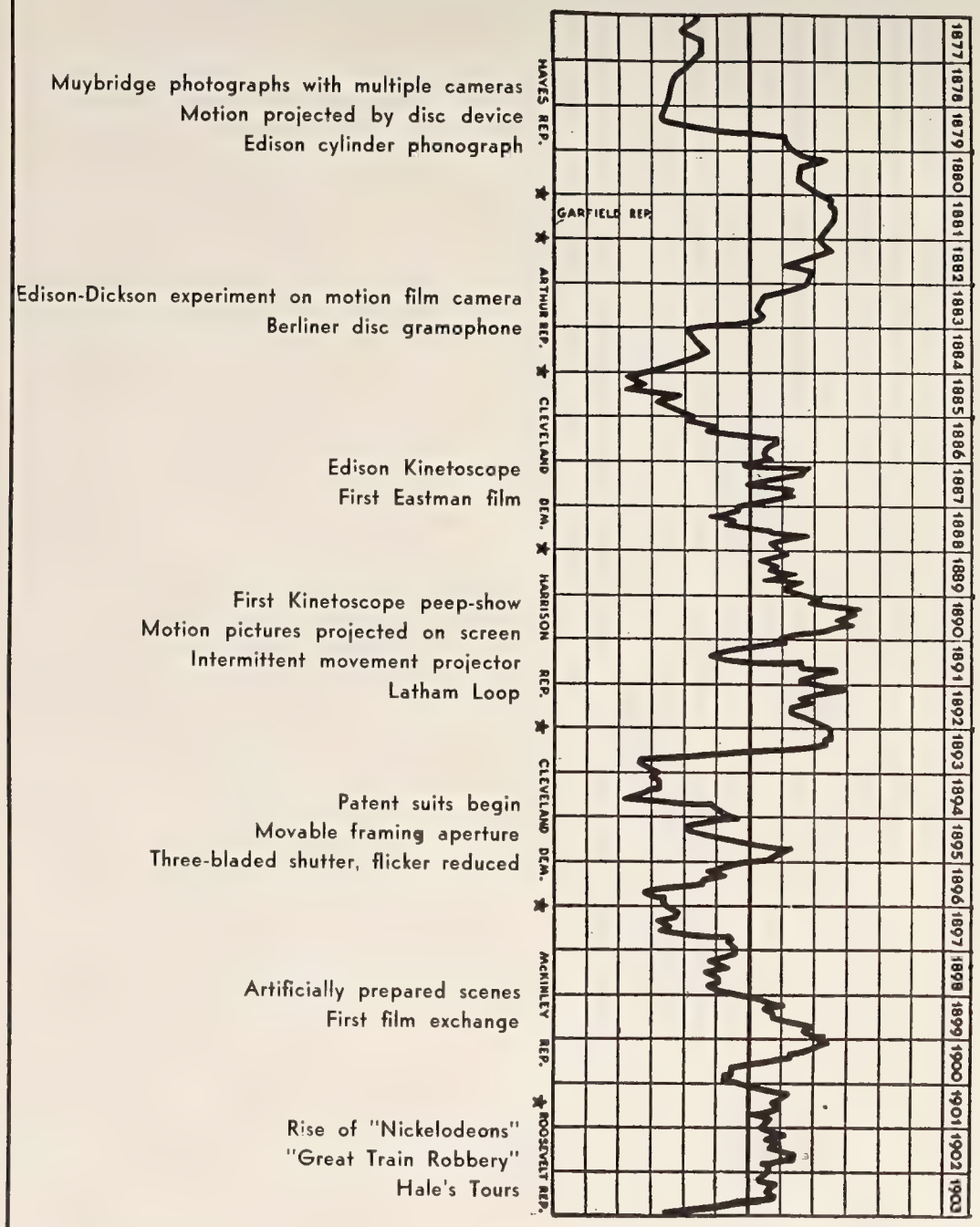
Brad Allerton ..... Regis Toomey
Natalie ..... Anita Page
Spanish waitress ..... Barbara Weeks
Moran ..... Robert Ellis
George ..... Wheeler Oakman
Sonia ..... Barbara Barondess
Chuck Bailey ..... Dewey Robinson
Red ..... George Cooper
Adams ..... Arthur Wanzer
Dodie ..... Henry Wadsworth

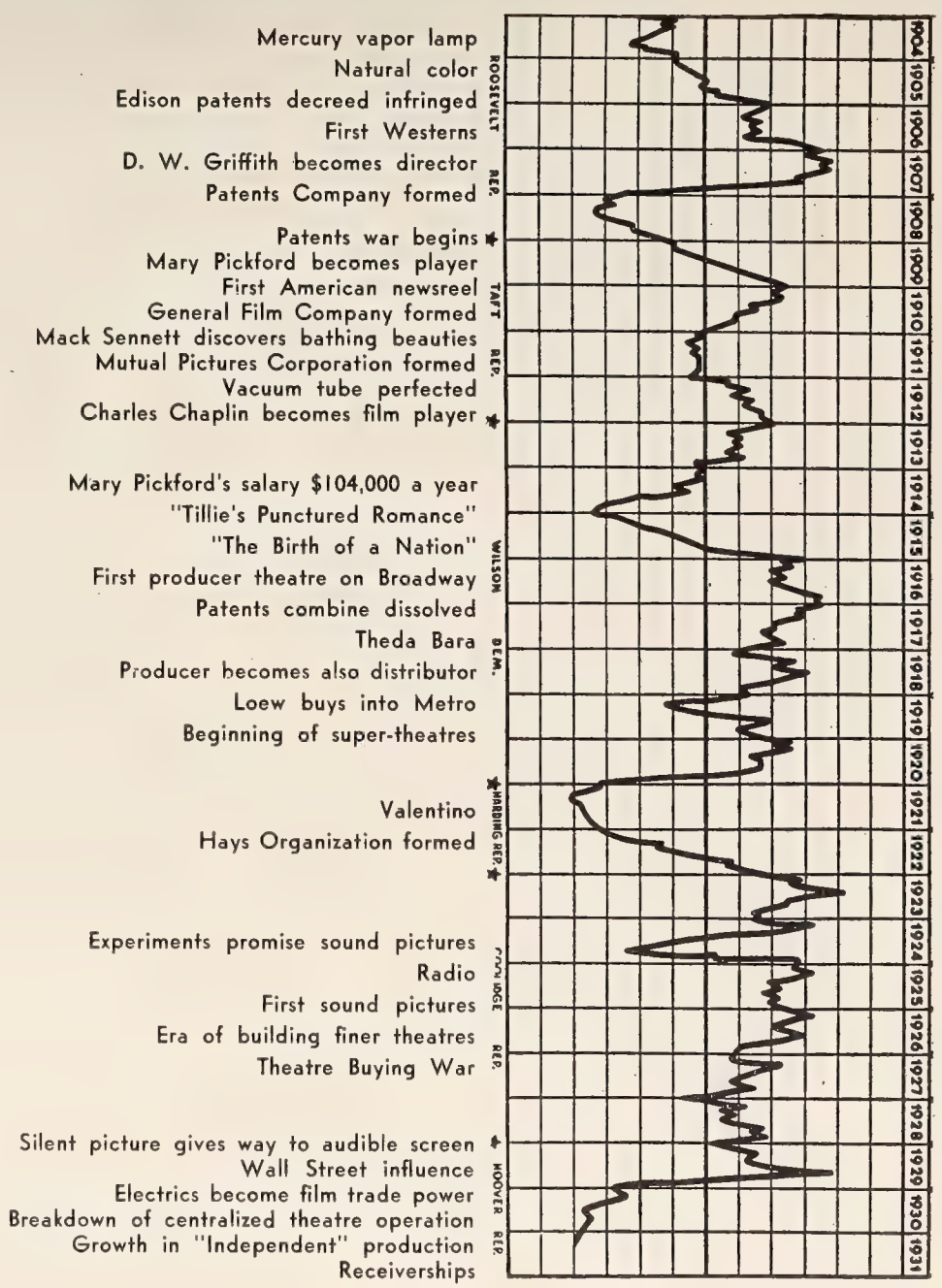
Paramount Retains Schulberg

B. P. Schulberg will continue as an independent producer for Paramount under a new contract calling for eight features for 1933-34.

Joseph Singer Dead

Joseph Singer, operator of the Peekskill, at Peekskill, N. Y., died last week following a heart attack.





POLITICAL PHILOSOPHIES—THE UPS AND DOWNS OF BUSINESS—AND THE MOTION PICTURE

Two charts, done in the best manner of modern business statisticians, neither of which show much of anything, except that regardless of the moods of business, and even less considerate of the moods of the electorate, the motion picture managed to get invented, get going, get rich and —but the chart stops at 1931. *It probably should be explained that the bold center line indicates the level of "normal" business.*

Business line prepared by statistical department, Bank of America, New York.

Business Control Measure Studied By Film Industry

(Continued from page 11)

perimental the bill is. If government supervision of industry, as provided in the bill, primes the machinery of commerce, Mr. Roosevelt will go no further. But if government supervision does not return prosperity, he is prepared to take the next step—actual government participation in private industry.

In the opinion of Raymond Moley, Assistant Secretary of State, who spends his forenoons with the President, "the basic policy of this Administration, as it is coming to be embodied in legislation and in Adminstrative action, expresses a concept of the relation of worker to employer, debtor to creditor, State to people."

Licenses for All Film Companies

Licensing of all motion picture producers and distributors doing an interstate business, in order that the government may readily enforce adherence to codes of fair competition which are to be adopted by the various industries, will be required under the proposed industrial-recovery bill, which was introduced in Congress May 17 following a special message by President Roosevelt.

Government control of industry will prevail for a period of two years under the bill, which declares the existence of "a national emergency productive of widespread unemployment and disorganization of industry, which burdens interstate commerce, affects the public welfare and undermines the standards of living of the American people" and defines the policy of Congress to be "to remove obstructions to the free flow of interstate commerce which tend to diminish the amount thereof; and to promote the organization of industry for the purpose of cooperative action among trade groups, to induce and maintain united action of labor and management under adequate governmental sanctions and supervision, to eliminate unfair competitive practices, to reduce and relieve unemployment, to improve standards of labor, and otherwise to rehabilitate industry and to conserve natural resources."

To this end, the industries of the country are to develop codes of "fair competition" which, upon approval by the President, are to constitute legal requirements, with fines ranging up to $500 as penalties for violations.

Following adoption of a code, or its enforced application upon an industry which fails to act voluntarily, all members of the industry affected, engaged in interstate commerce, will be required to secure Federal licenses, failure to do so to be punishable by a fine not exceeding $500 or by imprisonment for not more than six months, or both.

Industry Preparing to Accept Control

Even before the industry-control measure has reached a vote in the House, industry throughout the nation was preparing to act quickly in adapting the machinery of the bill. The motion picture business, too, was prepanirg to discuss ways and means for industry at large, and as a point of contact with the Administration. More than 150 heads of national trade associations at a dinner in New York the other night, pledged their support. Fifty different industries had already started to draft codes.

As distributors in New York were completing plans for individual sales conventions, P. J. Wood, exhibitor leader of the midwest, and business manager of the Ohio MPTO, suggested that, instead of individual meetings, the entire industry meet together. In view of impending enactment of President Roosevelt's control bill, Mr. Wood said that such a convention within the near future would be most opportune, as it could consider, besides sales and product problems, the matter of establishing a code of practice applicable to the industry.

In any event, it is held likely that the MPPDA, Allied States and the MPTOA will eventually participate in a meeting to formulate a code in keeping with the government's requirements. Abram F. Myers, general counsel, said last week that the national Allied association has received power of attorney from state units, "as well as certain unaffiliated bodies," to see that no action on the control bill is taken with respect to the film business "which will discriminate unfairly against the independent theatre owners." Mr. Myers said that Allied is pledged to cooperate with the government and with the industry.

Regardless, if the industry does not agree on a code of practice, the government will draw one for it and require it to observe such an agreement.

No trade or industry association can go to work on a code until it has filed a statement with the President as to the activities and organization.

Under the terms of the measure, anti-trust law provisions relating to agreements in the realm of price fixing are suspended in order that industries and trade associations may develop "codes" covering hours of labor, wages, buying and selling practices, etc. Probably the film industry will be allowed to treat each of its divisions as a separate unit.

Industry Plans For New Season Get Underway

(Continued from page 10)

the titles for next season's release will be announced. A second meeting will be in New Orleans, June 29-30, the third in New Orleans, July 2-3, and the fourth in Los Angeles, July 6-7. B. P. Schulberg was signed to make eight more features, for 1933-34, and starting in the fall. The Marx brothers will return to the Paramount lot early in June to make one more picture under the company's banner. The company's 1933-34 feature total may run as high as 65, George J. Schaefer, general sales manager, stated. These, of course, include outside product. Charles R. Rogers started work on his new program for Paramount release and William LeBaron is said to be set to renew his producing contract. Marlene Dietrich and Josef von Sternberg were signed to make two features for next season. Special exploitation pre-release showings in four key cities of Paramount's "College Humor" are planned in advance of the general release, June 30.

William Pizor will handle eight features during 1933-34. He will produce four. The remainder will be made by William A. Berke. The first is "The Flaming Signal," and the second, "Corruption."

Sol Lesser closed with Principal for distribution of a microscopic insect series titled "Conflicts of Nature."

RKO Will Meet June 26

RKO will complete its 1932-33 short subject line-up by July 1. Out of 42 two-reelers scheduled, all but two have been finished. Nine out of 39 cartoons and two out of seven Pathe Reviews are still to be made. Differences in a number of details of the deal by which William Saal, et al., may make 12 pictures for Radio release next season has held up closing of the deal. The 12 productions will be made by KBS under the name of Admiral Productions. RKO's Clark & McCullough started their first of a series of shorts for 1933-34 release, Lou Brock producing. The company has set June 26 as the date for the first of three regional conventions. The first will be held in New York, the second in Chicago and the last on the coast.

Charles Rosenzweig, formerly of Columbia, was ready to start a producing and distributing organization. The company will produce 12 features for 1933-34 and acquire eight more from outside sources. Four directors have already been signed, each with stories already accepted by the company. The organization is being incorporated; the name will be announced next week.

Richard A. Rowland, pioneer in motion picture production, who resigned from the executive staff of Fox recently, is making plans for production, probably to start some time in the early fall. It is understood he will make 10 features for 1933-34.

Fanchon Royer, supplementing exchanges opened in New York, Boston and Philadelphia, has established branches in Cleveland, Cincinnati and Pittsburgh to handle the 15 features planned for 1933-34 release.

Screencraft Productions is planning the addition of a second series of eight, making 16 features in all for 1933-34, probably to be produced by Dave J. Mountan, president of Showmen's Pictures. The 16 pictures will be in addition to four being offered by Mountan this season. "His Private Secretary" is set for June 1 release, with "Public Stenographer" now in work and "Police Call" to follow.

U. A. Plans Well Advanced

United Artists' national sales force will meet in Chicago beginning July 17. Plans for 1933-34 may include as many as 30 features. Twentieth Century Productions, the Zanuck-Schenck unit, is slated to have 12 features and Chester Erskine may also deliver 12. Mary Pickford and Douglas Fairbanks will each deliver at least one. Other deals with independents are pending. A deal to distribute "Samarang" was closed with Bennie Zeidman. Five pictures made by London Film Productions, Ltd., and either directed or supervised by Alexander Korda, will be distributed by the company in 1933-34. The first will be "The Fourth Wife of Henry the Eighth." Reports that Gloria Swanson would seek a release elsewhere for her pictures were denied this week by the company which stated that her next picture, to be made in Hollywood this summer, will go through that organization. Miss Swanson and D. W. Griffith recently sold their ownership interests in United Artists.

Universal is adding 10 features to make a total of 36, for 1933-34. Six westerns, with Ken Maynard, will raise this total to 42. "Zest," by Charles Norris, and "The Behavior of Mrs. Crane" are definitely set for 1933-34. "S. O. S. Iceberg," if not completed in time, will go over to next season's release. The company may also have "The Ghoul," made in England by Gaumont-British, with Boris Karloff. Rowland and Brice will make six for 1933-34 if their first for the company, "Shoot the Works," now filming, comes up to company expectations. Six more on the 1933-34 line-up have yet to be completed. They are: "Glamour," "Counsellor at Law," "Left Bank," "Salt Water" and "In the Money," and one other. According to L. J. Schlaifer, general sales manager for Universal, the company will choose a convention date approximating the July deadline agreed upon by major distributors. The exact date is to be decided upon, but the company will probably hold regional meetings.

Warners Hollywood studios will reopen early next month. Vitaphone will probably increase its output next season. Maj. Albert Warner, Grad Sears, A. W. Smith and S. Charles Einfeld are at present conferring in Hollywood with Jack Warner regarding 1933-34 product.

Worldkino Corp., New York, sponsor of "The Return of Nathan Becker," is planning additional releases.

B. F. Zeidman left for the coast this week after a three-weeks stay in New York, during which he set release of "Samarang" through United Artists. He also conferred with another distributor for handling three other travel pictures made by Ward Wing and Lori Bara. These are: "Weeping Trees," "Roping 'Em Alive" and "Typhoon Waters." He further discussed a deal for production of a series for next season's release.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

WITH ONE BOLD STROKE the sacred sons of K'ung Fu Tsu (Confucius to you) have unravelled at last the dark reason behind those rejected manuscripts of aspiring authors, including Miss Marion Herd, of Erpi's home office, who found in *Reader's Digest* the following note of rejection, which was sent to one John K. Williamson by a firm of Chinese publishers:

"We read your manuscript with boundless delight. By the sacred ashes of our ancestors we swear that we have never dipped into a book of such overwhelming mastery.

"If we were to publish this book, however, it would be impossible in the future for us to issue any book of a lower standard. As it is unthinkable that within the next 10,000 years we shall find its equal, we are, to our great regret, compelled to return this too divine work and beg you a thousand times to forgive our action." . . .

▽

Old Professor Roxy Rothafel's Seminary of Synchronized Kicking must preserve some semblance of dignified morals, to say nothing of murals. The Radio City Roxyettes are, therefore, governed by a number of "mustn'ts," just like college girls in Mrs. Swishback's dormitory. The Roxyette is forbidden to change the color of her hair without discussing the matter with the faculty. She cannot wear lounging pajamas at rehearsal, no matter how she kicks, squirms and screams. And, of course, it need not be added that a Roxy Roxyette must not indulge in even the tiniest, teeniest, weeniest drinkie during the working day—which lasts from ten in the morning to ten at night. Mr. Rothafel's rules for the Roxyettes, however, say nothing about making fudge after "lights out."

▽

Mrs. S. L. Rothafel, while visiting back home in Forest City, Pa., the other day rescued her parents from a fire which broke out in the Freedman Building. Back in 1909, *her young husband, Roxy, almost set the same building afire with his first motion picture show, the enterprise which started him for Broadway and fame.*

▽

Colvin Brown is tree planting his acres up in Haviland Road in Stamford. Despite his frequent excursions to Washington this has no bearing on the reforestation program launched by his favorite president.

▽

Economics are not the only troublesome matters at home offices in New York. The fan magazines, which are currently engaged in a bitter competitive battle, are kicking up quite a fuss over securing "scoops" on production stills. Several are insisting that they each get first inspection of all pictures which are sent on from Hollywood, under threats of barring all publicity of those companies which give a competitor first crack.

▽

Al Finestone, our Kansas City correspondent, reports that the Marx Brothers really had their beginning about 300 years ago. A German society of the 16th century, formed to encourage fencing—but not with film producers—was called the Marcus Brothers and was best known as the "Marx Brothers." We always thought some of their gags dated from then.

▽

Now it's a wooden Indian contest. Paramount offers a free trip to Hollywood, all expenses paid, and a five-week contract (or will buy outright) for a wooden Indian of the 1902 *vintage.*

THE SUBJECT OF MARRIAGE interests the average American reader most, while archaeology and science rate next, according to Victor Halperin, of the brothers Halperin, who produce for Paramount. The Halperins tabulated 1935 stories and articles appearing in magazines. The next seven subjects in order of appeal are: "Murder," "divorce," "beauties," "art," "wealth," "suicide" and "romance," "Chorus girls" and "ghosts" tie for eleventh place. "Beauty contests" and "passive deaths" have equal appeal. "Motion picture players" are away down the list near "babies." "Hoodooism," "insanity," "flappers" and "snakes" follow.

▽

An extra girl left the Fox studio last week with an extra $5. There is little need for detail, except this: The young lady sat all day on the box seat of an 18th century coach which bounced and rocked perilously for scenes of "Berkeley Square."

"Give her $5 extra," said Frank Lloyd, the director. "She's earned it."

"Compensation for callouses," read the Fox report.

▽

Jack Nelson, producing one reelers at Mack Sennett's studio, asked the property department for 20 jackasses. "And no Hollywood jackasses," Mr. Nelson told the "prop" manager. "This is for an Arabian desert scene."

▽

A lady patron attending Mickey Gross' supercolossal program at his Sioux City theatre, saw four "big time" vodvil acts, a four-star feature picture, two comedies and a newsreel. She also ate three cheese sandwiches and drank two cups of coffee in the lobby, parked her car free at a nearby garage, and then walked out complaining bitterly because there had been no Mickey Mouse on the program. Mr. Gross learned later that she had been the non-paying half on a two-for-one ticket.

▽

J. C. Furnas, New York *Herald-Tribune* journalist, would feel happier if Hollywood producers would cease and desist from filming any more animal pictures. "According to the sprightlier economists," he said, "one of the earliest harbingers of the depression was the great panic at the international animal market in Hamburg, when lions were going at a few dollars apiece and snakes were selling at 50 cents per linear foot. It might be suspected that Hollywood laid in some bargains then and has been cashing in on them ever since. If the suspicion is correct, it is obvious that the investment has not yet been written off."

▽

There's some talk about technocracy staging a comeback. "Then," reports Hal Horne, "they're going to arrange the working hours so that everybody will punch the clock an equal number of hours every day." That'll become awfully monotonous for the clock.

▽

Globe-trotter, lecturer and author E. M. Newman brought back from his eighth trip a pictorial record of the people of the world at work, for release in his Vitaphone series, "World Adventures." Pictorialized are the Icelanders drying miles and miles of codfish; Norwegians weaving rugs; Hollanders making cheese; Italians carving sea-shells into roses; the Bethlehemians making mother-of-pearl rosaries and boxes from shells; Egyptian blacksmiths carving wood; the Hindu laundrymen tearing off shirt buttons; Java's workers withdrawing water from rice. But the record is not complete. There's not a single Irishman making a blackthorn shillalah. We protest.

IN a jerry-built joss house in Mott Street, in the heart of New York's Chinatown, a frail-voiced Chinese girl lectures for "rubbernecks" (sightseers) at a quarter a head. Journalist O. O. McIntyre was down there the other night and heard her explain the process of prayer and some of the tenets of Confucius. After the "spiel" the Chinese girl pilots the customers to a rear exit—it is bad luck to leave through the entrance door—and they grope through a dark, tortuous alley. Mr. McIntyre found it quite scary. Boo!

Stage and screen player Anna May Wong, while in New York recently en route to England from Hollywood, promised to act as Mr. McIntyre's Chinatown cicerone, but they never got around to it. On Miss Wong's occasional visits to New York's Chinatown, it is said that business comes to a full stop in cafes, joss houses and fantan parlors. Mr. McIntyre reports that news of her arrival spreads in that mysterious grapevine fashion so peculiar to the quarter. Everywhere are peering eyes, even to white wives behind shuttered windows. She is their own who has captivated another world.

▽

New Yorker Karl Pachman, having heard that the Nazis will choose the cast for the famous Passion Play at Oberammergau, wants to know what the Hitlerites will do about depicting the character of Christ.

▽

Suggested sign for Hollywood garage, in keeping with President Roosevelt's program: "Free inflation."

▽

Ed Reed, of the Paramount theatre in Providence, has a large bottle of red ink on his desk, with this sign attached: "Film Salesmen, Take Note."

▽

Warners are negotiating with Secretary of the Treasury Woodin for permission to obtain gold coins of all denominations for an exhibition to be held in the lobby of the Hollywood theatre on Broadway, in connection with the premiere of "Gold Diggers of 1933," opening shortly. The captain of the Warner studio guards would be brought to New York to supervise the protection of the display.

▽

Tragedy overtook Harry Volpe, one of the inspired banjo-twanglers of the Radio City musical forces. Mr. Volpe had been commissioned to make a string transcription of a Rachmaninoff prelude. For months he had been working on the score, and, at last, his magnum opus was finished.

Came the morning, recently, when the very young pride and joy of the house of Volpe approached daddy's bedside. "Looka Dada!" said the darling. Clutched in his tiny hand was Mr. Volpe's precious score, torn into many small pieces.

Mr. Volpe might be seen any day now in the music vault at the Music Hall piecing together, with gummed paper, the jig-saw puzzle his son made out of his Rachmaninoff prelude.

▽

Judge Skillman, Detroit, sentencing Arthur Reamer for "Fagin" activities, made the reading of "Oliver Twist" part of the compulsory sentence, and advised the culprit to see Ray (Monogram) Johnston's "Oliver Twist" on the screen as soon as he gets out. Looks like publicity-man Mike Simmons has been traveling in the midwest again.

▽

Says Warners: "The Motion Picture Producers and Distributors of America, also known as the Hays organization in deference to its head, General Will Hays, has put the seal of its approval on 'Elmer the Great.' Their verdict: 'An outstanding farce.'"

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Adorable notices

One of the best of the Janet Gaynor vehicles. Full of life . . . deserves the success it will achieve.
—Baltimore Post

Adding a little daring and replacing the old wistfulness with a lot of spice . . . Janet Gaynor is prettier and peppier than ever. *—N. Y. Daily News*

You will be delighted with the young officer—portrayed by Henry Garat. *—N. Y. Eve. Telegram*

One of the finest pictures in which Janet Gaynor has appeared. You will thoroughly enjoy it.
—Philadelphia News

Janet Gaynor has never seemed so full of life. She is thoroughly vivacious. *—Baltimore News*

Henry Garat is a newcomer who should attain great popularity. *—Syracuse Post-Standard*

rolls along—hit after hit week after week

MEXICO GOES THE LIMIT TO BACK HOME FILMS

Law Forces Exhibitors to Show at Least Two Reels of Native Product Weekly; Prizes Offered for Best Pictures

by JAMES LOCKHART
Mexico City Correspondent

Acting on the principle that those who help others cannot miss benefiting themselves, two important industrial and commercial organizations and the Mexico City civic government have reached out helping hands to the struggling national motion picture production industry in its uphill fight for recognition before terrific competition from abroad, chiefly the United States. The sixteen producing companies that Mexico now boasts have sold these organizations and the Mexico City authorities on the idea that assistance rendered the native picture-making industry is a boost for all other lines of endeavor in the land.

As was fit and proper, the municipal government sprang to answer the SOS broadcast by the picture makers. It has tossed them two life belts—one in the form of offering semi-annual and yearly prizes for the best pictures made in the country during those periods; the other in the shape of a law forcing all exhibitors in the Federal District, which includes the national capital, to show at least two reels of made-in-Mexico films weekly. The prizes are worth around $150 for the best picture produced in six months, and twice that much for the year's best production.

Handicap in Product Shortage

The prize proposition is a lift, pure and simple. But the forced exhibition measure has encountered several drawbacks. Fearful of fines and the embarrassment they cause, exhibitors have gone to great extremes to comply with the law. Some of them have used almost any old thing to meet the requirement, so long as it was made in Mexico. Dumb shots of landscape, excerpts from silents of the long, long ago, views of presidential inaugurations from news reels that were new once upon a time, and other things have been thrown on the screens here. Many exhibitors have complained to the civic government that this measure is all right in spirit, but in letter it raises the deuce. These exhibitors point out that their audiences razz such stuff, which impairs the prestige of their houses. There are not enough Mexican-made features and shorts to go around just yet for this purpose, the exhibitors argue. The municipal government has announced that it proposes to continue the enforcement of this law, and has assured the exhibitors that better times in this regard are just around the corner as a couple more native newsreel and short subject enterprises have entered the field. These concerns are the Cinemex and the Buen Tono News Reel Company. Both are reportedly working overtime to meet the demand for home productions that the measure has created.

Film critics of Mexico City newspapers are in accord that "Una Vida Por Otra" ("A Life for a Life"), a Mexican underworld drama, and the third production of the National Motion Picture Production Company, should be awarded the civic government's prize. This picture was written and directed by John H. Auer and the camera work was done by Alex Phillips, both of whom have had considerable experience in Hollywood. The picture is easily the best that the company has produced.

Council Takes Action

A plea for practical assistance that was made by this company and the 15 others, has resulted in definite action by the National Organization Council for the Advancement of Industry and Agriculture. These enterprises asked the Council's assistance in their program to turn out all features and shorts that the Mexico market needs. The Council is now busy urging all industries in Mexico and the federal government to get behind this ambitious program. Its argument is that as motion pictures are fine publicity for Mexico, assistance to the national picture making industry will be a big boost for all other lines of endeavor in the country, as the whole world will be advised by the film route as to what this Republic can do and what she has to sell. The Council also has said that what Mexico needs most in the film entertainment line are films that depict the true national spirit and philosophy. Imported pictures, the Council contends, have a baleful influence upon the masses as they get them to thinking along foreign lines, which is a bad thing for nationalistic spirit.

Now comes the Confederation of Mexican Chambers of Commerce, the greatest commercial association organization in Mexico, with the statement that it proposes to do all it can toward helping the national picture making industry. The Confederation points out that this industry has made a definite start along the road to producing films that are really worthwhile. It predicts that the day is not very far distant when native producers will offer productions which will be as good as, and perhaps better than those that come from abroad. The Confederation thinks it is not too much to say that within the next few years made-in-Mexico pictures will be of such quality and abundance that they will dominate this market.

These optimistic opinions were inspired by the great improvement shown in National's third venture. The Confederation deems this production vastly superior in plot, direction, acting, technique, etc., to the company's two other productions, "Santa" ("Saintess") and "Aguilas Frente al Sol" ("Eagles Before the Sun"). The Confederation considers that "A Life for a Life" is much better than most Spanish language talkers produced by foreign companies. The Confederation is urging its members to help along the national motion picture production industry by giving preference to those cinemas which exhibit made-in-Mexico pictures.

Columbia Plans British Selling

Columbia will establish its own distributing organization in England, starting with its 1933-34 product. The deal whereby United Artists handled this, the most important branch of foreign distribution for Columbia, will automatically be terminated.

Harry Cohn, together with Lewis Milestone and Laurence Stallings, sails for England this week and, during his stay in that country, will set up a new British organization.

Meyer Urges "Buy American" As Matter of Common Sense

Declaring Hollywood the new fashion center of the world, and pointing to the definite superiority of American producers in the field of motion picture production, Fred S. Meyer, president of the MPTO of Wisconsin and Upper Michigan, urged that Americans "buy American" not through patriotism but because of superior product, in a recent radio address over Station WISN, Milwaukee.

Mr. Meyer decried the fact that the American public permitted itself "to think in terms of foreign superiority. . . . The world has granted to America the leadership of the motion picture industry and its adjuncts, not through brotherly love, but because America has proven its leadership. It is a matter of common sense (to buy American) because America produces more excellent things," Mr. Meyer said in part.

A. P. Giannini Honored at Luncheon in New York

A. P. Giannini, a ranking executive of the Bank of America, was guest at a luncheon tendered him last week by Joseph M. Schenck at the Biltmore Hotel, New York, at which many industry executives attended.

Among those present were M. H. Aylesworth, Joseph Bernhard, David Bernstein, Edward Bowes, Harry D. Buckley, R. H. Cochrane, Harold B. Franklin, Isadore Frey, Leopold Friedman, Will H. Hays, Arthur W. Kelly, S. R. Kent, Al Lichtman, David Loew, Charles C. and Joseph H. Moskowitz, Bertram S. Nayfack, Dennis F. O'Brien, William P. Philips, J. Robert Rubin, Nicholas M. Schenck, E. A. Schiller, Spyros Skouras, Louis K. Sidney, Joseph R. Vogel, Harry M. Warner and Adolph Zukor.

Kansas Insurance Limited To Value of Property

Fire insurance coverage in Kansas is limited to the value of the property, under a ruling ordered into effect by the Kansas Inspection Bureau and mandatory on all agents and insurance companies in the state. The order was made to stop over-insurance.

Zanesville Gets Five Houses

Zanesville Theatres, Inc., incorporated a few weeks ago in the Ohio town, began operation last week of five Zanesville theatres: the Grand. Imperial, Liberty, Quimby and Weller. F. N. Ransbottom and Caldwell J. Brown head the company, which is virtually a reorganization of the Brown Theatrical Company, which recently went into receivership.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Allied

THE BOILING POINT: Hoot Gibson—A very good western, but rather "phony" sound. We had a hard time putting this one over, but due to lots of kids who like Hoot, we had a good show. Played May 5-6. —Amuzu Theatre, Inman, S. C. General patronage.

GAY BUCKAROO: Wayne Gibson—Poorest of the five Gibsons I have run. Too much cheap gambling. Will get by, however, with the horse fans. Sound was excellent. Allied has given me better sound than any other producer.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

Columbia

AIR HOSTESS: Evalyn Knapp—A "freak" draw of the box office. They came out of nowhere, without extra advertising, and repeated the second night. Just one of those unexplainable things in show business, but rather pleasantly unexplainable.—Myron Sheldon, State Theatre, Ipswich, S. D. General patronage.

AIR HOSTESS: Evalyn Knapp, James Murray, Thelma Todd—Believe it or not this comes close to our attendance record for the season, and others have reported the same kind of draw. A little better than average air picture that gets them in from somewhere. True Story Magazine story probably the reason.—Rolly Matson, Crystal Theatre, Flandreau, S. D. General patronage.

AS THE DEVIL COMMANDS: Alan Dinehart, Neil Hamilton, Mae Clarke—A mystery type that is better done than the average, and good all around entertainment.—Myron Sheldon, State Theatre, Ipswich, S. D. General patronage.

THE BITTER TEA OF GENERAL YEN: Barbara Stanwyck—About the usual Far East stories. Nearly everyone killed. Didn't please here.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THE BITTER TEA OF GENERAL YEN: Barbara Stanwyck, Nils Asther—Like all of Capra pictures this has fine direction, action and characterization. Asther does one of the best jobs of the year. A high class picture with a novel title, that will please.—Myron Sheldon, State Theatre, Ipswich, S. D. General patronage.

THE BITTER TEA OF GENERAL YEN: Barbara Stanwyck—An excellent picture that did better than average business. Just two criticisms: it didn't help the picture or Stanwyck's audience appeal to have her strip off her clothes and take a bath in front of the camera; also, a repressed New England lady missionary wouldn't smoke cigarettes even if she had spent a week in China. Played May 5-6.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THE BLONDE CAPTIVE: Native Cast—Ran as second feature with "Lawyer Man." Apparently has no box office appeal. It's really just a travelogue. Played Apr. 27-28-29.—C. C. Griffin, New Piedmont Theatre, Oakland, Cal. Neighborhood patronage.

BY WHOSE HAND: Ben Lyons—Not much in the name, but plenty in the picture. Action all takes place on train. Enough mystery, action and suspense to keep everyone on edge of seats from start to finish. Bound to please all who enjoy mystery stories. Played Mar. 29-30.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

CHILD OF MANHATTAN: John Boles, Nancy Carroll—Just the type small towns eat up. Boles has another role like his in "Back Street" which was plenty good. Well-produced show that pleased 100% —Myron Sheldon, State Theatre, Ipswich, S. D. General patronage.

DEADLINE: Buck Jones—Picture satisfactory for family. Business 90%.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.

DECEPTION: Leo Carrillo—The young wrestler is the star in this and it is a good picture for the sport fans. Badly titled as the name is deceptive and for that reason is hard to get them in, but it will please most everyone. Played May 5. Running time, 67 minutes.—E. N. Collins, Star Theatre, Humble, Tex. General patronage.

DIRIGIBLE: Jack Holt, Ralph Graves—Ancient, but pleased. Business 100% on Sunday, Monday and Tuesday.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.

HELLO TROUBLE: Buck Jones—It was "Hello everybody," for they all came. This is the best western from Buck Jones to date. Plenty of action, good story, good sound. Pleased everyone. Don't know what we will do when they stop making westerns. They are our meat in the small town. All the children come out and when playing westerns you can be sure that it will not be necessary to hide when the folks go out. Played Apr. 11-12.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

MAN AGAINST WOMAN: Jack Holt—And a new leading lady to us that should be a star in her own right. In our opinion a new edition of the "Last Parade" and as good, which is saying considerable for the show. Holt is the most consistent star on the list in our opinion.—Myron Sheldon, State Theatre, Ipswich, S. D. General patronage.

THE MENACE: H. B. Warner, Bette Davis—Another good mystery picture that keeps them guessing to the end. We played it a little old but it pleased 100%. Played Apr. 4-5.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

NO MORE ORCHIDS: Carole Lombard, Lyle Talbot—A class show, which we wish had been sold more on the fashion angle. A fashion show once in a while is a great boost, and this picture fits this idea perfectly. Walter Connelly is a comer as a character man.—Rolly Matson, Crystal Theatre, Flandrequ, S. D. General patronage.

OBEY THE LAW: Leo Carrillo—Good program picture that does not seem to have much draw.—E. N. Collins, Star Theatre, Humble, Texas. General patronage.

SO THIS IS AFRICA: Bert Wheeler, Robert Woolsey—My patrons enjoyed it thoroughly. This team is more of a favorite with male audiences. A good drawing card. Played Apr. 14-15.—Charles Born, Elks Theatre, Prescott, Arizona. General patronage.

SO THIS IS AFRICA: Bert Wheeler, Robert Woolsey—Had several advance reports against this show, mostly from competing salesman, so drove to Aberdeen to see it. We are going to play it and expect to do business. After all we hope to entertain. Let the schools educate, and the churches reform. Ours is the field of amusement.—Myron Sheldon, State Theatre, Ipswich, S. D. General patronage.

SO THIS IS AFRICA: Bert Wheeler, Robert Woolsey—It surely sounds good to hear them roar and to have a house full to do it. While rather warm in spots, we had no complaints that really mattered, and the box office naturals are scarce enough now-a-days, so play the show, and catch up on your back rent.—Rolly Matson, Crystal Theatre, Flandreau, S. D. General patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—Brother exhibitors, grab this picture quick and make yourself some dough. Had to put chairs in the aisle, and stood them up in the back both nights. This picture ranks second for my house record. I spent no extra money for advertising, and paid minimum prices for it, no split. Thanks, Columbia. If the remainder of your pictures on the block are as good as they have been, you can use the slogan: "The Leader of the Industry." Since the bank holiday my business has been terrible. Last week Columbia's "When Strangers Marry" pulled me out to where I showed a nice profit for the week. This week "So This Is Africa" has made this the second best week I have ever had. Only one picture so far of Columbia that didn't please but about 50%. "So This Is Africa" is a little too hot. Nevertheless, I warned them in my advertising. I think this is one reason it drew so well, but don't worry, they'll go out with a broad smile. This is the best Wheeler-Woolsey I've run. Hurray for Old Lady Liberty.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

STATE TROOPER: Regis Toomey, Evalyn Knapp—Good action picture.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

STATE TROOPER: Regis Toomey, Evalyn Knapp—These melodramas are in my opinion setting the pace for a new type of film, probably replacing the vogue for westerns. As they have the same appeal to action fans, plus a woman angle, no doubt we will see a lot more of this type of picture. Well made, and a credit to any program.—Rolly Matson, Crystal Theatre, Flandreau, S. D. General patronage.

WAR CORRESPONDENT: Jack Holt, Ralph Graves—Played this one a little old. Mighty fine action. Picture that will please the Saturday crowds. Played Mar. 25-26.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

WASHINGTON MERRY GO ROUND: Lee Tracy —Another good Columbia picture that drew well and pleased 100%. Played May 9-10.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WASHINGTON MERRY GO ROUND: Lee Tracy —Good enough to play a repeat engagement, the first we have played in years. Still timely and hot. A great show both before and after you play it.—Rolly Matson, Crystal Theatre, Flandreau, S. D. General patronage.

WHEN STRANGERS MARRY: Jack Holt, Lillian Bond—Here's a dandy little show. Drew far above average at box office. Everyone pleased. This is kind of title that will draw. It aroused plenty of curiosity.—Robert K. Yancey, Paradise Theatre, Cotter, Ark.—Railroad and general patronage.

WHEN STRANGERS MARRY: Jack Holt—A nice programme picture. Nothing big but outgrossed Fox's Cavalcade which played one week prior to this on the same day. Played May 7.—E. N. Collins, Star Theatre, Humble, Tex. General patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess. We had read many adverse criticisms on this one and were agreeably surprised when our audience enjoyed it. Second night better than first. Good for box office anywhere. Played Mar. 7-8.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

CABIN IN THE COTTON: Richard Barthelmess—Drew on Sunday, Monday and Tuesday, and pleased. Business 110%.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.

ELMER, THE GREAT: Joe E. Brown—Here's a picture you will do extra business with or I am greatly mistaken. I consider it Brown's best picture, and know everyone enjoyed it. Held up exceedingly well the second night, which is very unusual for any picture at the present time. Played May 8-9. Running time, 72 minutes. —R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

THE MIND READER: Warren William—Just a fair picture. It fails to reach being real good, and likewise bad. It will make a fair program picture. It offers an expose of mind readers.—L. A. Mercier, Electric Theatre, Perryville, Mo. General patronage.

20,000 YEARS IN SING SING: Spencer Tracy—Here is a big league outstanding picture with considerable drawing power. In my opinion it is as good as any of the prison dramas shown so far. Can be shown any day of the week. The sad ending is handled so nicely that it does not injure the picture. It gives it a quality of self sacrifice that adds to the picture's bigness. Drew better than average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Here is entertainment for the entire family. It sure made them laugh, and when our audience laughs the picture must be good. Give us more like this one and we won't care what the critics say. Played Mar. 14-15.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

Fox

BONDAGE: Dorothy Jordan—Just about as poor as they make them. When Fox makes them poor, they are poor all the way through. Impossible to do any business on pictures of this type. Played May 3. Running time, 63 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

BONDAGE: Dorothy Jordan, Alexander Kirkland—Here's one you can hide on when patrons come out. If you don't, I'd be sorry for you. Better pay for it and not play it. Played May 9-10.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CALL HER SAVAGE: Clara Bow—Good picture. Glad to see Clara is back. Did fair business on this one and it pleased generally. Played Apr. 8-9.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

DANGEROUSLY YOURS: Warner Baxter—Not up to what one would expect from Baxter. Almost another case of waste of film, which is getting to be



MAKE "WHOOPEE"

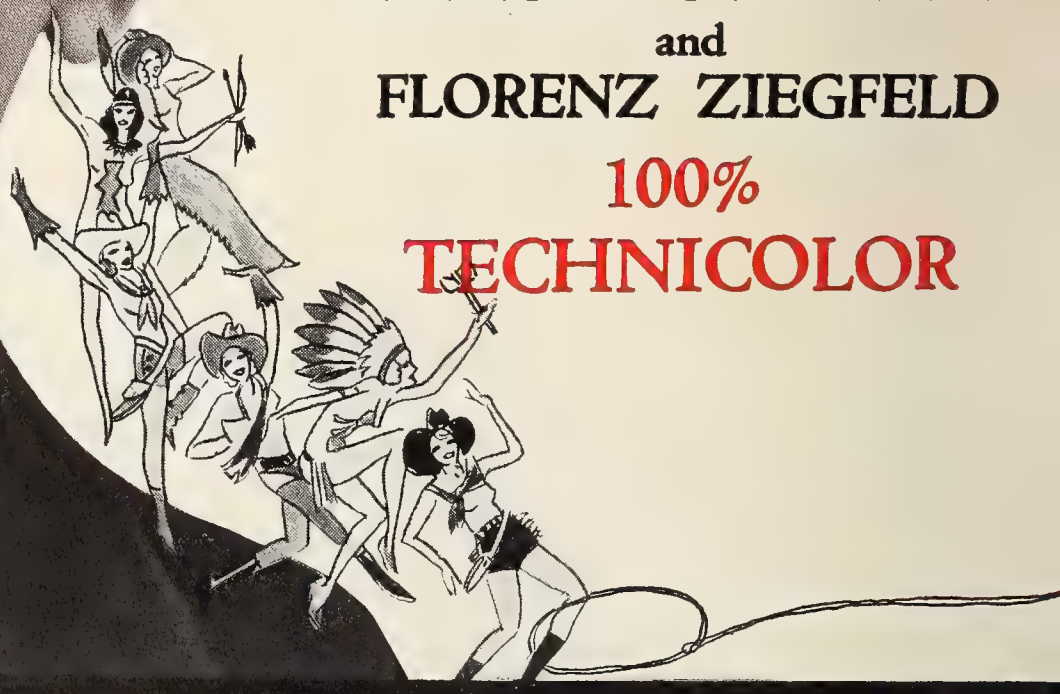
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CASH IN on the vast new audience created by Cantor on the air—the 40,000,000 people who follow his coast-to-coast broadcasts!

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CANTOR in "WHOOPEE"

CASH IN on the millions of additional movie fans created by Cantor's two recent smashes, "PALMY DAYS" and "THE KID FROM SPAIN"



ARTISTS EXCHANGES

an epidemic with Fox. This Baxter. Played Apr. 25. —Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

DANGEROUSLY YOURS: Warner Baxter—Fair picture, but did not click for me. Played May 2-3.—C. C. Griffin, New Piedmont Theatre, Oakland, Cal. Neighborhood patronage.

HELLO SISTER: James Dunn, Boots Mallory—Just another picture. Would say it pleased about half of our crowd. When I say pleased I mean partially pleased. Why they have to bring in childbirth is more than we can figure in this picture. It actually spoils it when there is no need to bring it in.—L. A. Mercier, Electric Theatre, Perryville, Mo. General patronage.

HOT PEPPER: Edmund Lowe, Victor McLaglen—Quirt and Flagg, as the hard-boiled, wise-cracking marines in an action comedy which offers more screen entertainment than the ordinary sex drama. Played Apr. 25-26.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

POCATELLO KID: Ken Maynard—Good Friday and Saturday type. Business 100%.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.

REBECCA OF SUNNY BROOK FARM: Marion Nixon—Used this rather old picture for my Easter attraction and it grabbed first place for 1933 in gross and net both. This is type of picture that we should have a lot more of. Come on, producers, let's glorify the small towners and agriculturist in film.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SHE WANTED A MILLIONAIRE: Joan Bennett, Spencer Tracy—Ancient, but seemed to satisfy most of bargain night crowd. Business 80%.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.

STATE FAIR: Will Rogers, Janet Gaynor—Of course it's a 100% audience picture, for it contains sufficient story substance to permit a large number of characters to carry on to a given climax. All screen successes have been of that type. We are getting too many single-track stories in pictures. Give them all a human interest part and we will get along with less prisons, hospitals and childbirth in pictures. Played Apr. 2-4.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

STATE FAIR: Will Rogers, Janet Gaynor—Pleased 100% and is the only picture from Fox this season that made some profit. Good for any day of the week. Played May 2-4. Running time, 100 minutes.—A. I. Latts, Royal Theatre, Ashland, Wis. General patronage.

STATE FAIR: Will Rogers, Janet Gaynor—Plenty good, especially for small towns. Will stand all you can give it.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

STATE FAIR: Will Rogers, Janet Gaynor—Good picture well liked by old and young alike. Drew fairly well at box office. Played May 10-13.—C. C. Griffin, New Piedmont Theatre, Oakland, Cal. Neighborhood patronage.

TOO BUSY TO WORK: Will Rogers—Excellent picture and good entertainment. A good drawing card. A well known quality in Will Rogers' pictures —human interest stories—places him first on the list in star values. Played Feb. 5-7.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

MGM

CLEAR ALL WIRES: Lee Tracy—No excuse for it. Tracy good, if you enjoy ranting and being talked to death. Played Mar. 12-13.—Charles Born, Elks Theatre, Prescott, Arizona. General patronage.

CLEAR ALL WIRES: Lee Tracy—All Tracy needs is a few more like this one and he will be through. About the only way to describe this picture is that it is no good.—L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

CLEAR ALL WIRES: Lee Tracy—Fair picture to extra poor business.—C. M. Hartman, Carnegie, Okla. Small town patronage.

CLEAR ALL WIRES: Lee Tracy—About the usual Metro picture from them on the new block. Haven't had but two good pictures on this year's block. With the exception of these two Metro pictures, have failed to draw average business, and I paid more this year than last.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

CLEAR ALL WIRES: Lee Tracy—Just another MGM flop; should have been titled "Clear All Aisles" for the walkouts. If they give Tracy another like this, he's through, and so is the exhibitor. Played May 14-15.—Cle Bratton, Stella Theatre, Council Grove, Kan. General patronage.

DOWNSTAIRS: John Gilbert—Picture just gets by. Few complaints and few compliments. Business 80% on bargain night.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.

FACE IN THE SKY: Spencer Tracy, Marion Nixon—One of the best pictures we have played. Full of comedy from beginning to end with Erwin stealing the show. Get behind this one with everything you've got and watch the box office grin. Played May 9.—Cle Bratton, Stella Theatre, Council Grove, Kan. General patronage.

FAST WORKERS: John Gilbert, Robert Armstrong—Nothing to it. You better pay for it and not run it. Would like to hear from other exhibitors, I may be wrong, but that's the way I feel about it. Played May 6.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FAST WORKERS: John Gilbert—Fair. Gilbert lost his drawing power here. Played May 12-13. Running time, 66 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston—Splendid pictures, entertaining and timely. Well liked and applauded by those who attended. Only fair in drawing power, perhaps title did not appeal. Played May 7-8.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston—Man, what a picture. Caused more talk than any picture in moons. Business built up each of the three days. Took in more money on first night than on "Rasputin and the Empress" in three.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

LOOKING FORWARD: Lionel Barrymore, Lewis Stone—Very little entertainment. Business less than half of an average three-day showing. Would advise cutting playing time on this one. Played May 9-11. Running time, 80 minutes.—A. I. Latts, Royal Theatre, Ashland, Wis. General patronage.

MEN MUST FIGHT: Phillips Holmes, Diana Wynyard—Absolutely nothing to it. Failed to get film rental on Sunday afternoon and night showing. There is no depression in the show business, just a difference in good and bad pictures. Friday and Saturday I played "So This Is Africa" and turned them away both nights with a school play for competition, making me the second best week in 18 months. In fact, it only lacked a few dollars in getting my house record. Now I play this one and can't get film rental. I paid more for this one than "So This Is Africa." At one time I thought I was a good buyer, but since I've bought Metro and RKO I've decided there never was a worse one than myself. Imagine trying to make a living with Metro and RKO pictures this year. Six or eight will catch all the good pictures I've got from both companies together on the 1932-33 block.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

RASPUTIN AND THE EMPRESS: Ethel, John, Lionel Barrymore—A wonderful production and drew the better class of people that only go to see the most outstanding specials. Business better than average. Played Apr. 18-20. Running time, 120 minutes.—A. I. Latts, Royal Theatre, Ashland, Wis. General patronage.

RASPUTIN AND THE EMPRESS: Ethel, John and John Barrymore—This is a wonderful picture. We did average business. Don't know whether this is a small town picture or not. We were surprised at the results. Played May 5-6. Running time, 126 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

RASPUTIN AND THE EMPRESS: Ethel, John, Lionel Barrymore—A wonderful picture and wonderful acting. Those that know what they are going to see will call it "wonderful," others won't care for it. We had a good many leave on it and did not do much business. Played May 4-5.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SECRET OF MADAME BLANCHE: Irene Dunne —Picture was a box-office flop and the running time was far too long. Those who do not run it will come out on top; as for me, I am glad it's long gone. Played May 2.—Cle Bratton, Stella Theatre, Council Grove, Kan. General patronage.

SKYSCRAPER SOULS: Warren William—Pretty good picture, but poor title. Business 55% on bargain nights. Rain first night.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—Not the kind that assembles in New York to see a Eugene O'Neill play, but the most heterogeneous crowd that assembles in a semi-provincial, semi-cosmopolitan place like Metropolis on a family night. By some fatuity of the booker, the family night had been dated for this select production, therefore it was a well-filled house with many children. For two weeks there had been a notice on the screen of the innovation of Metro-Goldwyn, that in this play an invisible speaker would deliver the "innermost thoughts" of so much that was expected of the action from this stroke of genius. Just why the "innermost thoughts" could not be delivered as an aside on the screen as in a stage play by the actor, I am unable to explain. But what the innovation seemed to be was this: An actor facing the audience while the prompter behind the screen delivered the aside. But as to the audience, the play had barely begun when there was a misplaced titter of merriment, remindful of the early days of sound on record when the needle would jump the record and the players would have to go through the balance of the reel without talk, but the moving lips, to the intense merriment of ill-mannered people who would rather see things go wrong than right. The effect was most ludicrous during the long monologue of Charles Marsden in the library scene. And now broke out a theatre phenomenon which grew to such proportions as had not been seen in this theatre before: first a titter, next a laugh, then a loud guffaw, next by some kind of crowd contagion, the merriment, at sight of the speechless actor increased to such hilarity as to become boisterous, only to be followed by a demonstration so riotous as to fill timid people with a vague fear that something was about to happen. When at the end of the monologue all became quiet again. During the evening this disturbance became less until the end, when Mr. O'Neill's new clientele seemed to "catch on." "Dear old Charley," said one, "what's the matter with him?" "Got the bellyache," said another. "Must have swallowed the film," added a third. "Reely," put in one wisecracker. And there were other remarks altogether too pointed for publication, except the one an old guy asked of his wife about the actors, "What are they doing?" "Doing the same as you," she snapped, "talking to themselves." As for this stroke of genius of Metro-Goldwyn, I consider it a clumsy expedient and would express the hope that it will not be followed up were it not for the feeling of assurance that there is no danger of any such innovation. Second night an average house of more select people with a minimum of disturbance. Otherwise a famous presentation. It paid here. Played May 10-11.—A. J. Gibbons, Illinois Theatre, Metropolis, Ill. General patronage.

THE WHITE SISTER: Helen Hayes, Clark Gable —This is a splendid picture. It drew extra business in middle of week. Hayes gives a fine performance. Gable is very good. It is very well directed and the photography is good. If you happen to have a Catholic community, go after it in a big way. However, the picture will please in any section. It is a beautiful story, well played. It certainly clicked for us. Running time, 100 minutes.—L. A. Mercier, Electric Theatre, Perryville, Mo. Small town patronage.

THE WHITE SISTER: Helen Hayes, Clark Gable —Far superior to the old silent "White Sister." Hayes far excels in her role. Direction perfect, but again as in case for remakes of former big hits, this does not click like the old one. Very few do! Metro, director and stars all deserve the highest praise for giving a great picture. Played Apr. 23-24. Running time, 110 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

THE WHITE SISTER: Helen Hayes, Clark Gable —Atta boy, Leo. This is one of the extra good ones that you have been holding up your sleeve. When the final checkup is made, "The White Sister" will rank well up among the ten best pictures of the year. Story, directing and acting just about perfect. Business not so good. Played May 4-5. Running time, 105 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

THE WHITE SISTER: Helen Hayes, Clark Gable —An excellent production. Fine cast and good performances. A good drawing card, especially with feminine patrons. Played Apr. 30-May 1.—Charles Born, Elks Theatre, Prescott, Arizona. General patronage.

Monogram

OLIVER TWIST: Dickie Moore, Bill Boyd—What was proclaimed as the greatest achievement in juvenile talking history, as the great heart-warmer of the country, filled with emotion and inspiration appealing to human interest, went to the contrary as the greatest disappointment ever recorded by exhibitors of this part of the country over an extended period of time. Dickie Moore as Oliver Twist is much too early in years to portray the characterization to perfection and receives little opportunity to display his juvenile process, appearing in only a minor portion of the production. Bill Boyd, Irving Pichel and Doris Lloyd portray the characters of "Billy Sykes," "Fagan" and "Nancy Sykes," respectively, receive only a short range over which to reproduce their histrionic abilities, which resulted in an extremely immovable photoplay that when fully progressed tends to produce an atmosphere of boredom that is not at all appealing to the exhibitor during the procedure. How this picture was regarded as a special production will remain a mystery to which an increase in price is the only possible solution. Our highly honored censor board must have taken a generous portion of the second reel, which added to our discomfiture. Only about 300 ft. remained and the part censored no doubt is an omission of an inspiring sequence of the film. Only excessive advertising and campaigning on the part of Monogram executives combined with the public's knowledge of the well known classic was responsible for its being partially successful, but when previewed the audience expressed their disappointment and that their expectation was only partly fulfilled. Heaven help exhibitors if special releases like this abound in the film curb of our present day. Thus far only a few releases from this concern have appeared satisfactory enough to assure a public showing which would rate as a popular vehicle. First screening marked its quality as not suitable for this territory. This feature is only capable of a limited engagement. Played May 7-10. Running time, 72 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

PHANTOM BROADCAST: Ralph Forbes, Viviene Osborne—Here is a sweet little picture. If we could get pictures as good as this all the time our worries would be over. Pleased ten times better than "Cavalcade" and took in about as much money. Played May 3. Running time, 68 minutes.—E. N. Collins, Star Theatre, Humble, Tex. General patronage.

SELF DEFENSE: Pauline Frederick—Barbara Kent stole the picture, at least that is what our patrons thought. The film appeared to be somewhat worn, but sound fair. Makes a fairly good feature program.—Amuzu Theatre, Inman, S. C. General patronage.

Paramount

THE BIG BROADCAST: Stuart Erwin, Leila Hyams—Was rather disappointed in the business, as I expected to pay up a lot of bills from the profits. Gross was slightly above average but rental was a lot above average so we will have to stall our creditors until we get another "Rebecca." Picture went

On April 8th we told you THIS

It still holds good TODAY

REPEAT SHOWINGS

Des Moines Picks Up

Des Moines, May 18—"State Fair," written by Phil Stong, Iowan, and filmed partly in Iowa, did $5,000 in a week at the Palace on a return engagement. The film several weeks ago broke all records for the year at the Paramount.

M. P. DAILY, MAY 18

...ade. For you just can't squeeze this one dry.

STATE FAIR

Date it in again for extra profits



One of the FOX CAVALCADE OF HITS

over satisfactorily, several favorable comments and no knocks.—L. V. Bergtold, Opera House Theatre, Kasson, Minn. General small town patronage.

EVENINGS FOR SALE: Sari Maritza, Herbert Marshall—Here is a honey. And if I may say so, Maritza is the sweetest thing by far that has appeared on any screen in any age, and besides all that she has and displays plenty of talent. To be sure, Marshall is the best leading man of the screen. Thus, coupled up with a host of excellent players and a creditable story, you have in "Evenings for Sale," an extraordinary offering.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

A FAREWELL TO ARMS: Gary Cooper, Helen Hayes—Another effort gone wrong. Paramount again spoils its record and tries to capitalize on sex. No business and bad comments.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

HELLO EVERYBODY: Kate Smith—A box office headache. Don't get excited about it. Played Apr. 30-May 1.—C. C. Griffin, New Piedmont Theatre, Oakland, Cal. Neighborhood patronage.

HELLO, EVERYBODY: Kate Smith—The highbrows and sophisticates may not be pleased with this, but the masses and mainstays of the movies should enjoy this. Anyway, our patrons seemed to like this very much. Smith is liberal with her songs, and as many millions can testify from the radio that Smith can sing in a manner to please the masses. Drawing power above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

LADY AND GENT: George Bancroft—Gave this a repeat booking and actually did more than I did the week before with "Madison Square Garden." And this in spite of extremely bad weather conditions. Certainly a fine show. L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LUXURY LINER: George Brent, Zita Johann—Good program picture.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

MADISON SQUARE GARDEN: Jack Oakie—Used this on bargain night and it proved a darned poor bargain for me, poorest midweek business we ever had even though weather conditions were ideal for good show patronage. Comments were divided. O.K. for those that like fight pictures.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MAKE ME A STAR: Stuart Erwin—They like Joan Blondell and Erwin, and I also booked in Columbia Screen Snapshots No. 3 with the Hoot Gibson rodeo. I gave the feature and the short equal amount of space in advertising. Believe Hoot Gibson drew them in and "Make Me a Star" kept them there to praise. Audience went out happy. Business 105% on Friday and Saturday.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.

MILLION DOLLAR LEGS: Jack Oakie—Title good, and picture good for all who can laugh at darn foolishness (I did). Business 100% on Sunday, Monday and Tuesday.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.

PERSONAL MAID: Nancy Carroll—Old picture that pleased on bargain nights. 90% business.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.

SHE DONE HIM WRONG: Mae West—Just one of those sleepers that got plenty. I am bringing it back for another two-day run. Played Apr. 15-16.—C. C. Griffin, New Piedmont Theatre, Oakland, Cal. Neighborhood patronage.

SHE DONE HIM WRONG: Mae West—First rate. They all enjoyed it thoroughly, especially the old timers. If you have anyone who can equal the star's performance in this, just trot them out. Played Mar. 5-6.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

SIGN OF THE CROSS: Fredric March—A massive spectacle elaborately produced, but missing in appeal of any kind. Played Apr. 9-11.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

TONIGHT IS OURS: Frederic March, Claudette Colbert—This picture seemed to suit majority. Did average business. Played May 8-9. Running time, 76 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

WILD HORSE MESA: Randolph Scott—Average Zane Grey that drew slightly above average bargain night business. Westerns are still my best bet for the "two for a quarter night." L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

WILD HORSE MESA: All star—A Zane Grey story, and a good one. Well produced and well liked by my patrons. It was good for average business last half of the week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

RKO

ANIMAL KINGDOM: Ann Harding—Good of its kind, but of slight entertainment merit to the average audience. The star deserves better vehicles. Played Apr. 24-25.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

ANIMAL KINGDOM: Leslie Howard, Ann Harding—This might have been a big hit in New York, but it certainly won't please anyone in the tank towns. Very little entertainment.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

ANIMAL KINGDOM: Leslie Howard, Ann Harding—Even the highbrows will have to do some close watching to know what it's all about.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

BILL OF DIVORCEMENT: John Barrymore, Billie Burke—Good picture, will please any audience. Some mighty fine acting by Katharine Hepburn, the new star. Played Mar. 21-22.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

BRING 'EM BACK ALIVE: (Taken by Frank Buck)—RKO brought it back alive, but it should have been killed. A big box office flop. Didn't take in enough to pay for the picture. Oversold on this one aplenty. Too much snake caused walkouts. Should have been named "Drunkard's Nightmare." Played Mar. 11-12.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

CHEYENNE KID: Tom Keene—A crackerjack western. Keene is good and Roscoe Ates adds the right amount of humor. It will please the kids and the western fans. Some talk about cutting down on the westerns. A lot of them should be cut down, but good westerns are what keeps the little fellow in biz. —E. N. Collins, Star Theatre, Humble, Tex. General patronage.

CHRISTOPHER STRONG: Katharine Hepburn—An excellent production. A love triangle dominated by the excellent work and personality of the star. Mediocre drawing card. Played May 9-10.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

THE CONQUERORS: Richard Dix, Ann Harding —A fine production to terrible business. Did 50% more advertising, paid 50% more for show and did nearly 50% less than average even though I played it an extra night. Just one of those things you can't account for.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

THE CONQUERORS: Ann Harding, Richard Dix —Good picture and good entertainment. This should have been made a big special, but it fell short of it for several reasons. Played May 7-8.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOLD 'EM JAIL: Bert Wheeler, Robert Woolsey —Didn't do much business on this one but it was no fault of the picture. Football scenes overdone, but full of laughs. Played Mar. 18-19.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Used this as a benefit with the Camp Fire Girls, paying them 40% from the first dollar. (Barnum was right.) The girls made about $12.00 and I lost twice as much. One of the three pictures I have played in eight years that did not return me my film rental. Good kid show, however. L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Here is natural for the children. It will draw better than it will please. Mitzi gives clever imitation of Marx Brothers. The picture will sell itself to your child patronage. However, would suggest a little extra push and you will get extra business.—L. A. Mercier, Electric Theatre, Perryville, Mo. General patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—A very good kid picture with very little entertainment for your grownups. Had more kids to this show than any picture I've shown since I've been in the business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

LUCKY DEVILS: Bill Boyd—A mighty nice little show for Saturday. Not big, but very entertaining. Plenty of thrills.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MEN OF AMERICA: Bill Boyd, Chic Sale—Good program picture that will please. Played Mar. 23-24. —W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

MEN OF AMERICA: Bill Boyd—Good for town below 400 population.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

OUR BETTERS: Constance Bennett—No good. Would pay for it and not play it. Second day business dropped to 15% of the first day. Played Apr. 22-23. Running time, 72 minutes.—A. I. Latts, Royal Theatre, Ashland, Wis. General patronage.

OUR BETTERS: Constance Bennett—Only fair entertainment. Business below average.—Robert K. Yancey, Cotter, Ark. Railroad and general patronage.

PHANTOM OF CRESTWOOD: Ricardo Cortez—This supposedly big show did not even do 60% of average business on bargain night. Had this set for a Sunday date but pulled after reading rather mediocre reports and changed to the cheap show night. Several favorable comments and no knocks.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

ROCKABYE: Constance Bennett—This show is only fair. Didn't do average business on this. Played May 1-2. Running time, 75 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

Tiffany

THE TWO-GUN MAN: Ken Maynard—Regular old horse opera, riding, shooting and fighting. The only sure-fire bet in the whole bag of tricks for this man's town. Played May 12-13.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

United Artists

CYNARA: Ronald Colman—A high class drama in every way of the sophisticated type. While it treats of an ultra-modern theme, a husband's mis-step from the straight and narrow, it is done in a manner that few can object to. One remark in the picture (I really don't know the reason for such a remark), "No woman is ever respectable until she is dead," got the big laugh of the show, so perhaps it served its purpose. Drawing power below average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

MR. ROBINSON CRUSOE: Douglas Fairbanks—Held attention fairly well. Kids liked it. Business just ordinary. Played May 7-8.—C. C. Griffin, New Piedmont Theatre, Oakland, Cal. Neighborhood patronage.

Universal

AIR MAIL: Ralph Bellamy—Here is real entertainment, thrills and action galore. Poor draw for box office because of bank holiday. No fault of picture. Played Mar. 4-5.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

AIR MAIL: Pat O'Brien, Ralph Bellamy—Excellent. Business 100% for Sunday, Monday and Tuesday.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.

COHENS AND KELLYS IN TROUBLE: Charlie Murray, George Sidney—This one played first part of week, and found it to be well received by the family trade. It creates a lot of laughs and gives better than average entertainment.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

DESTINATION UNKNOWN: All star—To say the least, it is an unusual picture. There is a fine performance by entire cast. There is no doubt that everyone connected with the making of this picture was serious minded. However, the idea involved is a mighty hard one to handle, and they do not get it across. Business good three days.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LUCKY DOG: Charles "Chic" Sale and dogs—How do they have the nerve to pass this kind of junk out to the public? Chic Sale is a marvelous artist in his old man characters, but the press sheet brags about him not being in character in this. In this one he should have hidden himself in character for his own good. Played Apr. 23. Running time, too much.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

NIGHT WORLD: Lew Ayres, Mae Clarke—Old, but satisfactory. Poor business.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts —Excellent. It kept all the customers laughing from start to finish. This should go over in all spots. Played May 10-11. Running time, 72 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

RUSTLERS' ROUNDUP: Tom Mix—Tom is always a good draw here. Sorry he is leaving the screen. One of his best. Played May 3-4. Running time, 67 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

TERROR TRAIL: Tom Mix, Naomi Judge—Back in outdoor atmosphere deriving an hour of clean cut entertainment with the foremost western idol of the screen. Tom Mix as the source of supply portraying a marshal out of retirement appointed by the governor to disperse a band of outlaw cutthroats who had infested a law abiding town, ruled by an undercover man, who had control of law in that territory. Tom takes every opportunity to display his shooting capability, and produces many laugh-laden comedy situations which erase any possible monotony injected during the course of procedure. Attractive Naomi Judge has the feminine lead, with John St. Polis and Raymond Hatton and others equally capable supporting the under structure of the cast. A dependable Universal production. Played May 5-6. Running time, 55 minutes.—William Daab, Lyric Theatre, Shenandoah, Pa. Small town patronage.

THEY JUST HAD TO GET MARRIED: Zasu Pitts, Slim Summerville—An entertaining picture. Good comedy and went over good at box office. Ran in connection with "Igloo." Played May 4-5-6.—C. C. Griffin, New Piedmont Theatre, Oakland, Cal. Neighborhood patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Zasu Pitts—This one broke the record here, because our folks like Slim and Zasu. It pleased everybody, and the sound was good. We want to thank "Uncle Carl," too, for his live and let live policy as applied to the small town theatre, most of which are having a hard time to keep open. Played May 12-13.—Amuzu Theatre, Inman, S. C. General patronage.

THEY JUST HAD TO GET MARRIED: Zasu Pitts, Slim Summerville—A cleverly constructed play in which the humor consisted more in the way it was said and in the people who said it than what was said, but the notable thing about this play was the "innermost" novelty in "Strange Interlude" a few nights before. It would seem that "innermost thoughts" may have a place on the screen if confined to short phrases or ejaculations as in this case, with added opportunities for humor when the "innermost thought" is the opposite of the spoken word; but by all means avoid the long monologue for the present at least. Think of Hamlet delivering the celebrated soliloquy, "To be, or not to be," as inner-



PEGGY HOPKINS JOYCE



W. C. FIELDS

RUDY VALLEE



STUART ERWIN





GEORGE BURNS and



GRACIE ALLEN

COLONEL STOOPNAGLE



and BUDD



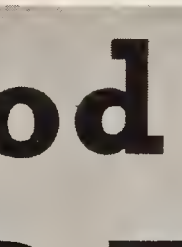


SARI MARITZA



CAB CALLOWAY

BELA LUGOSI



BABY ROSE MARIE



12 good reasons why PARAMOUNT'S "INTERNATIONAL HOUSE" ...means a full house for YOU!



and if you want more here they are

THE GIRLS IN CELLOPHANE

Directed by EDWARD SUTHERLAND



most thoughts. There is a lot of entertainment in this play. It drew a good average house both first and second nights in the face of a tent show, which usually denudes the theatre of its regular patronage here. Played May 14-15.—A. J. Gibbons, Illinois Theatre, Metropolis, Ill. General patronage.

Warner

THE BIG STAMPEDE: John Wayne—This is one of an excellent series. Business 95% just before Easter.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.

FORTY-SECOND STREET: Ruby Keeler, Warner Baxter, Bebe Daniels—All that was claimed for it and more. The Warner boys sure slipped us a "pippin" in this. Baxter never better. Again congratulations to the brothers and their staff. However, I suppose we'll now have an avalanche of musicals and so-called musicals. They'll have to step some to class with "Forty-second Street." Played Apr. 26-27. Running time, 89 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

HAUNTED GOLD: John Wayne—Excellent for family. Their trailer good. Business 110% on Friday and Saturday.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.

GIRL MISSING: Glenda Farrell, Ben Lyon—One dandy morsel of entertainment. Not big, but mighty good fan fare. This girl Glenda Farrell can and will go places if they give her a chance. Ben Lyon as usual good. Thanks, Warner Brothers. Played Apr. 22.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—Real good picture, though it favors the prisoner. Splendid acting by Muni. Not a picture for children and many women will think it rough, but the men all enjoyed it. Played Apr. 1-2.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—They liked Muni. Strong picture. Business 135% on Sunday, Monday and Tuesday.—Harry Waldron, Blue Moon Theatre, Oklahoma City, Okla. General patronage.

LADIES THEY TALK ABOUT: Barbara Stanwyck—Just program, but well liked by those who saw it. Business only fair. Played May 9.—C. C. Griffin, New Piedmont Theatre, Oakland, Cal. Neighborhood patronage.

A SUCCESSFUL CALAMITY: George Arliss—This is the first Arliss picture we have run. Splendid story, good, clean entertainment for the whole family. Can step on this one. Played Mar. 1-2.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

World Wide

FARGO EXPRESS: Ken Maynard, Helen Mack—Good western data of the early mining camps with the famous express line as the base for the story. Action and suspense are loosely constructed, scattered at different intervals during the film, which lessens the interest and enjoyment of the outdoor fan. Ken Maynard in the lead contributes an excellent performance, despite the fact that he had not the opportunity to use his bag of tricks. Helen Mack in the feminine lead renders a queerly acted but rather enjoyable presentation. A fairly capable supporting cast completes the under bill. Maynard is one of the world's most daring trick riders and marksmen in the game. Will, when given ample range, thrill the ardent western fans beyond the standard of their expectations. Good product will rocket western material skyward instead of its slowly dwindling journey downward which, if continued, will in due time be withdrawn from the western screen. If movie admirers can derive an hour's clean cut entertainment found in western, what reason can be produced to continue its elimination from the schedules? Westerns will produce the staff of life here and in many other medium sized towns, and I urge all exhibitors favoring this type of entertainment to unite in a protest toward its elimination by the producers of various concerns. Come on, fellows, get some spirit and usher in your opinion concerning our problem to the publisher of the Herald in an effort to re-establish its now losing success. Come on, you slackers. Played Apr. 28-29. Running time, 65 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

Short Features

Columbia

CAMPUS CODES: Columbia doesn't seem to have the formula for good comedies. Their two reel comedies are pretty bad as a rule.—E. N. Collins, Star Theatre, Humble, Tex. General patronage

UNCLE TOM'S CABIN: Mickey Mouse—A few more like this and Mickey Mouse might as well crawl into his hole.—A. J. Gibbons, Illinois Theatre, Metropolis, Ill. General patronage.

Fox

RHINELAND MEMORIES: Magic Carpet—Better than some we have run. This one is O. K. to fill out eight minutes on your program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MGM

A LAD AN' A LAMP: Our Gang—I did not see it but reports were that it was the best Gang comedy that we have ever shown.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

BRING 'EM BACK A WIFE: Taxi Boys—Poorer than their poorest. These boys have not made comedies, just footage.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CALL HER SAUSAGE: Taxi Boys—Average comedy. Running time, 18 minutes.—J. E. Funstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

DAUGHTERS OF THE SEA: Traveltalk—Good program filler. Running time, 8 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

LENINGRAD: Traveltalk—These traveltalks are not worth parcel post.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MR. BRIDE: Charley Chase—A laugh now and then but not often enough.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

NATURE IN THE WRONG: Charley Chase—This is the best Chase comedy we have run in many moons. Satisfied the majority.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

NOW WE'LL TELL ONE: Charley Chase—About the usual Chase comedy. Metro's sure slipping fast this year.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

ROOSEVELT, THE MAN OF THE HOUR: Sold as a special and should be run as an advertising trailer on the next presidential campaign. Not worth any extra money and it won't get a nickel's worth of extra business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SNEAK EASILY: Zasu Pitts, Thelma Todd—About the same thing from Todd and Pitts. Their comedies have been too much of the sameness.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SWING HIGH: Sport Champions. This is one of best one reelers I ever played. Thrilling from start to finish. This family are the best acrobats I've ever seen.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

TAXI FOR TWO: Too much that wasn't funny.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THE KID FROM BORNEO: Our Gang—This is a very good Our Gang comedy. It seemed to please.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

TOWED IN A HOLE: Laurel and Hardy—Plenty funny and they're belly laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WILD PEOPLE: Colortone Musical Revue—A very good musical color two reeler. Something different.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

JAYSEE: ARE THEY CALLING FOR YOU!

"If you can get word to that old hard-shelled Baptist, J. C. Jenkins, tell him the season for bass, wall-eyed pike, great northern pike, crappies, etc., will soon be open here, and as usual I'd be willing to catch him a mess (you know he can't brag much on his fishing prowess). I'd like to see him get his feet under the table and get a good fish fry—no limit to how many helpings for him.

Every time he comes out of the Nebraska Sand Hills he looks like a bear that's hibernated all winter—lank and shaggy—but some of these big fat bass soon smooth out his loose hide and wrinkles. He should bring Elmer Gailey along; there's a real fisherman, no matter how much J. C. belittles him. Come on, J. C. Beer and bass for you here."—H. J. LONGAKER, *Glenwood Theatre, Glenwood, Minn.*

Paramount

BREAKING EVEN: Tom Howard—Best Howard we have had. Running time, 8 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

PEANUT VENDER: Screen Song—Good.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

SCHOOL DAYS: This is the first single reel short I have reported on. Reason—personally I think it is the best and most entertaining single reel I ever witnessed. I watched it through six times and would enjoy seeing it again. Book this and you will give your fans the best short ever.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SILVERY MOON: Arthur Tracy—Excellent. Good on any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SILVERY MOON: Aesops Fables—Excellent.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MY PAL THE PRINCE: Morton Downey—Good entertainment. Downey sings three songs, a trio sings one and a young lady one.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Warner Vitaphone

SMASH YOUR BAGGAGE: Small's Paradise Band—Swell. Snappy music. A dance number that is the best I ever ran or saw. That colored boy could do his stuff.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TEE FOR TWO: Technicolor Musical—A good two reel short with good singing and dancing.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

THE NICKELETTE: Poor. People do not care for this type. It is a reel made in the days when pictures were in their infancy. There is a narrator. It really is funny to see how crude they used to be but a half reel would be enough I should think.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

TIP, TAP, TOE: Hal LeRoy, Mitzi Mayfair—This is O.K. We find these Broadway Brevities unusually good.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

Serials

Universal

CLANCY OF THE MOUNTED: Tom Tyler—This serial is very good so far. It pleases and had a draw. Will some one please report on "Whispering Shadow," the new independent serial.—E. N. Collins, Star Theatre, Humble, Tex. General patronage.

New Distribution Deal for Latin-America Arranged

J. H. Hoffberg, Jack Lustberg and George Kallman are uniting activities in the field of Spanish talking pictures. They will leave this month for South America to arrange distribution details.

Individually, the three men represent Fanchon Royer, Rafael A. Frias, Jose Alcaidy, Alberto Monroy, F. P. Lascurain, Productora National de Peliculas, Mexico Cines, I C S A, Sonora Films, all producers of Spanish talking pictures.

Announces New Animatophone

The Victor Animatograph Corporation, Davenport, Iowa, has announced a new sound-on-film animatophone. Simplicity and compact arrangement are pointed out by the manufacturers as advantages of the new apparatus. Effective June 1, the company also announces, reverse action will be a regular feature of the Model S Victor camera.

Zeidman Crew to Italy in July

The expedition which will film scenes for "The March of Two Worlds," B. F. Zeidman production in which Mussolini and his family will have speaking parts, according to the Zeidman announcement, will leave for Italy in July. Tom Geraghty will write the screen play.

6TH RECORD-BREAKING WEEK AT UNITED ARTISTS THEATRE, SAN FRANCISCO—6TH BIG WEEK IN LOS ANGELES—6TH BIG WEEK IN MINNEAPOLIS—5TH BIG WEEK IN ST. PAUL—4TH BIG WEEK IN CHICAGO

and

BE MINE TONIGHT:
—I think we were the first in the state to use this one, and run it in conjunction with our first Sunday showing. There could not have been anything finer. It's the first time that we have had congratulatory phone calls the following day, and those that saw it, on leaving, stood around and discussed it. We think it the best entertainment we have presented, and we play 80% of the big ones. This one is proof that excellence can be obtained without dirt, which is entirely absent. Comedy, scenery, music, story, and without the aid of previous "city" advertising. You cannot go wrong and it will add prestige to your theatre. Please add that "Uncle Carl" is to be congratulated for sponsoring this type of picture.—A. Bern, Jr., Sunflower Theatre, Peabody, Kan. General small town patronage.

MOTION PICTURE HERALD

Presented by Carl Laemmle

A UNIVERSAL SPECIAL



BE MINE TONIGHT

JENKINS' COLYUM

Minneapolis, Minn.

DEAR HERALD:

There is a certain portion of the American intelligentsia who have become entirely too vocal. Windjammers tell us that wealth can be created by governmental fiat and a printing press. All of which is a lotta damnonsense. Soapbox oratory will raise a dust but it never settles anything.

▽

It is the time of year when corn should be planted and the hens should be out in the garden scratching up the radish and lettuce beds, but when we came through Duluth last Monday there was snow "on them thar hills" and it looked like Old Man Winter had grabbed a new hold.

At Cloquet we met our old friends, Mr. and Mrs. Wm. Miller, who operate the Leb theatre. "Didja" ever hear of such a name for a theatre? We did once over in South Dakota. There's a theatre over there called "Sug," which was named after an amusement park in Sweden. You can expect most anything from them thar Swedes, even though they are about the best class of citizens we have.

Mr. Miller was playing "State Fair" the night we called and we had to hunt around for some time to find a seat, although it was the second night for it. The first night the house wouldn't hold 'em.

After the show they took us up to their apartment and Mrs. Miller brought out a large dish of pretzels and Mr. Miller brought out some 3.2% "prosperity" and then the gabfest began and lasted much longer than it should, but that was all our fault, for we never know when to go home.

Guy D. Thorne operates the New theatre at Sandstone. Sandstone is surrounded by lakes and Guy is surrounded by ladies most of the time wanting to know what the next show is going to be. Guy says he never knows, because they switch programs on him so often. He says some day he is going to make a fuss about it.

▽

C. C. Christenson operates the theatre at Henkley and is cashier of a bank at Beroun, six miles away. We wanted to tell Chris that there was no darn sense in a man loading himself up with two jobs like that right when the trout season was open and the country full of trout streams, but we didn't do it. But speaking of trout, last week we crossed the Brule River in Northern Wisconsin. The Brule is where the late ex-President Coolidge spent his vacation once trout fishing. When we crossed that river it sure looked trouty and we could smell 'em. We thought of Mr. Terry Ramsaye, editor of this household necessity, fishing for trout back in the eastern states where a trout as long as his index finger would be considered a whale, and wondered what he would think if he got to messing around with these babies in the Brule that would weigh from six to twelve pounds, and the Brule has plenty of them that large.

We were sorry not to meet Mrs. Jessie L. Jensen of the Avalon theatre, at White Bear. We met her son, however, and had a delightful visit with him. The Avalon is a beautiful theatre; in fact we don't know of a finer one in a town of that size, and the folks of White Bear have no reason for driving to Minneapolis for their entertainment, for Minneapolis can't give them any better. We hope to see Mrs. Jensen next time.

▽

Over in Stillwater is an old showman who has been in the show business so long that he smells of sawdust and celluloid. F. W. Boll of the Majestic is an old timer in the business and he is located in a town that is hard to get into and harder to get out of. It is down one hill and up six, and the next time we go there we are going to take an aeroplane. Stillwater is where the state penitentiary is located, and they have an average clientele of about twelve thousand Gophers. At one time Stillwater had her choice between the penitentiary and the State University and she chose the penitentiary. Can you imagine a town being so dumb? F. W. says he would have an average attendance at each change of programs of twelve thousand, but they won't let 'em out. That's the trouble with these penitentiaries, they keep the boys cooped up too much.

Charlie Closson still operates the Green theatre at Anoka. Charlie has some relatives over in our home county that we are well acquainted with. Charlie looks just like the Closson family, and the Closson family are not bad looking people. Mrs. Closson says she wishes she could say that of Charlie. We told her that we'd bet she did at one time. The night we were there Charlie gave away enough groceries and canned goods at his theatre to feed the Bonus army for a week, but he had a house full. Maybe it takes groceries nowadays to get business.

▽

Sam Steigal is the manager of the Northern Theatre Supply Co. here in Minneapolis, that is, he is presumably the manager, but our guess is that Mrs. Steigal lays out the day's work for Sam and the boys and Sam have learned that she knows her onions, for what she don't know about theatre equipment hasn't been published yet. Take it on a full day's run, we believe Sam could out-talk the Mrs., for he can talk faster than a Populist politician on the subject of free silver. They are both delightful folks. We hope to meet them again some time.

▽

As between Gaston B. Means and Baron Munchausen we are inclined to think that Gaston had a little the best of it. His famous wild yarn regarding the Lindbergh baby incident has made a piker out of the Baron and a sucker out of the press. Somebody ought to put a muzzle on that guy.

▽

If the producers would care to learn what the public wants in entertainment they should go and see "Be Mine Tonight," a British-made picture which is released by Universal. This picture is playing its fourth week at the World and is likely to run for four weeks more.

"Be Mine Tonight" is as clean as a scoured platter. It has no suggestive scenes, no smutty dialogue, no sex situations, no illicit love scenes and, in fact, it hasn't even a kiss in it. This picture proves beyond any question that salacious and risque scenes and smutty dialogue are not necessary to good entertainment. Perhaps England can teach the producers of this country something about entertainment. Somebody ought to, and if England will send us a few more like this one it will create a universal demand for British-made pictures. Universal hasn't released a better picture in many months. The picture has some beautiful shots of Alpine scenery of lakes and snow-capped mountains. Equally as grand scenery can be found in this country. Lake Chelan in eastern Washington and Lake Crescent in the Olympic mountains in western Washington will compare favorably with the Alps. We've been on both lakes and Switzerland can't beat 'em. If you want a clean picture get "Be Mine Tonight."

▽

If we ever go to a foreign country we are going to pick on Australia. There are a bunch of exhibitors over there we'd like to meet; they are our kind of people. One exhibitor writing to the HERALD says he agrees with Uncle Carl Laemmle that the return of liquor will be detrimental to the theatre business. That makes three of us. When Australia and the United States are agreed on a proposition what more do you want?

COLONEL J. C. JENKINS,
The HERALD's Vagabond Colyumnist

TRAVELERS . . .

CONRAD NAGEL arrived in New York from Hollywood to do stage work.

GEORGE ARLISS, Warner star, sailed for England.

VINCENT YOUMANS, song writer, arrived in Hollywood, from New York, to write music for RKO.

RUSSELL HARDY, New York stage actor, left for Hollywood to work for MGM.

SAM FLAX, Monogram exchange head in Washington, was in New York.

J. H. SKIRBALL, Educational sales manager, returned from exchange tour.

MARY BRIAN, Universal player, arrived in New York from coast to appear in "Shoot the Works."

ROBERT SMELTZER, Warner district manager, arrived in New York from Washington, to stay three weeks.

RICHARD BARTHELMESS, who arrived in New York last week from California, cancelled European trip.

ED SMITH left Los Angeles for Hawaii in interests of Paramount sales.

JEROME P. SUSSMAN, Paramount representative in British South Africa, is en route to New York.

CLAYTON R. SHEEHAN and ROBERT T. KANE, Fox foreign executives, arrived at Paris from New York.

ROBERT E. SHERWOOD, stage and screen writer, sailed for England.

EDWIN CAREWE, director, arrived in New York from the coast.

RUBY KEELER, Warner star, arrived in New York from the coast with her husband, AL JOLSON.

RUTH CHATTERTON and her husband, GEORGE BRENT, leave Paris for London the end of this week, en route to Hollywood.

SAM TAYLOR, director, left for London to direct JEANNETTE MACDONALD'S first British film.

DOUGLAS FAIRBANKS, JR., arrives in New York early next week, bound for Europe.

MOE SILVER and DAVE WESHNER, Warner theatre executives, left New York for Cleveland.

I. J. HOFFMAN, Warner official, left New York for Pittsburgh.

FRANK MCHUGH, Warner player, is in New York.

OLIVE BORDEN is in St. Petersburg, Fla., to work on a film for AUBREY KENNEDY.

ED WYNN will leave New York for the coast in July to start on his first M-G-M picture.

LEE TRACY is in New York.

CARROLL H. DUNNING, of the Dunning Process Co., is in Denton, Md.

SPYROS SKOURAS is in St. Louis.

JAMES R. GRAINGER arrived in London from Paris.

HARRY BUXBAUM returned from a vacation in Bermuda.

B. F. ZEIDMAN returned to the coast from New York.

JACK LUSTBERG left for Buenos Aires.

DICK SEARS, Pathe News Boston representative, is in New York.

ELISSA LANDI left Hollywood for a vacation.

ROBERT BENCHLEY, dramatic critic, arrived in Hollywood to start writing contract for Radio.

MURRAY SILVERSTONE, managing director for United Artists in England, left for New York.

HARRY COHN sailed for Europe. With him were LEWIS MILESTONE and LAURENCE STALLINGS.

JOHN D. CLARK returned to New York from Hollywood.

GLORIA SWANSON and MICHAEL FARMER, her husband, are on their way east.

ROBERT MCGOWAN and RAE HENDERSON arrived in New York from Europe.

The HEPE CRUIKSHANKS sailed for Europe.

JOSEPH I. SCHNITZER is en route to the coast following a New York vacation.

WE'RE ALL STEAMED UP—





ANDY CLYDE
You'll feel great when you play him in "FEELING ROSY" and "LOOSE RELATIONS".



HARRY LANGDON
Day or night, keep 'em laughing with "KNIGHT DUTY". And watch for "TIED FOR LIFE".

MERMAID COMEDIES

MORAN AND MACK
The "two black crows" in a great pair of laugh-makers—"A PAIR OF SOCKS" and "HOT HOOFS".

and why not!

"Krakatoa" stealing the show everywhere—*the* short subject hit of the year! Andy Clyde adding thousands more to his tremendous following with every new comedy! Harry Langdon, Moran and Mack, the Terry-Toons, and all the rest of our short features going over bigger every day! Why shouldn't we be all steamed up!

KRAKATOA

The real feature of the bill —*Detroit Free Press*

Steals all the interest this week at the Stanton —*Philadelphia Public Ledger*

Most interesting feature on the Stanton's new program —*Philadelphia Record.*

The double feature passes. It's the show that counts again. And *Educational Pictures* are More Than Ever The Spice Of The Program.

Educational Pictures
"THE SPICE OF THE PROGRAM"

Distributed in U. S. A. by FOX FILM CORPORATION

MEETINGS . . .

EAST

MAY

25—Associated Motion Picture Advertisers: Weekly luncheon and open forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

26—Society of Motion Picture Engineers, New York Section: Grand Central Palace, New York, 8 p.m.

31—Allied Theatres of Illinois: Weekly directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

Motion Picture Club of New York: Weekly luncheon and forum, at 1560 Broadway. President Lee A. Ochs.

JUNE

2—Actors' Equity Association: Annual meeting, two p.m., at Hotel Astor, New York.

3—Cincinnati Film Board of Trade: Annual Outing for relief fund, at Striker's Grove, Cincinnati

5—Motion Picture Projectionists Local of Chicago: Annual reception and ball, at Trianon Ballroom, Chicago. Business manager, Tom Maloy.

6-7—MPTA of Kansas and Missouri: Annual convention, at Kansas City, Mo. President, E. Van Hyning.

14—Motion Picture Producers and Distributors of America: Quarterly meeting, at 28 West 44th Street, New York. President, Will H. Hays; Secretary, Carl Milliken.

19—American Federation of Musicians: Annual convention, at Chicago. President, Joseph Weber.

20—Eastern Motion Picture Golf Tournament: Semi-annual tournament, at Rye Country Club, Westchester. Chairman, John Wilde Alicoate; Committee members, Maurice D. Kann, Don M. Mersereau, et al.

21—Warner Home Office Club: Sixth Annual Boat Ride.

WEST

JUNE

4—North Dakota Theatre Owners Association: First annual convention, at Mandan, N. D. President, John Piller.

Wiggin Resigns from Chase Directorate

Albert H. Wiggin and 36 other members of the board, resigned from the Chase National Bank directorate Monday. The resignation of Mr. Wiggin, who was chairman, came as a complete surprise.

The board approved the reforms recently urged by President Winthrop W. Aldrich, some of which included changing the name of the Chase Securities Corp. to Chase Corp.; liquidation of the Chase Harris-Forbes Corp., and reduction of the capital of the Chase Securities Corp. Both affiliates have been intimately connected with Fox, Educational, and, through the Film Securities Corp., with Loew and General Theatres Equipment, Inc., financing.

RCA Quarter Gross 12 Million

The RCA statement for the first quarter of 1933 shows a gross income from operations of $12,981,058 and a total gross income from all sources of $13,222,053. Net income, before interest, depreciation and amortization of patents, amounts to $556,746.89.

The statement in detail follows:

Gross Income:		
From Operations	$12,981,058.63	
Other Income	240,995.04	
Total Gross Income from all sources		$13,222,053.67
Less:		
Cost of Sales, General Operating, Development, Selling and Administrative Expenses		12,665,306.78
Net Income for the Period (before Interest, Depreciation and Amortization of Patents		$556,746.89
Deduct:		
Interest	$57,819.67	
Depreciation	827,091.07	
Amortization of Patents.	150,000.00	
Total Deductions		$1,034,910.74
Net Loss for the Period Transferred to Surplus		*$478,163.85
Surplus at December 31, 1932		9,851,184.18
Surplus at March 31, 1933		$9,373,020.33

*Deficit.

Monogram Exchanges In Play Date Drive

Monogram franchise holders started a concerted move to launch a W. Ray Johnston play date drive this week. Thirty-seven exchanges have joined the movement, which is the crystallization of a proposal made by delegates to the recent convention in Atlantic City.

In carrying out the project, the exchanges are getting out their own accessories, window cards, special shipping labels, newspaper advertising and a special series of direct mail follow-up campaigns.

Pantages Plans New Route Throughout Northwest

Alexander Pantages, back in Seattle, where he organized his first vaudeville circuit 35 years ago, announced last week that he will soon inaugurate a new vaudeville route which will have Seattle as one of its key points. It is understood to be a definite possibility that Mr. Pantages may join forces in Seattle with an independent operator, probably John Hamrick, and will also attempt to obtain the RKO theatres there for his new circuit.

Miss MacDonald in New Film

Jeannette MacDonald, who recently completed a concert tour in Europe, has begun work on a new British-Dominion production, "The Queen," to be released in the United States by United Artists. It was recently reported that she was to appear in "The Merry Widow" for United Artists, and this title was given in the caption of a picture in the April 15th issue of MOTION PICTURE HERALD. Rights to "The Merry Widow" belong to MGM, according to the latter company.

SIGNED . . .

Columbia

Genevieve Tobin engaged for "The Wrecker," Albert Rogell directing. . . . Ned Sparks and May Robson added to "Madame La Gimp." . . . Niles Welch and Eddie Kane sign for "Full Speed Ahead" . . .

Educational

Ray Cooke, Marian Shockley and Franklyn Pangborn in "Trying Out Torchy," C. C. Burr directing. . . .

Fox

George Meeker and Claire Trevor engaged for "Life in the Raw." . . . Merna Kennedy signed for "Arizona to Broadway." . . . Spencer Tracy and Claire Trevor assigned to "Shanghai Madness," John Blystone will direct. . . .

MGM

Lawrence Grant and Charles Butterworth given new contracts. . . . Marie Dressler and Wallace Beery in "Ferike." . . . Josef von Sternberg signed to direct next Crawford-Gable picture. . . . Frankie Daro, William Burness, Jack Pennick and Marylin Harris engaged for "Tugboat Annie." . . . Muriel Kirkland signs for "Hold Your Man." . . .

Paramount

Alexander Hall and Leo McCarey, directors, and Marc Connelly, writer, given contracts. . . . Mary Boland, Richard Arlen and Lyda Roberti assigned to "Three Cornered Moon" (B. P. Schulberg). . . . Marlene Dietrich and Josef von Sternberg engaged for two productions.

RKO Radio

William Sistrom appointed associate producer. . . . Sidney Lanfield and J. Walter Ruben, directors, William Gargan, Tom Kennedy and Florence Lake, players, given contracts. . . . Ferdinand Gottschalk joins "The Public Be Sold." . . . George Stevens to direct an Average Man comedy with Edgar Kennedy and Florence Lake. . . . Betty Furness added to "Careless." . . . Captain Harold Buckley engaged as technical advisor for "The Balloon Buster." . . . Helen Mack assigned to "Headline Shooters," Otto Brower to direct. . . . Bobby Clark and Paul McCullough to appear in new series of shorts. . . . Ralph Cedar and Al Ray to co-direct "Stolen by Gypsies or Beer and Bicycles" (Masquer Club). . . . William Powell, Ann Harding, Lucile Brown and George Meeker assigned to "Double Harness." . . .

Universal

Lew Ayres, Una Merkel and Ginger Rogers in "In the Money," Murray Roth directing. . . . Ken Maynard to star and direct "The Fiddlin' Buckaroo." . . . Karl Freund and Monte Brice to co-direct "Shoot the Works." . . .

Warner-First National

Olive Borden and Charles Judels to appear in a two reel comedy. . . . Charles Judels and George Givot signed for a short subject. . . .

Bruce With Educational

Robert C. Bruce has signed a contract with Earl Hammons, whereby he will produce a novelty series of six one-reelers for the 1933-34 Educational program. The series will be titled, "A Dog Thinks," featuring human interest stories about dogs.

Kennedy Publicity Shift

Bill Evans, former publicity director for Aubrey Kennedy Productions, St. Petersburg, Fla., has returned to the Coast and has been replaced by Herbert F. Allen.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Wrecker"	Story and direction by Al Rogell.	Jack Holt, Genevieve Tobin, Sidney Blackmer, George E. Stone, Ward Bond, Harrison Green.	Shooting
"Madame La Gimp"	Original story by Damon Runyon. Director: Frank Capra.	May Robson, Warren William, Guy Kibbee, Glenda Farrell, Ned Sparks, Walter Connolly, Nat Pendleton.	Shooting
FOX			
"Berkeley Square"	From the play by John Balderston. Director: Frank Lloyd.	Leslie Howard, Heather Angel, Irene Browne, Valerie Taylor, Juliette Compton, David Torrence.	Shooting
"Life in the Raw"	Story by Zane Grey. Director: Lewis King.	George O'Brien, Claire Trevor, Warner Richmond, George Meeker.	Shooting
"The Man Who Dared"	Story and screen play by Dudley Nichols and Lamar Trotti. Director: Hamilton MacFadden.	Preston Foster, Zita Johann, Irene Biller.	Shooting
"The Devil's In Love"	Original screen story by Harry Hervey. Director: Wilhelm Dieterle.	Victor Jory, Harvey Stephens, Loretta Young.	Shooting
METRO-GOLDWYN-MAYER			
"Eskimo"	Original story by Peter Freuchen. Director: W. S. Van Dyke.	Native Cast.	Shooting
"Night Flight"	Story by Antoine de Saint Euxpery. Director: Clarence Brown.	John Barrymore, Clark Gable, Lionel Barrymore, Helen Hayes, Robert Montgomery, Mryna Loy, C. Henry Gordon, William Gargan.	Shooting
"Hold Your Man"	Story by Anita Loos and Howard Emmett Rogers. Director: Sam Wood.	Clark Gable, Jean Harlow, Dorothy Burgess, Stuart Erwin.	Shooting
"Tugboat Annie"	Original stories by Norman Reilly Raine. Director: Mervyn LeRoy.	Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan.	Shooting
"Strange Rhapsody"	Story by Alexander Hunyady. Director: Richard Boleslavsky.	Nils Asther, Kay Francis, Walter Huston, Eugene Pallette, C. Henry Gordon, Phillips Holmes, Jean Parker, Louise Closser Hale.	Shooting
"Stranger's Return"	Story by Phil Stong. Director: King Vidor.	Lionel Barrymore, Miriam Hopkins, Stuart Erwin, Franchot Tone, Tad Alexander.	Shooting
PARAMOUNT			
"Gambling Ship"	Story by Peter Ruric. Directors: Louis Gasnier and Max Marcin.	Cary Grant, Benita Hume, Jack LaRue, Roscoe Karns, Arthur Vinton.	Shooting
"Disgraced"	Story by Nate Gatzert. Director: Ken May-C. Kenton.	Helen Twelvetrees, Adrienne Ames, Bruce Cabot, Ken Murray.	Shooting
"Mama Loves Papa"	Original story by Keene Thompson and Douglas MacLean. Director: Norman McLeod.	Charles Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett, Ruth Warren.	Shooting
RKO-RADIO			
"The Public Be Sold"	Original story by Charles Curran and Rich Gaffney.	Richard Dix, Doris Kenyon, Allan Dinehart, Elizabeth Allen.	Shooting
"Double Harness"	From the play by Edward Poor Montgomery. Director: Kenneth MacGowan.	Ann Harding, William Powell, George Meeker, Henry Stephenson, Lucille Brown.	Shooting
UNIVERSAL			
"Fiddlin' Buckaroo"	Story by Nate Gatzert. Director: Ken Maynard.	Ken Maynard, Gloria Shea, Fred Kohler, Frank Rice, Jack Rockwell, Jack Mower, Robert McKenzie.	Shooting
"Salt Water"	From the stage play by Dan Jarrett and John Golden. Screen play by H. M. Walker and Earl Snell. Director: William Wyler.	Slim Summerville, Zasu Pitts, Una Merkel, Warren Hymer, Henry Armetta, Berton Churchill, George Marion.	Shooting
"In the Money"	Original screen play by Howard Emmett Rogers and Murray Roth. Director: Murray Roth.	Lew Ayres, Ginger Rogers, Merna Kennedy, Charles Grapewin, Shirley Grey.	Shooting
"S. O. S. Iceberg"	Screen play by Tom Reed and Dr. Arnold Franck. Directors: Tay Garnett and Dr. Arnold Franck.	Rod LaRoque, Gibson Gowland, Leni Reifenstahl, Ernst Udet.	Shooting

THEATRE RECEIPTS

The total of theatre receipts from 113 houses in 20 major cities for the calendar week ended May 20, 1933, aggregated $1,064,672, a decrease of $55,682 from the previous calendar week, ended May 13, when 115 theatres in 20 cities recorded a total of $1,120,354. No new high individual theatre records, and five new low record figures were established during the more recent period which compares with no new "highs" and two new "lows" for the preceding week.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Boston							
Fenway	1,800	30c-50c	"Picture Snatcher" (W. B.) and.. "Supernatural" (Para.)	10,000	"Ex-Lady" (W. B.) and..... "Under the Tonto Rim" (Para.)	9,500	.....
Keith's	3,500	30c-50c	"The Silver Cord" (Radio).....	17,000	"Below the Sea" (Col.).....	17,500	High 12-5 "Frankenstein"..... 27,000 Low 3-9-33 "When Strangers Marry".. 12,000
Keith-Boston	2,900	25c-50c	"The Phantom Broadcast" ..... (Monogram)	16,000	"The World Gone Mad" (Majestic)	17,000	High 4-9-32 "Steady Company"..... 26,000 Low 3-9-33 "Topaze" 11,000
Loew's State	3,700	25c-50c	"Hell Below" (MGM).....	18,000	"The Barbarian" (MGM).....	17,000	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet" 26,000 Low 3-9-33 "Men Must Fight"..... 11,000
Metropolitan	4,350	30c-65c	"Story of Temple Drake" (Para.)	34,000	"The Working Man" (W. B.)....	35,000	High 1-31 "No Limit" ..... 44,500 Low 3-9-33 "King of the Jungle"..... 26,500
Paramount	1,800	30c-50c	"Picture Snatcher" (W. B.) and.. "Supernatural" (Para.)	12,500	"Ex-Lady" (W. B.) and..... "Under the Tonto Rim" (Para.)	12,500	.....
Buffalo							
Buffalo	3,500	30c-55c	"The Working Man" (W. B.)....	10,800	"Today We Live" (MGM).....	14,100	High 3-28 "My Past"..... 39,500 Low 3-24-33 "Our Betters"..... 9,800
Century	3,000	25c	"Picture Snatcher" (W.B.) and... "The Monkey's Paw" (Radio)	5,100	"Grand Slam" (F. N.) and..... "Past of Mary Holmes" (Radio)	4,200	High 2-14 "Cimarron" ..... 25,600 Low 5-12-33 "Grand Slam" and "Past of Mary Holmes" 4,200
Great Lakes	3,000	25c-40c	"Hell Below" (MGM).....	9,700	"Elmer the Great" (F. N.).....	6,800	High 8-8 "Politics" ..... 35,100 Low 4-14-33 "Rome Express"..... 5,400
Hippodrome	2,100	25c	"Employees' Entrance" (F.N.) and "Perfect Understanding" (U. A.)	5,900	"The Keyhole" (W. B.) and.... "Terror Aboard" (Para.)	6,000	High 2-14 "Free Love" ..... 26,300 Low 7-16-32 "New Morals for Old"..... 4,200
Lafayette	3,300	25c	"Circus Queen Murder" (Col.) and "Laughter in Hell" (U.)	7,000	"So This Is Africa" (Col.) and.. "Women Won't Tell" (Chesterfield)	7,600	High 4-11 "Ten Cents a Dance"..... 24,100 Low 2-10-33 "Hypnotized" and "Trailing the Killer" 5,100
Chicago							
Chicago	4,000	35c-68c	"Story of Temple Drake" (Para.)	25,000	"Ex-Lady" (W. B.).....	28,500	High 1-23-32 "Two Kinds of Women".. 67,000 Low 12-22-32 "The Match King"..... 20,000
McVickers	2,284	25c-50c	"Song of the Eagle" (Para.).....	5,000	"King Kong" (Radio)	8,000	High 2-7 "Doorway to Hell"..... 38,170 Low 5-19-33 "Song of the Eagle"..... 5,000
Oriental	3,940	35c-68c	"Cavalcade" (Fox) ..... (3rd week)	8,200	"Cavalcade" (Fox) ..... (2nd week)	9,000	High 3-7 "My Past" ..... 46,750 Low 3-24-33 "The Big Cage"..... 12,000
Palace	2,509	35c-75c	"Out All Night" (U.).....	19,000	"Kiss Before the Mirror" (U.)....	19,000	High 4-2-32 "Cheaters at Play"..... 33,000 Low 12-15-32 "False Faces"..... 14,000
Roosevelt	1,591	25c-50c	"Bondage" (Fox)	7,000	"Looking Forward" (MGM).....	9,500	High 4-11 "Dishonored" ..... 30,350 Low 3-3-33 "Luxury Liner"..... 6,200
United Artists	1,700	35c-68c	"Hell Below" (MGM)	15,500	"The Working Man" (W. B.).... (2nd week)	6,300	High 3-21 "City Lights"..... 46,562 Low 3-17-33 "Perfect Understanding".. 6,800
Cleveland							
Allen	3,300	25c-35c	"Perfect Understanding" (U. A.)	2,950	"Shriek in the Night" (Allied).. and "Cheating Blondes" (Majestic)	2,900	High 1-30-32 "Hell Divers" ..... 26,000 Low 3-3-33 "Infernal Machine" and "Exposure" 1,800
Hippodrome	3,800	15c-35c	"Be Mine Tonight" (U.)..... (5 days) (25c-35c)	4,500	"When Strangers Marry" (Col.)..	4,200	.....
Mall	753	15c-25c	"Murders in the Zoo" (Para.).....	1,400	"Fast Workers" (MGM).....	1,400	.....
RKO Palace	3,100	25c-40c	"Kiss Before the Mirror" (U.)....	9,000	"Christopher Strong" (Radio)....	11,500	High 5-2 "Laugh and Get Rich"..... 40,000 Low 5-5-33 "So This Is Africa"..... 7,500
State	3,400	25c-40c	"A Bedtime Story" (Para.).....	10,500	"Today We Live" (MGM).....	13,000	High 12-5 "Possessed" ..... 30,000 Low 5-5-33 "Pick Up" 7,600
Stillman	1,900	25c-35c	"Gabriel Over the White House" (MGM)	6,500	"Hallelujah, I'm a Bum" (U. A.)	5,100	.....
Warner's Lake	800	25c-40c	"The Working Man" (W. B.)....	5,600	"Ex-Lady" (W. B.)..... (6 days)	4,500	High 10-3 "Five Star Final"..... 15,000 Low 7-4 "Big Business Girl"..... 2,000
Denver							
Aladdin	1,500	25c-40c	"Ex-Lady" (W. B.).....	3,250	"Our Betters" (Radio).....	4,500	.....
Denham	1,700	15c-25c	"Be Mine Tonight" (U.).....	3,600	"So This Is Africa" (Col.)..... (2nd week-3 days) "As the Devil Commands" (Col.) (4 days)	2,000 1,200	.....
Denver	2,500	25c-50c	"Today We Live" (MGM).....	6,500	"Elmer the Great" (F. N.).....	7,500	High 8-8 "Politics" ..... 25,000 Low 3-23-33 "Clear All Wires"..... 6,000
Orpheum	2,600	25c-40c	"Picture Snatcher" (W. B.).....	7,000	"Out All Night" (U.).....	8,500	.....
Paramount	2,000	25c-40c	"Hallelujah, I'm a Bum" (U.A.)	4,000	"Song of the Eagle" (Para.).....	3,500	High 1-10 "Hell's Angels"..... 22,000 Low 5-4-33 "Looking Forward" and "A Lady's Profession" 2,100
Detroit							
Downtown	2,750	25c-40c	"Diplomaniacs" (Radio)	4,100	"The Phantom Broadcast"..... (Monogram)	6,600	.....
Fisher	2,700	15c-40c	"Rasputin and the Empress".... (MGM)	5,200	"Central Airport" (F. N.).....	5,200	.....
Fox	5,100	15c-40c	"Pleasure Cruise" (Fox).....	8,800	"The Big Cage" (U.).....	8,200	.....
Michigan	4,000	25c-50c	"Story of Temple Drake" (Para.)	10,400	"Song of the Eagle" (Para.) and "The Keyhole" (W. B.)	8,700	.....
State	3,000	25c-50c	"Mussolini Speaks" (Col.) and..... "Girl Missing" (W. B.)	4,500	"Rasputin and the Empress".... (MGM) (2nd week)	9,100	.....
United Artists	2,008	25c-50c	"Little Giant" (F. N.).....	10,600	"Picture Snatcher" (W. B.).....	7,200	.....

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
W. B. Hollywood	3,000	25c-50c	"Picture Snatcher" (W. B.).....	13,700	"The Mind Reader" (F. N.).....	13,800	High 2-7 "Little Caesar"..... 30,000 Low 11-7 "Honor of the Family"..... 7,000
Indianapolis							
Apollo	1,100	25c-40c	"Kiss Before the Mirror" (U.)....	2,750	"Sweepings" (Radio)	3,000	High 6-13 "Daddy Long Legs"..... 10,000 Low 3-10-33 "Topaze" 2,500
Circle	2,800	25c-40c	"Grand Slam" (F. N.).....	4,000	"Oliver Twist" (Monogram).....	5,000	High 2-14 "Cimarron"..... 13,000 Low 3-3-33 "Sign of the Cross"..... 2,500 (Second run)
Indiana	3,300	25c-40c	"From Hell to Heaven" (Para.)..	7,000	"Elmer the Great" (F. N.).....	7,000	High 1-17 "Her Man"..... 25,000 Low 4-16-33 "The Big Drive"..... 5,000
Lyric	2,000	25c-40c	"Out All Night" (U.).....	8,000	"Past of Mary Holmes" (Radio)..	8,500	.....
Palace	2,800	25c-40c	"Hell Below" (MGM)	5,000	"The Barbarian" (MGM).....	5,000	High 5-2 "Trader Horn" ..... 22,000 Low 3-3-33 "Clear All Wires"..... 3,500
Kansas City							
Mainstreet	3,049	25c-40c	"Sweepings" (Radio)	4,000	"Christopher Strong" (Radio)..... 13,500 (7 days-Amos 'n' Andy on stage Sat. & Sun.)		High 1-9-32 "Peach o' Reno"..... 25,500 Low 5-19-33 "Sweepings"..... 4,000
Midland	4,000	25c	"Hell Below" (MGM)..... 10,000 (7 days and Sat. midnite show)		"Today We Live" (MGM)..... 9,000 (7 days and Sat. midnite show)		High 1-5-33 "Strange Interlude"..... 30,000 Low 12-8-32 "Man Against Woman"... 6,000
Newman	2,000	25c-40c	"Story of Temple Drake" (Para.).. 5,700 (7 days and Sat. midnite show)		"The Working Man" (W. B.).... 6,000 (7 days and Sat. midnite show)		High 2-27-32 "Shanghai Express" ..... 25,000 Low 4-28-33 "Ex-Lady"..... 3,500
Uptown	2,000	25c-40c	"Bondage" (Fox)	2,000	"Central Airport" (F. N.)..... 6,000 (10 days)		High 1-10 "Girl of the Golden West".. 8,000 Low 5-19-33 "Bondage"..... 2,000
Los Angeles							
Loew's State ...	2,416	25c-40c	"Hell Below" (MGM).....	16,000	"Zoo in Budapest" (Fox).....	10,300	High 10-25 "Susan Lenox"..... 39,000 Low 3-5-32 "The Silent Witness"..... 6,963
Paramount	3,596	25c-40c	"Supernatural" (Para.)	14,000	"Strictly Personal" (Para.).....	15,000	High 10-31 "Beloved Bachelor"..... 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-40c	"Christopher Strong" (Radio)....	5,300	"Below the Sea" (Col.).....	4,500	.....
W. B. Downtown	2,400	25c-50c	"Picture Snatcher" (W. B.).....	12,000	"The Mind Reader" (F. N.).....	12,200	High 2-7 "Little Caesar" ..... 27,000 Low 4-23-32 "Destry Rides Again"..... 6,200
Minneapolis							
Century	1,640	25c-40c	"Looking Forward" (MGM).....	4,000	"Ex-Lady" (W. B.).....	4,000	.....
Lyceum	1,800	25c-40c	"Ladies They Talk About" (W.B.)	3,000	"Cohens and Kellys in Trouble".. (U.)	3,500	.....
Lyric	1,238	25c-40c	"Picture Snatcher" (W. B.).....	2,500	"Elmer the Great" (F. N.).....	2,500	High 5-30 "Kiki" ..... 4,000 Low 1-24 "Men on Call"..... 1,200
RKO Orpheum..	2,900	25c-50c	"Penguin Pool Murder" (Radio)..	8,500	"Christopher Strong" (Radio)....	6,000	.....
State	2,300	25c-55c	"Today We Live" (MGM).....	7,000	"Central Airport" (F. N.)..... (2nd week)	6,500	High 1-2-32 "Sooky" ..... 10,000 Low 3-10-33 "King of the Jungle"..... 3,500
World	400	25c-75c	"Be Mine Tonight" (U.)..... (5th week)	1,200	"Be Mine Tonight" (U.)..... (4th week)	1,200	.....
Montreal							
Capitol	2,547	25c-60c	"Christopher Strong" (Radio) and "The Great Jasper" (Radio)	12,000	"Elmer the Great" (F. N.) and.. "Girl Missing" (W. B.)	12,000	High 1-10 "Just Imagine" ..... 18,000 Low 12-23 "The Guardsman" and "The Tip Off" ... 8,000
Imperial	1,914	25c-60c	"Une Idee Folle" (French).....	2,500	"Mirage de Paris" (French)..... (2nd week)	1,500	High 1-17 "Office Wife" ..... 10,000 Low 4-14-33 "Allo, Mademoiselle"..... 1,500
Loew's	3,115	25c-75c	"Murders in the Zoo" (Para.)...	12,500	"Out All Night" (U.).....	13,500	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	25c-75c	"The White Sister" (MGM).....	13,500	"A Bedtime Story" (Para.).....	13,000	High 4-2-32 "One Hour With You".... 19,500 Low 12-23-32 "Life Begins"..... 8,500
Princess	2,272	25c-60c	"Yes, Mr. Brown" (British) and.. "Just My Luck" (British)	7,500	"Secrets" (U. A.) and..... "Face in the Sky" (Fox)	7,500	High 4-1 "City Lights" ..... 22,500 Low 12-23-32 "The Crusader" and "Hearts of Humanity" 6,000
New York							
Astor	1,120	55c-$2.20	"Hell Below" (MGM)..... (4th week)	8,861	"Hell Below" (MGM)..... (3rd week)	10,441	High 1-2-32 "Hell Divers" ..... 24,216 Low 3-26-33 "The White Sister"..... 14,559
Cameo	549	25c-75c	"India Speaks" (Radio).....	3,000	"Zoo in Budapest" (Fox).....	2,850	.....
Capitol	4,700	35c-$1.65	"The Barbarian" (MGM).....	31,425	"The White Sister" (MGM).....	36,346	High 1-9-32 "Mata Hari" ..... 110,466 Low 2-2-33 "Whistling in the Dark".. 23,600
Mayfair	2,300	35c-85c	"The Big Cage" (U.) ..... (2nd week—2 days)	1,500	"Alimony Madness" (Mayfair).... (4 days)	3,000	High 12-12 "Frankenstein" ..... 53,800 Low 3-10-33 "Racetrack" 7,100
			"Soldiers of the Storm" (Col.).... (7 days)	7,200	"The Big Cage" (U.)..... (1st week-7 days)	9,200	
Palace	2,500	25c-75c	"The Silver Cord" (Radio).....	11,500	"Diplomaniacs" (Radio).....	5,775	.....
Paramount	3,700	35c-99c	"The Eagle and the Hawk" (Para.)	29,070	"Story of Temple Drake" (Para.)	28,700	High 2-7 "Finn and Hattie"..... 85,900 Low 2-2-33 "Hello, Everybody"..... 15,600
Rialto	2,200	40c-65c	"Forgotten Men" (Jewel).....	22,500	"Circus Queen Murder" (Col.)....	11,800	High 2-27-32 "Shanghai Express"..... 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-85c	"A Bedtime Story" (Para.)..... (4th week)	10,000	"A Bedtime Story" (Para.)..... (3rd week)	16,200	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Music Hall	5,945	35c-$1.65	"The Warrior's Husband" (Fox)..	72,045	"The Silver Cord" (Radio).....	75,638	.....
RKO Roxy	3,700	35c-$1.65	"Kiss Before the Mirror" (U.)....	19,928	"India Speaks" (Radio).....	17,023	.....
Roxy	6,200	25c-55c	"Jungle Bride" (Monogram).....	16,700	"Hello, Sister" (Fox).....	23,500	High 1-1-32 "Delicious" ..... 133,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	25c-85c	"Ex-Lady" (W. B.).....	13,293	"Central Airport" (F. N.).....	16,231	High 1-17 "Little Caesar" ..... 74,821 Low 4-2-32 "The Missing Rembrandt".. 8,012
Oklahoma City							
Capitol	1,200	10c-40c	"The Kid From Spain" (U. A.)	2,600	"Made on Broadway" (MGM)....	2,800	High 2-7 "Illicit" ..... 11,000 Low 3-11-33 "From Hell to Heaven".... 1,350
Criterion	1,700	10c-55c	"Hell Below" (MGM).....	4,000	"Today We Live" (MGM).....	4,000	High 2-21 "Cimarron" ..... 15,500 Low 3-11-33 "Clear All Wires"..... 1,800
Liberty	1,500	10c-35c	"42nd Street" (W. B.)..... (2nd week-4 days)	1,500	"42nd Street" (W. B.)..... (1st week)	3,200	High 1-24 "Under Suspicion"..... 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
			"A Shriek in the Night" (Allied).. (3 days)	900			
Mid-West	1,500	10c-55c	"Little Giant" (F. N.).....	4,000	"Lilly Turner" (F. N.).....	3,000	High 9-19 "Young As You Feel"..... 11,000 Low 3-11-33 "Employees' Entrance".... 1,400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Omaha								
Orpheum	3,000	25c-40c	"World Gone Mad" (Majestic).... (25c-55c) (with stage show)	14,250	"Kiss Before the Mirror" (U.).. and "Be Mine Tonight" (U.)	5,250	High 2-14 "Cimarron"	25,550
							Low 4-29-33 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Hell Below" (MGM).....	6,500	"A Bedtime Story" (Para.).....	12,250	High 4-23-32 "Tarzan, the Ape Man"..	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
State	1,200	15c-25c	"Bondage" (Fox)	2,000	"Murders in the Zoo" (Para.).. (4 days)	900	High 3-14 "Trader Horn"	10,000
					"Destination Unknown" (U.)..... (3 days)	800	Low 2-10-33 "The Devil Is Driving" and "The Intruder"	1,000
World	2,500	25c-40c	"Elmer the Great" (F. N.) and.. "Hello, Sister" (Fox)	5,000	"Picture Snatcher" (W. B.) and "Men Must Fight" (MGM)	5,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	25c-50c	"Pick Up" (Para.)..... (6 days)	2,200	"Crime of the Century" (Para.).. (6 days)	2,200	High 12-17 "The Guardsman"	6,500
							Low 10-1-32 "Make Me a Star"	1,500
Boyd	2,400	40c-55c	"The Working Man" (W. B.).... (6 days)	11,000	"Christopher Strong" (Radio).... (6 days)	10,500	.....	
Earle	2,000	40c-66c	"Strictly Personal" (Para.)..... (6 days)	14,000	"Elmer the Great" (F. N.)..... (6 days)	16,000	High 1-5-33 "Breach of Promise"	29,000
							Low 4-13-33 "Fast Workers"	12,000
Fox	3,000	35c-75c	"The Warrior's Husband" (Fox).. (6 days)	16,000	"Hello, Sister" (Fox)..... (6 days)	16,500	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-50c	"Christopher Strong" (Radio).... (6 days)	4,000	"A Bedtime Story" (Para.)..... (6 days)	5,000	High 5-2 "City Lights"	8,000
							Low 3-23-33 "Air Hostess"	2,500
Keith's	2,000	15c-35c	"Bachelor Mother" (Goldsmith).. (6 days)	5,200	"Reform Girl" (Tower)..... (6 days)	6,300	High 1-30-32 "Arrowsmith"	27,000
							Low 5-18-33 "Bachelor Mother"	5,200
Stanley	3,700	40c-55c	"The Barbarian" (MGM)..... (6 days)	9,500	"Today We Live" (MGM)..... (6 days)	12,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	30c-55c	"Made on Broadway" (MGM)..... (6 days)	7,500	"The Woman Accused" (Para.).. (6 days)	7,000	High 3-21 "Last Parade"	16,500
							Low 3-23-33 "Cohens and Kellys in Trouble"	5,500
Portland, Ore.								
Broadway	1,912	25c-40c	"Looking Forward" (MGM).....	5,900	"The Barbarian" (MGM).....	6,100	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Liberty	1,800	15c-25c	"Hello, Sister" (Fox).....	2,300	"Face in the Sky" (Fox).....	1,900	.....	
Oriental	2,040	25c-35c	"42nd Street" (W. B.)..... (5th week)	4,000	"42nd Street" (W. B.)..... (4th week)	5,000	.....	
RKO Orpheum..	1,700	25c-55c	"Diplomaniacs" (Radio) ..... (25c-40c)	3,000	"Kiss Before the Mirror" (U.)..	4,000	High 2-14 "Cimarron"	20,000
							Low 5-21-33 "Diplomaniacs"	3,000
United Artists..	945	25c-40c	"Hell Below" (MGM)..... (8 days)	5,300	"Today We Live" (MGM)..... (2nd week-6 days)	4,000	High 1-10 "Hell's Angels"	12,500
							Low 3-10-33 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"State Trooper" (Col.) and..... "Hearts of Humanity" (Majestic)	9,600	"Obey the Law" (Col.) and..... "11th Commandment" (Allied)	10,000	High 1-3 "Lightning"	70,000
							Low 5-5-33 "Unholy Love" and "High Gear"	9,300
Golden Gate	2,800	25c-65c	"Below the Sea" (Col.).....	13,000	"Sweepings" (Radio)	15,500	High 2-9-33 "The Mummy"	25,500
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-75c	"Zoo in Budapest" (Fox)..... (5 days)	5,500	"Rasputin and the Empress"..... (MGM)	17,000	High 1-9-32 "The Champ"	35,600
							Low 3-31-33 "The King's Vacation"	9,500
St. Francis	1,435	25c-50c	"42nd Street" (W. B.) and..... "Untamed Africa" (W. B.)	9,000	"Bondage" (Fox) and..... "Sailor Be Good" (Radio)	6,000	.....	
United Artists..	1,200	25c-50c	"Be Mine Tonight" (U.)..... (5th week)	10,000	"Be Mine Tonight" (U.)..... (4th week)	10,500	.....	
Warfield	2,700	35c-90c	"The Barbarian" (MGM).....	15,400	"Picture Snatcher" (W. B.).....	18,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 4-6-33 "Grand Slam"	12,000
Seattle								
Blue Mouse	950	25c-50c	"Out All Night" (U.).....	3,750	"King Kong" (Radio)..... (2nd week)	3,250	.....	
Fifth Avenue...	2,750	25c-55c	"Today We Live" (MGM).....	7,000	"Rasputin and the Empress".... (MGM)	8,000	High 7-30-32 "Million Dollar Legs"	18,500
							Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Speed Demon" (Col.).....	3,500	"Cowboy Counsellor" (Allied).... and "Ra-Mu" (State Rights)	3,500	High 1-10 "The Lash"	11,500
							Low 11-11-32 "Amazon Head Hunters"	3,000
Music Box	950	25c-50c	"The Keyhole" (W. B.).....	3,500	"The Great Jasper" (Radio).....	3,500	High 2-28 "City Lights"	14,000
							Low 11-25-32 "The Crooked Circle"	3,000
Paramount	3,050	25c-55c	"The Devil's Brother" (MGM)..	6,500	"Hello, Sister" (Fox) and..... "Murders in the Zoo" (Para.)	5,500	High 1-10 "Paid"	18,000
							Low 4-15-33 "Clear All Wires" and "Broadway Bad"	4,500
Rex	1,500	15c-25c	"Billion Dollar Scandal" (Para.).. (15c-35c)	3,500	"Man Hunt" (Radio).....	2,250	.....	
Roxy	2,275	25c-50c	"The Woman I Stole" (Col.).....	5,500	"Rome Express" (U.)	6,000	.....	
Washington								
Columbia	1,232	25c-40c	"Hello, Sister" (Fox).....	3,000	"After the Ball" (Fox).....	2,300	.....	
Earle	2,323	25c-66c	"Lilly Turner" (F. N.).....	19,000	"The Working Man" (W. B.)....	22,000	.....	
Fox	3,434	25c-66c	"The Warrior's Husband" (Fox)..	22,000	"The Barbarian" (MGM).....	23,250	.....	
Loew's Palace..	2,363	35c-55c	"Reunion in Vienna" (MGM).....	15,000	"Today We Live" (MGM).....	15,500	.....	
Metropolitan	1,600	25c-55c	"Song of the Eagle" (Para.)..... (4 days)	2,000	"Picture Snatcher" (W. B.).....	6,000	.....	
			"The Working Man" (W. B.).... (3 days)	3,500				
Rialto	1,900	25c-55c	"Kiss Before the Mirror" (U.)..	4,800	"Out All Night" (U.)..... (2nd week)	4,000	.....	
RKO Keith's	1,832	25c-55c	"The Woman I Stole" (Col.)....	4,200	"Diplomaniacs" (Radio)	8,500	.....	

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"PROSPERITY PUPPETS"

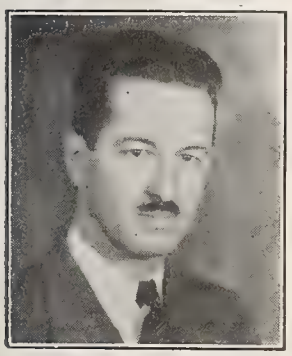
By BUNNY BRYAN

Manager, Belmont Theatre, Chicago

Bunny Bryan, well-known contributor to this department, appears to have coined a title for his following editorial, "Prosperity Puppets." We believe you'll find his observations both interesting and timely. Again the Club extends a standing invitation to all members to use this and all other pages of this section to express their views on subjects of showbusiness. Guest Editors signed this week include: M. E. BERKHIMER, Las Vegas, N. M.; JULES FIELDS, Brooklyn, N. Y.; LEE GOLDBERG, Louisville, Ky.; S. S. SOLOMON, Youngstown, Ohio; E. A. STEINBUCH, Baltimore, Md.; JOHN W. TREWHELA, Lewistown, Mont.

MANY years ago we spent a very delightful July week end on a typical New England hill farm.

During the visit, mine host directed our steps to a meadow. Cattle were grazing, earning their food and keep; several horses were dozing in the shade. Hogs were wallowing in a hog wallow at the lowest place in the field.



Pointing to one, extra large and overfat hog, my friend remarked, "That fellow is going to pay the price of his own greed and be killed long before the rest of them. I've watched him since he was a suckling piglet. He's a prosperity puppet."

"He's a prosperity puppet" seemed to stick with me. It seemed just the right phrase to describe certain persons and conditions existing in show business.

Returning to New York, I had ample opportunity to watch many re-enactments of the New England hill farm drama. The settings, the lightings, the casts were different but greed, the motive, was just the same. Substitute Broadway for the meadow; let the pompous, egotistical, inferiority complexed executive, manager, performer and agent replace the swine; fill the industrious cattle roles with hardworking, result-getting, doing-something, capable executives, managers, stars and agents.

We have never believed that any one man was endowed with the wisdom of a Solomon. To err is only human. At lunch, shortly after our New England trip, we mentioned our rural drama and our resultant thoughts. One of the keenest minded, squarest-shooting men in pictures was at our table. Starting as a press agent, on through the ranks as manager, district manager and division manager, he had finally fought his way into a ranking executive position. He knew from experience what he was discussing. In part he said, "I've never been able to understand the whining, alibi artist tribe. If they would devote one-half of their moaning time to really endeavoring to obtain results, possibly many of their complaints would have no reason for existence and the entire industry would be on a rock-like foundation, instead of shifting around.

In these most trying days, we have thought many times of "prosperity puppets." We know they have always existed, though they may have been called something else. The entire motion picture industry originated and is based upon the human equation, one of the most elusive, undefinable elements known. Oftentimes, analyze as you may, you will never be able to put your finger on the exact "reason why." Still, in the majority of cases, there is always a way out, in the manager's case, a way to pull patrons to the box office and into the theatre.

By the same token, the capable executive, harassed as he may be, and usually is, by the many problems awaiting solution, can develop initiative, obtain ticket-selling, good will obtaining results from his personnel by refusing to become a greedy, thinking-only-of-himself driver, instead of a leader.

"Prosperity puppets" thrived and waxed fat in the golden era, when, in spite of all the mistakes made, patrons stormed our box offices, ready and anxious to exchange their money for our moments of relaxing entertainment. What happened to these self-satisfied creatures, when it became necessary to produce, buy and sell shows?

In some instances, they sat down with themselves; did some real self-stock taking; endeavored to ascertain just what was wrong, not with the world, but themselves, and came out of the huddle capable of doing a real man-size job. Show me the man today, who in spite of Hell and High Water is still, at least 70 per cent successfully carrying on and we'll lay you odds he is and has been constantly taking stock of himself and conditions.

In most instances, "prosperity puppets" went into a huddle, at every possible opportunity, with other "victims of conditions" and had a real, sympathetic experience meeting, out of which came nothing but increased dissatisfaction and certainty that they were getting the rawest possible deal in every way, when, if the real truth were known, they were living far better than their brains, ability and energy entitled them to live.

Let everyone concerned, from the ranking executive to the newest usher, put his shoulder to the wheel with that extra ounce of intelligent energy that changes "prosperity puppets" into "depression doers."

KEEPING UP WITH THE TIMES!

By GUY JONES



Cartoonist Guy Says: "If the shoe fits, put it on!"

BUSINESS BUILDING!

Rosenthal Took Advantage Of Every Angle To Bring Business To Upstate Theatres!

BEFORE leaving Little Falls, N. Y., to assume an important assignment with Warner Brothers in Wilmington, Del., Morris Rosenthal succeeded in leaving some show-selling records that a successor will have plenty of trouble to top.

One thing about Rosenthal's activities that have always impressed us is the great variety of angles he injects into his campaigns. Rarely do you find a duplication of ideas in his merchandising; yet you can cover a period of many months. How many others can say as much for their work?

Widespread Distribution!

To vary the regular run of house to house advertising he has been sending out boys and girls with letters announcing Greater Picture Season and the current week's program of attractions. The lower half of the letter carries ruled lines for about one dozen names and addresses and a paragraph certifying that those who signed the letter read the program copy. When all signatures are attached the boy or girl becomes entitled to a free admission. Obviously this is much more effective circulation than handbills dropped at doors or pushed under them, to say nothing of being a means of collecting a new and live set of names for a mailing list. Another means he has used to reach the home, especially when some outstanding picture is due, is to turn a girl loose with a telephone and city directory.

During the Thanksgiving and Xmas seasons it was arranged with the local chapter of the Red Cross to stage Food Matinees on Saturday mornings, which netted large quantities of foodstuff for the poor. The mayor and other city officials endorsed the move and for the first time the Board of Education permitted public announcement of the matinees in every classroom in all schools. Rosenthal also effected other tie-ups with local organizations for the staging of benefit shows by means of having members sell tickets, which entitled them to a percentage of the gross resulting from the sale.

During the Food Matinee, announcement of a new serial and give-away of 25 Mickey Mouse sweat shirts, as well as the staging of a Mickey Mouse party, was made with the idea of getting the serial off to a good start. With the theatre jammed with matinee fans, it was a particularly auspicious time to distribute membership cards in the "Jungle Club," which, when punched consecutively for 11 episodes, entitled the holder to a free show at the showing of the twelfth and final chapter.

There are a number of smaller towns and hamlets within a radius of 25 miles of Little Falls and Rosenthal had secured wide distribution of his programs and heralds by effecting service tie-ups with out-of-town news dealers, through the stuffing of the bills in papers and placing them in prominent windows.

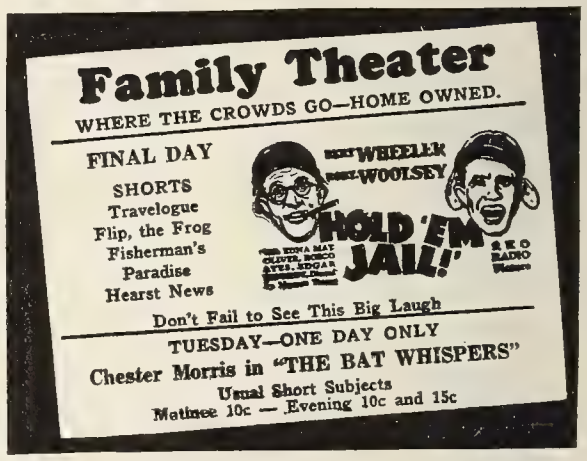
Additional efforts made recently included use of "Fat" Sanders and his "Original Country Store" to build up Tuesdays and Wednesdays, the poorest days in the week; a tie-up with a local merchant for give-away of a Speedo-Byke every Saturday over a period of four weeks; turkey give-away over the holidays, and a tie-up with the local athletic club for a benefit show to exploit "Madison Square Garden." We also note that a tie-up was made with the local newspaper to include guest tickets to the theatre for each new three-months subscription, which netted the theatre a generous amount of free advertising space.

We're always glad to hear from this energetic showman and to pass along his suggestions to other members. Operating theatres in a section such as he is in is considerably different than in the big city downtown and neighboring stands, for reason that due attention must be paid to the outlying trade, which, in many instances, is several miles distant. It takes real effort on the part of a manager to dislodge these rurals from their homes this season of the year, but we'll go on record that Morris has what it takes to do this. We'll tell you more concerning his activities in a forthcoming issue.

DON THORNBURG HAS TRICK WAY TO MAKE SMALL AD LOOK BIG

In these days of hunting around for all kinds of gags to reduce the nut and, at the same time, produce results, Don Thornburg, proprietor and manager of the Family Theatre, Marshalltown, Iowa, appears to have hit upon a method of making a two-column by four inch ad look as though it occupied much more space.

We're reproducing one of Thornburg's



Thornburg's Trick Ad!

ads here and while details of make-up were not included it looks like regular composition set into morticed lead and off-set. At any rate, it's the contrast of white against a black background that gives the illusion.

Golf Shorts Tie-Up

The Warner Theatre forces in New York City recently arranged with the "Sun" and other local newspapers to run an eight-column strip taken from the new Bobby Jones series of golf sports. The strip will run for 10 consecutive Saturdays and each one will be devoted to a different club and stroke. Explanatory copy will run with the strips, as well as name of theatre.

LONG OR SHORT FILMS ALL ALIKE TO RYBAK— IF THEY CAN BE SOLD

Length of a picture doesn't mean anything when it has exploitation possibilities, believes Berner Rybak, manager of the well known Trans-Lux Theatre, Broadway, New York City, and he sets forth his convictions on the short subject in the following paragraphs:

"The picture which has an exploitation angle, regardless of whether it is a one-reeler or a seven-reeler, can be counted on to bring in a number of extra dollars to the box-office, the amount of additional revenue depending on the extent to which the picture can be exploited as well as the effort which the exhibitor puts behind it.

"The sale of tickets can be boosted through the simple medium of informing the public by means of marquee and lobby display that a particular favorite of theirs is being shown, and this is just as true of a two-reel comedy, as of a feature.

"In recent weeks the Trans-Lux Theatre has gone in more heavily for exploiting subjects "with an angle," and I am convinced that it has helped business. When we played "Krakatoa" recently, I know that the attention-getting volcanic effect in front of the theatre, with provocative copy, telling something about the remarkable nature of this film, actually sold tickets at our theatre.

"When we have a two-reel comedy with a "name" which we know is popular on Broadway, we play it up prominently, realizing that that name will bring in people who might not otherwise be coming to our theatre.

"While carefully watching the short subjects programs for next season I am hoping that producers will make more pictures that mean something in lights. It will make more money for them, and will guarantee larger box-office intakes to exhibitors who take advantage of their exploitation potentialities."



Front for "Krakatoa"

STRIKING EXAMPLE OF EUROPE AN FRONT!



Above photo is an example of the fine work being done at the new Metropole Theatre in Brussels, Belgium. This front on "Scarface" was arranged under supervision of Marcel Coppens, United Artists representative in that city. Observing the general scheme from top to bottom, note the huge cut-out head of "Scarface"; the city skyline done in modernistic style (also note Camel and Chesterfield ads in lights along tops of buildings); the French copy which translated means "Held Up Six Months by American Censors"; and the large blow-up of the newspaper office scene on the board in the rotunda. Quite a flash, eh?

E. LYONS PRODUCED EXCELLENT RESULTS ON O'NEILL DRAMA

Excellent results were obtained on "Strange Interlude" by E. Lyons, manager of the Pantheon Theatre, Vincennes, Ind., with the following campaign:

He began his teaser ad campaign 6 days ahead of opening with a small "Coming" ad and gradually increased to a 2x8 the day prior to playdate. Additional effort included planting of the regular Norma Shearer jig-saw contest with local paper; life story of Gable with another paper; tie-up with bus company to carry 500 dodgers; posting of 25 one-sheets, 1 twenty-four and 50 window cards; placing of 42 special art cards with 11x14 mounted stills in stores; display in Elks Club; mailing of 300 post cards to selected list; house-to-house distribution of 2,500 locally imprinted heralds, and advance lobby display of Shearer and Gable cutouts.

According to records the above is the first report the Club has received on Lyons. He is a welcome addition to the Round Table and we'll be looking for further word.

VET TIE-UP TURNED OUT WELL FOR JONES ON A WAR PICTURE

Plenty of publicity was obtained for "Big Drive" by George W. Jones, manager of Loew's Parkway Theatre, Wilmington, Del., through extending invitations to local Veterans of Foreign Wars to witness a gratis showing.

The accompanying photo practically tells the story. Uniformed members of the post



George Jones' "Big Drive"

and drum corps are grouped around entrance of the theatre, following a parade through main streets. Note the large banner the men carried en route. It stated that the post was on its way to Loew's to see the film.

The above is just another one of the many stunts put over by Manager Jones to popularize his house and bring in extra business. As stated before, the veteran soldier angle to this picture is its strongest selling point and many other members of the Round Table Club have played it up to advantage.

ALL READY FOR INDEPENDENCE DAY!

Although most managers have already planned Fourth of July activities by this time, for those who have let this go until now we are reminding them that there's still time to push plans through to a successful conclusion.

Theatre fronts and lobbies will of course be decorated to fit the occasion; likewise, you will want some special short subjects or trailers. Displays, lobby frames and regular signs ought to be treated with holiday dress, and the National colors should be used throughout.

If you are active in your community, it should be possible to swing some portion of local entertainment to the front of the theatre, or have a parade wind up there. Fireworks displays and street dancing in front of theatres are also numbered among stunts for the occasion. And use that movie camera, if you have one, for local shots of events. It is possible to rent 35mm. cameras these days in many cities.

Also, don't neglect your advance advertising campaign. Let people know that something special is brewing to combat the general exodus which generally takes place at this season of the year. Remember, it may rain!

MICKEY MOUSE ICE CREAM TIE-UP WAS GOOD, SAYS DOMAN

During the Tenth Apple Blossom Festival, an annual event in Winchester, Va., Hable's Palace Theatre, an independent operation, promoted a very effective tie-up with the Woodstock, Virginia Division of Southern Dairies, manufacturers of milk and ice cream products and local exclusive dealers for the Mickey Mouse Ice Cream in-a-cup, by entering a Mickey Mouse motorized Float in the mammoth Festival Parade. The accompanying photograph shows the float which was designed and built by H. A. Doman, publicity director of the Palace.

The Mickey Mouse costumes were purchased from a New York manufacturer, four local kiddies secured for the impersonations; the Ford service truck loaned to the theatre by Southern Dairies, while Buster Norris, Palace Theatre artist, produced the drawings and lettering on beaverboard. While the float was not entered in contest for various prizes offered, it attracted as much attention and received as much comment as any commercial display in the entire parade.

Hable's Palace, together with Southern Dairies on the Ice Cream angle, are waging a brilliant Mickey Mouse publicity campaign for Winchester and vicinity, the Palace staging special Mickey Mouse matinees with a cup of the Mickey Mouse Ice Cream



Doman's Attractive Float!

given free to every child. Needless to say, the results are proving profitable for all concerned.

We believe this is the first time the Club has had the pleasure of reporting on activities of Hable Theatres and we're indebted to Doman for the above information. We'll hope to hear more from him in the future.

AD MAT SERVICE

COMPLETE NEWSPAPER CAMPAIGNS (10 Ads) on all nationally released feature pictures sent from one source.

Also

A MONTHLY GENERAL SERVICE of seasonal and attention-getting borders, ads, miscellaneous slugs, etc.

Centralized Service insures Economy and Efficiency. . . New low service charge to meet reduced budgets.

Write to

UNITED THEATRE ADVERTISERS, Inc.
330 WEST 42nd STREET, NEW YORK CITY

SEAGOING BALLYHOO!



The resourceful Mike Simmons, director of advertising and publicity for Monogram Pictures, gazed out upon the briny during his company's recent convention at Atlantic City and thought: "What a nice place for a bally, with 'Oliver Twist' coming SOON to the Steel Pier and all these folk looking on." The above photo tells the rest of the story.

FRED HINDS MADE PROFITABLE DEAL WITH LOCAL PAPER

Working on the theory that theatres are long on seats and newspapers short on ads these days, Fred Hinds, skipper of the Strand Theatre out in Whitewater, Wis., made a call on the editor of a local sheet and proposed a swap idea. Anticipating a turn-down from the newspaperman he was pleasantly surprised when he was congratulated for advancing the scheme.

Briefly, Hinds exchanges $10 worth of theatre passes each week for a 30 inch ad. The paper gives the passes away with new subscriptions and as the result of the deal has tripled its list of new subscribers as compared with the past year.

Naturally you will not be able to sell the above idea on the big time, but Hinds believes there are many spots in various sections of the country where the deal can be made and considerable cash saved by theatremen on weekly ad expense. And why not? With scrip and other substitute currency flying around, what's wrong with a good, honest barter of passes for newspaper space? More from Fred later on.

AIR STUNT PRODUCED EXCELLENT RESULTS FOR MANAGER REQUA

The popular advertising stunt of having an airplane trail a long banner through the sky was recently used by C. E. Requa, manager of the Cozy and Norton Theatres, Norton, Kas., to publicize his houses.

His banner was seventy-five feet long by five feet wide and carried the following copy: "Parachute Jumper—Cozy—Norton" (dates). It was clearly visible for at least half a mile.

Requa believes the novelty of this stunt, especially in the smaller towns, will draw a crowd. In his case it had the natives stretching their necks and digging under the mattresses for the price of admission.

BASEBALL ANGLE IN 'ELMER' NETTED SID DANNENBERG PLENTY

By stressing the baseball theme of the picture and tying in with the local big league team and newspapers, Sid Dannenberg, director of publicity and exploitation for Warner Bros.' Circuit Management Corp., Ohio, pulled many an extra dollar into the box office during the Cleveland run.

Following is a resume of the Cleveland campaign as outlined in the "Mouthpiece," which goes out to 30 odd managers in the division:

Ushers wore baseball uniforms, secured gratis, one week in advance of playdate; 20,000 heralds were distributed on day of "Cleveland Indians" opening game (accompanying photo shows ushers who mingled with crowd of fans, bearing Joe E. Brown copy; inset shows Nat Wolf, zone manager, with Mel Harder, ace pitcher); special invitations were sent to Cleveland and Detroit Clubs for Baseball Night Celebration; special newspaper publicity in sports and news sections of papers; ballyhoo man wearing large size baseball uniform and carrying huge bat paraded streets, and an "Are You Aware" tie-up in classified section of paper, in which gratis announcement appeared in editorial columns.

Additional effort included planting of 40 11 by 14's in select downtown windows; planting of 100 stills in select downtown windows; ad in downtown newspaper office;



The Cleveland Gang!

mention of attraction in every hotel guide and magazine; give-away of baseball bats, gloves and other equipment at kiddies' Saturday matinee at Uptown and Variety theatres; newspaper teaser campaign five days in advance.

As Sid Dannenberg states, any manager who can tie this picture in with an important baseball opening day or game is in line to obtain some corking exploitation. He also suggests taking photos of sections of crowds and then running same in newspapers with a few heads circled in white for guest tickets. His Cleveland campaign brought home the bacon and we thank him for passing along the foregoing excellent suggestions to his fellow showmen. More about his activities in forthcoming numbers.

Before we sign off, however, let us mention that Hank Harold, well known artist with the Warner-Cleveland staff, is still knocking out effective copy. We'll reproduce some of his work just as soon as space permits resumption of the Club newspaper ad pages.

looking forward

To what extent do the methods of the studio consider the problems of effective exhibition? For example, many productions of recent years show a great advance in cinematographic technique. But do they show consideration of the conditions at the screen—do they show an appreciation of the full range of the screen? These are production matters that importantly affect the theatre. Use of the entire screen offers greater opportunities to make the picture a dynamic instrument of story-telling. And such use of the entire screen fundamentally affects theatre design. . . . In the June 3 issue of Better Theatres, Ben Schlanger, New York, architect and specialist in problems of the motion picture as they involve the theatre, will offer further researches in this field, in seqence to his first article on the subject in the April 8 issue.

the job today

The theare manager and his assistants interest themselves in the ideas that come from a seeking of better methods, of greater opportunities for the motion picture and its theatre — but today's job is made up of today's necessary tasks in operating and conditioning the property in their care. And today's most urgent task in management is the rehabilitation of the theatre which has not been properly maintained during the last two or three years. . . . In the June 3 issue of Better Theatres will be started an ambitious program of aid to management in the work of Theatre Rehabilitation.

In the next Issue of

BETTER THEATRES

Published as Section Two of Motion Picture Herald of June 3

personalities

MONTY MAC LEVY
that affable, capable showman from Brooklyn has rejoined the Randforce Amusement Corporation as Publicity Director of the Circuit. Lots of luck, Monty, you know we're rooting for you, and as soon as you're set let's here what you're doing to put things over.

▽

VERNE TOUCHETT
formerly with Fox at Fond du Lac, Wis., has been named manager of the recently reopened Fond du Lac Theatre. The house is being operated on a vaudeville and film policy by a partnership consisting of Thomas K. Valos, Tom Chamales and James Gregory, operators of the Majestic, Chicago, and twelve other houses in Indiana and Illinois cities. T. G. Valos is assisting Touchett.

▽

RUSSELL A. BROWN
has been appointed manager of the newly opened New State Theatre, now under the Universal banner, Spokane, Wash.

▽

LEON AND SOL KRIM
have taken over the Kramer Theatre, Detroit, a house formerly operated by Wallie Kramer. W. D. Ward has been named manager.

▽

ROBERT B. JACKSON
formerly assistant manager of the Lafayette Theatre, Buffalo, has been appointed manager of the Strand and Cataract Theatres, Niagara Falls, N. Y., by A. C. Hayman.

▽

A. M. MILLER
formerly manager of the Orpheum Theatre, Oakland, Calif., is now at the helm of the Fox-Oakland, Oakland, according to word from Frank C. Burhans, present manager of the Orpheum.

▽

EDGAR JONES
manager of the Madrid Theatre, Kansas City, recently became an honorary member of the Bandit's Relief Association, through being robbed of $200 in theatre receipts, including $35 of Edgar's hoardings.

▽

EMANUEL ROLSKY
recently completed reseating of his 800 seat St. John Theatre, Kansas City. Heywood-Wakefield did the job.

▽

LEW M. HARRIS
former manager of the Egyptian Theatre, Delta, Colo., is managing the Fox-Majestic, Santa Monica, Calif., according to information from Harry R. Moore, present manager of the Egyptian.

▽

A. H. YOEMAN
independent theatre operator of Hattiesburg, Miss., has taken over management of the Temple Theatre, Meridian, Miss.

▽

M. A. LEBENSBURGER
recently acquired the Court Theatre, Bellefontaine, Ohio, and will reopen following installation of new sound equipment.

▽

CAL MILLER
former owner of the Opera House and Strand Theatres, Port Clinton, Ohio, has taken over the Madrid, local de luxe house.

▽

HARMON PEERY
well known Ogden, Utah, exhibitor, has plans under way to reopen the Orpheus Theatre, Evanston, Wyoming.

▽

JOE RINZLER
formerly in charge of the Marcy Theatre, Brooklyn, N. Y., is now at the helm of the Alba, another Randforce house in Brooklyn.

KIDDIE BUSINESS !



Here's how Jack Hodges, manager of the Tampa Theatre, Tampa, Florida, brings the kids in with a vengeance. The occasion was a tie-up with "King of the Jungle" and a pet parade. So many kids and animals were entered in the march, a police escort was necessary.

CHARLIE ROSE
manager of Schines' Colonial Theatre, Norwich, N. Y., was erroneously associated with the Smalley Circuit, also represented in Norwich, in a recent exploitation brief published in this department. Clifford Swick is manager of Smalley's Theatre there.

▽

J. L. THATCHER
has reopened the New Theatre, New Staritsville, Ohio. Thatcher hails from New Lexington, Ohio.

▽

W. B. COOK
has purchased the Arvada Theatre, Arvada, Colo., and has reopened it.

▽

P. J. NOLAN
well known operator of the Avalon, Rexy and Columbia Theatres, Ottawa, Canada, recently increased his activities in the business world through acquisition of $100,000 worth of drug store, restaurant and cafe, all located in the downtown section of his home town.

▽

PETE CERRETTI
has announced reopening of the Casino Theatre, Melcher, Iowa, first run which has been closed for three years. Sound equipment, new cooling system and new seats have been installed.

▽

BEN Y. CAMMACK
is the new manager of Warner Bros. exchange at St. Louis.

MANAGERS' ROUND TABLE CLUB OF MOTION PICTURE HERALD

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____ HOW MANY? _____

DOUGLAS GEORGE
recently in charge of Warner's Palace Theatre, Philadelphia, Pa., has been appointed assistant to Phil Chakeres, general manager of the State-Regent Corporation, Springfield, Ohio. George will have personal supervision of the State, Fairbanks and Regent Theatres. Good luck, Doug.

▽

TED ROCKWELL
staff artist on a newspaper for the past two years, was recently appointed manager of the Spreckels Theatre, San Diego, by Lou Metzger, general manager. Ted replaces Jack Rosenberg, who has been made exploitation man. William Brodie will handle publicity.

▽

GEORGE ALLEN
former operator of the American Theatre, Coalville, Idaho, has taken over the Playhouse, Salt Lake City.

▽

LEROY V. JOHNSON
general manager of Jensen & Von Herberg interests, Seattle, recently announced reopening of his company's newly acquired Fox Theatre, Seattle.

▽

ROY PATTERSON
recently resigned his connection with Publix at Hamilton, Ohio, to take over the management of the Gordon Theatre, first run house at Middletown, Ohio. He succeeds Robert Gibbs, owner, who will devote his time to other theatre interests.

▽

CLIFF BOYD
until recently manager of the RKO Albee Theatre, Cincinnati, Ohio, with Jack Sprig, conductor of the Albee orchestra, and Abraham Lipp, local legal counsel for RKO, have formed a new corporation known as the Boy Amusement Company. It will operate theatres, roadhouses and book stage talent locally and in several other key cities.

▽

GLEN McCONNELL
owner of the Cozy, Humboldt, Kas., has installed new sound equipment.

▽

BRECKENDRIDGE L. FAGIN
until recently manager of the Fox Plaza, Kansas City, is now at the helm of the Paramount, Joplin, Mo., a Publix house operated by Grubel Bros.

▽

FRED CRUISE
formerly manager of the Palace Theatre, New York City, is now handling the RKO 81st Street Theatre, also in New York.

▽

JOHN JONES
is directing operation of the Oriental and Tower Theatres, Milwaukee, for the M. L. Annenberg Investment Corp., owner of the buildings. W. R. Leddy continues as manager of the Oriental, and D. C. Murray, former assistant manager of the Tower, is in charge of the Tower.

▽

WILLIAM WATSON
who managed the Cleveland Hippodrome under the RKO banner, continues at the helm since the 3,800 seater reverted to its owners under independent first run policy. Corwin Collins, formerly with Keith's East 105th Street, is assistant manager.

▽

BILL DRISCOLL
assistant manager of the Southtown Theatre, Chicago, for the past eighteen months, has been transferred to a similar post at the Roosevelt, same city.

▽

HARVEY FLEISCHMAN
until recently manager of the Embassy Theatre, a Randforce house in Brooklyn, N. Y., has been transferred to the Lefferts, another link in the same circuit.

QUICK SERVICE IDEAS THAT WORKED

FERDINAND ALSINA, skipper of the Famous Theatre, a neighborhood house in New Orleans, recently inaugurated a 10 Cent Matinee for children on Saturday afternoon, consisting of a puppet talking exhibition of Amos 'n' Andy, Jiggs and Maggie, Mutt and Jeff and Punch and Judy. Magic tricks were given free to children who wormed their way through the doors. To quote the policeman on duty the afternoon was "terrific." . . .

CHARLES B. TAYLOR, publicity director of Shea Theatres, Buffalo, N. Y., assisted by E. K. O'Shea, local M-G-M exchange manager, cashed in on publicity following a trade and press review which was attended by the socially prominent parents of Franchot Tone, who gets his first real screen break in "Gabriel Over the Whitehouse." A sequence still of Tone made the local papers. . . .

J. E. BECKER, manager of the Hollywood, Cincinnati suburban house, received unstinted thanks of local ministers and church members for keeping his theatre closed Tuesdays, Wednesdays and Thursdays during Lent. . . .

J. C. HUNTER, general manager of Ralph Talbot Theatres, justifiably calls attention to an editorial box which recently occupied two-column top centre space on the front page of the "Tulsa Tribune," a prominent western newspaper, in behalf of "Gabriel Over the Whitehouse" at the local Ritz Theatre. The paper's editor urged every citizen to see it and become "a better citizen." Mr. Hunter feels that this industry should take pride in having produced a picture meriting such praise. This is a tip to see your local editor. . . .

E. E. WHITTAKER, manager of the Paramount, Atlanta, pressed his entire staff into service when exploiting and publicizing "42d Street." Each member undertook to complete three different tie-ups and as a result the picture received the benefit of a corking campaign. One of the stunts was a four-page broadside, consisting of picture publicity, cuts and local advertising. The latter defrayed distribution expense of 10,000 copies. . . .

LOU METZGER, general manager of the Spreckles, San Diego, invited all the local bridge experts to participate in a tournament in theatre lobby as a publicity stunt for "Grand Slam." He also tied-up with Bicycle Playing Card for lobby display of blown-up playing cards, and, in addition had an attractive display of bridge lamps, tables and other accessories in foyer. Regular size playing cards with theatre imprint were used for throwaways. . . .

HOLT'S CLEVER AD!



When announcing hold-over of the Cantor picture, "Kid from Spain," at the Palace Theatre, Cincinnati, Nat Holt, division manager for RKO, framed the ad shown

We believe you'll all agree that use of the copy, "Out of My Way, Panther Woman —You'll Have to Wait Another Week," was both a clever means of advising the public concerning the current attraction and a plug for the picture due the following week.

BOB BROWNING, live-wire manager of the Aztec Theatre, Enid, Okla., likes ballyhoo. He not only used a car bally on "42d Street," but attracted a crowd at his Mecca Theatre by having his drummer, dressed as a clown, do some plain and fancy drumming. The drummer would then "kid" with the people or walk out on the gathering with a girl friend on his arm.

JOHN McMANUS, manager of Loew's Midland, Kansas City, recently reaped publicity and good will by playing host to the Kansas City Blues and Chicago Cubs, so that both teams might witness a short film of the Blues' team in training. . . .

PEP UP YOUR BUSINESS

DECORATIONS - PAPER HATS - BALLOONS
NOISEMAKERS - SERPENTINE - CONFETTI
PRIZES - GIVE-AWAY NOVELTIES

SLACK MANUFACTURING CO.
124-126 West Lake Street Chicago, Ill.
Phone: Randolph 3654 Send for Catalogue

GEORGE BAKER, manager of the Publix-Newman, Kansas City, garnered a lot of publicity on "Hard to Handle" by tying up with 600 young Liberty magazine salesmen for a parade through the downtown section. The boys carried banners plugging the picture and distributed throwaways en route. George rewarded them with a Saturday matinee. . . .

B. D. COCKRILL, manager of the RKO Orpheum Theatre, Salt Lake City, in conjunction with the recent addition of vaude acts on his program, saw audiences give Owen Sweeten, well known M. C. along the Pacific Coast, a warm welcome when taking up his new duties as M. C. at the Orpheum. . . .

KARL KRUG, former drama critic and now special exploitation man for U. A., when handling "Secrets" at the Penn, Pittsburgh, had his doubts how the male reviewers on Pittsburgh's three dailies would react to a picture claimed to be chock full of feminine appeal. Imagine his heart action when the boys came through with such words as "great," "triumph," etc. . . .

LARRY CONLEY, of the Stanley Theatre, Jersey City, discovered that a recent issue of "Screen Romances" carried the complete story of "Ladies They Talk About" and tied-up with the magazine for plenty of large, brilliantly colored window cards which gave the theatre imprint and playdate. . . .

JAMES LONG, manager of the Fox-Warwick, Kansas City, staged a Fashion Parade recently, with live models, master of ceremonies and acts. Patrons liked the stunt. . . .

J. HARRY GRUVER, proprietor of the Glen Theatre, Glenburnie, Md., uses an inch and a half space on bottom portions of his programs so that names and addresses can be filled in and has obtained a one-cent Post Office Permit for mailing of same without envelopes. He folds the pocket size program in half, fastens the pages with a brad, and says they go through okay. . . .

GEORGE NEALANS, assistant manager of the Alabama Theatre, Birmingham, Ala., plugged "King of the Jungle" with a fine tie-up with the A & P Tea Co. He selected 14 of the 138 stores in the city and put out some 7,000 large paper sacks imprinted with theatre copy. Stores selected were located in key positions. . . .

MANAGER NOWACHEK, of the Adams Opera House, Adams, Wis., is a firm believer in the personal letter angle and frequently utilizes this method to plug attractions he wants to crack box-office records with. . . .

WABASH AVENUE

CHICAGO

Frank Young, who has a host of friends along Film Row and among the city's exhibitors, has been promoted to the branch managership of United Artists' exchange in Milwaukee. As a Chicago salesman, Mr. Young built up an enviable reputation for himself, and his name was frequently at the head of the list of the company's leading business getters throughout the country. He has been with United Artists for nine years.

▽

Vic Maylon, a veteran in the equipment business, has joined Joe Goldberg's new service and supply organization. Maylon was with the old Exhibitors Supply Company for 12 years and later with National. For the past five years he has been with E. E. Fulton Co.

▽

It is a sad coincidence that two recent deaths took from Allied Theatres of Illinois two of its directors: Floyd Brockell and Abe Ostrowsky.

▽

A couple of Wabash Avenue's popular young men should get together and form a mutual consolation society. We refer to the chaps who are nursing sore jaws and falsetto voices as a result of having molars extracted.

▽

Harry Hollander, of Master Arts Products, was a visitor from New York, calling on Johnny Mednikow.

▽

Ed Wolk, who is well known through his many years with the Chicago Cinema Equipment Company, has gone into the supply business on his own. Mr. Wolk is making his headquarters at 1636 Greenleaf Avenue, where he is handling a line of parts for Simplex and Kaplan projectors, as well as Peerless lamps and other items.

▽

The only two men at a luncheon of 75 women, motion picture chairmen of the Illinois Federation of Women's Clubs, Henry Herbel and Jack Miller, did honors for the industry in brave and pertinent talks.

▽

George West, of Exhibitors Screen Service, is covering a lot of ground on his current visit to branch offices in the middle west.

▽

Jack Belkey has taken over the Casimer theatre. Gus Stathis is now managing the Cameo.

▽

Many fine compliments are heard along the Row on the attractive manner in which Gallos Bros. have decorated, equipped and modernized the Ray theatre.

▽

Every year along about this season Irving Mack brings out a new group of cooling trailers and the Filmack head says that this year's are the snappiest ever.

▽

Henri Ellman announces that Capitol Film has taken over the release of 10 old Pathe features for Illinois and Indiana. Robert Armstrong in "The Racketeer" will be the first release.

HOLQUIST

Sennett in Columbia Deal

Mack Sennett is discussing a short subject deal with Columbia which will call for 26 two-reel subjects for 1933-34. The producer has been in New York for a number of weeks.

Eisenstein Film Opening on Coast

Sergei Eisenstein's "Thunder Over Mexico" will probably have its world premiere in Los Angeles, after which Sol Lesser and Upton Sinclair will take the film to New York for a showing before the Film Forum. Another showing will be given for the motion picture trade and following this plans will be made for the roadshowing of the picture.

M. Eisenstein, noted Russian director, shot the film below the Mexican border in exactly 186,000 feet. It will be shown on the screens of this country in 7,200 feet. Sol Lesser, independent distributor, is attempting to make a deal for distribution of the picture through a national company, but, in the event that such a thing is not possible, he will take charge of distribution himself.

ON BROADWAY

Week of May 20

MAYFAIR

Hear 'Em and Weep..... Columbia
Temple of Heaven..... Syndicate
The Lumber Champ..... Universal

PARAMOUNT

Daddy Knows Best..... Paramount
Balance..... Paramount

RIALTO

Aggravatin' Bear..... Paramount
Roadhouse Queen..... Paramount
Screen Souvenirs—No. 9... Paramount

RIVOLI

Stephen Foster..... Master Arts
The Mail Pilot..... United Artists
When in Rome..... Fox

RKO MUSIC HALL

Hot Hoofs..... Educational
Russian Dressing..... Columbia

RKO ROXY

A Gondola Journey..... Fox
Heave Two..... RKO Radio
Rome and Juliet..... RKO Radio

ROXY

King Neptune..... United Artists
Knight Duty..... Educational

STRAND

Hip Action..... Vitaphone
Sky Symphony..... Vitaphone

Amity Raises Total Offices; Sues Educational Exchanges

The total number of Amity Pictures branch offices has been raised to 26. R. M. Savini and William Saal are in charge. Amity handles Tiffany, Quadruple and Amity pictures. Detroit and Cleveland will soon have exchanges.

An action to collect $100,461 from Educational was filed this week in New York by Amity. Justice Gavegan in Supreme Court signed a writ of attachment against the two defendants. The action involves a distribution contract which existed between Tiffany and Educational and alleges $100,461 is due Tiffany, whose claims were assigned to Amity in April, and is unpaid

NEWS PICTURES

FOX MOVIETONE NEWS—No. 69—Head Play wins Preakness—Army troopers train at Fort Sill, Okla.—German plane re-christened Hindenburg—Chicago Fair prepares to open—J. F. T. O'Connor named treasury comptroller—Roller skating fad hits New York—Ramsay MacDonald pleased with trip to United States.

FOX MOVIETONE NEWS — No. 70 — Gold Star Mothers leave for France—Major Dalrymple wars on gangs—New York family has 16 children—Prince of Wales heads English football fans—Japs honor their Emperor—Maytime arrives on the Danube—Autos dash over Italian peaks.

HEARST METROTONE NEWS—No. 268—Roosevelt makes plea for peace—Japan hails its ruler—Gold Star Mothers sail for France—Milk war rages in Midwest—New York's prize Daddy has 16 children—Italian air fleet in flight to World's Fair in Chicago—Lewis wins wrestling match in New York.

HEARST METROTONE NEWS — No. 269 — Tom Mooney fights for freedom in San Francisco—"Big Ten" college meet at Evanston, Ill.—Grisha Goluboff must return violin to Germany—Society witnesses steeplechase at Roslyn, N. Y.—Long hair put in Chicago Fair—Nazis burn books in Germany—$3,300,000,000 plan to aid recovery—Motorcyclists perform at Cary, Ill.

PARAMOUNT NEWS—No. 83—Honor Joan of Arc with parade at Orleans—President moves for peace—Cowboys give show at Livermore, Cal.—Armed guards convoy Midwest milk shipments—Fire strikes at Auburn, Me.—Family of 16 is New York's largest

PARAMOUNT NEWS—No. 84—Motorcyclists climb hills at Cary, Ill.—Mooney pleads case in San Francisco—Royal Naval College moves to Suffolk—Baby animals at Chicago Fair—Germans burn books—Employment and wage levels rising everywhere.

PATHE NEWS—No. 84—Nations await Hitler's arms talk—Marchers demand bonus payment—Rockefellers move to Radio City—New York boy murderer convicted—President's son becomes manager of air line at Glendale, Cal.—More jobs and pay rises—Preakness goes to Head Play.

PATHE NEWS—No. 85—America backs Roosevelt—Milk strike at Try, Wis.—New rail bus tested in Paris—$1,000,000 blaze at Auburn, Me.—Beauties parade at Agua Caliente, Mex.—Motor trials at Indianapolis, Ind.—New York's largest family consists of 16—New York locksmith back from North Sea—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 86—German riders win cup in Rome, Italy—Mrs. Roosevelt visits bonuseers at Fort Hunt, Va.—Ancient fighting fete revived in Japan—Rubber money in circulation at Hood River, Ore.—Police raze "shanty village" in New York—Pictures of New York's largest family—Experts hail one-man submarine at Oakland, Cal.—Chipmunks take to bottle in Atlanta—Farmers clash in milk riot at Mukwonago, Wis.

UNIVERSAL NEWSPAPER NEWSREEL—No. 147—Society sees steeplechase at Roslyn, N. Y.—B. E. F. marches to White House—College teams hold track meet at Evanston, Ill.—New device to speed farm work tested at Salinas, Cal.—Children stage unique fete in Switzerland—Tom Mooney's trial begins in San Francisco—College at Wayne, Pa., teaches stilt walking—Elephant at St. Louis zoo looses ton during illness—Motorcyclists thrill crowds at Cary, Ill.

Baker Named Treasurer of Missouri, Kansas MPTA

C. F. Baker, Publix district manager in Kansas City, has been named treasurer pro tem of the MPTA of Kansas and Missouri to fill the vacancy caused by the resignation of Jay Means, who also withdrew as a director. Mr. Baker will serve until the regular election of officers at the convention next month.

Jay Means declared that he resigned because he was slighted by E. Van Hyning, president, in not being asked to attend a recent board meeting. President Van Hyning, replying to Means' allegations, said that the reason he was not asked was because of the wide divergence of opinion between Means and the board and that inasmuch as the board had been called on matters of policy, he did not feel Means would be interested.

Adams Joins United Artists

Alvin Adams, formerly with Paramount's publicity department, has resigned from Columbia and will join Hal Horne's staff at United Artists May 22.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 174.—(A) Do local authorities for the most part err in the matter of locating port shutter fuses? (B) Many port shutter fuses are located from two to four feet from the seat of any possible film fire. How long, in your judgment, would it take for such a fuse to "let go" and drop the shutters? (C) What value would a fuse so placed have in the prevention of fright in case the projectionist failed to drop the shutters manually? (D) What state has laws requiring port fire shutters to be held by film fuses so located that fire will reach them immediately a fire starts, either at a projector or at the rewind table? (I ask this question for the reason that I believe projection ists really should keep posted on such matters. I am curious to know whether or not any of you have this really important bit of information.)

Answer to Question No. 167

Bluebook School Question No. 167 *was*: "*(A) Explain, in full detail, just what constitutes proper rewinding of film. (B) What amount of tension should be applied to the reel from which the film is being rewound? (Note: There was an error in this one. The word 'upon' should have been 'from.' (C) Explain, in full detail, how the rewinder elements should be mounted.*"

There was a lamentable failure on this rather simple series. What's the matter with some of you men. Don't you realize the high importance of the proper rewinding of film? Great damage is constantly being done by failure to do this job properly. Some of the answers show why. One man, whom I won't name, says in answer to Section A: "I don't understand what you mean by this question. It is only necessary to place the reels on the rewinder and start it going. I suppose you mean, should the man hold the film between his fingers to find loose patches? But how can that be done in a one-man place?"

The following made acceptable answers: S. Evans and C. Rau, G. E. Doe, Dale Danielson, E. E. Parkinson, T. Van Vaulkenburg, K. Dowling, H. Edwards, W. Ostrum, J. Wentworth, Bill Doe, C. Humphries, M. R. Winning and L. N. Daniels; A. Lomberg and D. Johnson; D. Holler and B. Eilers; G. M. Marksley, D. L. Stanhope, P. Buckstone and P. L. Davis; D. Golding, J. M. McKinzie, D. E. Pratt and F. H. Banning; A. Bailey, P. N. Weigand and J. C. Lawby; D. Samuels and H. Samuels; O. Garling and B. Diglah; B. M. May, A. E. Wyatt and R. E. Baiss; J. Ahrenson and G. Lombard; H. D. Davis and H. D. Cylor; E. Olliver and D. L. Bentley; H. B. Coates, W. S. Andrus, B. R. Thompson, G. Deckson and L. Cranlo; T. Hollender and R. G. McGillis; F. D. Samuels, L. Peterson and D. Donahue, L. V. Smolley and K. L. Knight; B. Tildon, D. B. Bates and J. L. Major; G. G. Creston, U. L. Banning and F. Daniels; P. L. Janns, F. D. Prindley, J. S. Bischoff and L. S. Marksley; R. L. Grant and D. Grant; T. L. Binns, P. Lambert and S. G. Goss; L. Torr and P. L. Davis; and L. Simmons and D. Adamson.

After careful consideration I have selected the answer of T. VanVaulkenburg to Section A as best suited for publication. He says, "First of all, good rewinding must accomplish its purpose with a minimum of damage to the film. This may be accomplished only when the following procedure is observed. (A) Rewinder elements in perfect alignment so that the film will touch neither side of either reel as rewinding is carried forward. (B) When rewinding is not done at excessive speed, the minimum permissible time consistent with good work being six minutes to each 1,000 feet of film; the best rate of speed being eight to ten minutes per thousand feet of film. (C) Sufficient tension applied to reel from which film is being rewound to cause the film to be wound snugly upon the receiving reel. (D) Rewinding not carried forward in dusty atmosphere. (E) Rewinder motor arranged to have its feed circuit broken instantly the rewinding is fully accomplished. (F) Automatic brake so arranged that receiving reel will be stopped quickly when rewinding is finished. (G) No bent or otherwise imperfect reels to be used. (H) No punched sheet metal reels having openings, etc., roughened by dull punch to be used. (I) No "pulling down."

"In the foregoing I have assumed that film inspection and repairs are not meant to be included in the answer, they being done by means of a hand driven rewinder supplied by the management for the purpose."

(B) I believe the answer of K. Dowling is at least as excellent as any of the several very good ones. He says, "Apparently the question contains an error. Naturally tension could not, or at least would not, be applied to the reel upon which the film is being rewound. I believe the word 'upon' was intended to be 'from.' (Correct.)

"There should be just enough tension applied to rewind the film snugly, but not sufficient to cause the film layers to slip or slide over each other lengthwise as rewinding progresses, since that would cause grinding any dust or dirt present into the film or the emulsion, or to produce scratch marks which, when they fill up with dirt will set up the effect of 'rain' on the screen. Too much tension, moreover, is not only hard on the rewind motor, but also wasteful of current. Too little tension is bad for several reasons. It is a matter for the exercise of judgment and common sense." (Note: I doubt that excessive tension would cause slippage.—F. H. R.)

(C) G. E. Doe says, "Rewinder elements should be mounted on a suitable table or bench having a solid, substantial top, assuming, of course, that our editor and friend does not have in mind one of the self-contained rewinders, but merely two rewinder elements, a suitable driving motor and speed reduction gearing. The table or bench should be mounted in the most convenient place which will comply with local laws. The two elements should be mounted in such manner that two perfect reels placed on the rewinder will be in perfect alignment with each other, and should be locked rigidly in that position, preferably with substantial bolts. The alignment should be tested once each month. The motor should be so mounted that by no possibility can film come into contact with it, regardless of what kind of motor it may be, or how impossible it may seem for trouble to occur through contact with film. The controlling switch must be fully and completely enclosed. The elements should be mounted a sufficient distance apart to leave plenty of room between large-sized reels, and if it is intended at any time to use said rewinder for inspection and repair, then suitable arrangement should be made for mounting cement bottle, film splicer, etc., conveniently and permanently—permanently for the reason that they should always be there when wanted."

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finshed or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1,'33	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15,'33	64	Mar. 18,'33
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22,'33		
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marian Shilling	Oct. 1	77	Sept. 17
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15,'33	70	Mar. 25,'33

Coming Feature Attractions

Boots of Destiny — Hoot Gibson
Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Pullman Car
Red Kisses
Scarlet Virgin, The
Silk Trimmed
Slightly Used
Three Castles
Valley of Adventure, The — Monte Blue
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten	June Clyde-Lee Kohlmar	Feb. 15,'33	65	
Love Is Like That	Rochelle Hudson-John Warburton	Mar. 15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec. 15	65	
Slightly Married	Evalyn Knapp-Walter Byron	Oct. 15	65	Dec. 3
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan. 15,'33	65	
Women Won't Tell	Sarah Padden-Gloria Shea	Nov. 15	67	

Coming Feature Attractions

I Have Lived — Alan Dinehart-Anita Page — June 15,'33

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Below the Sea	Ralph Bellamy-Fay Wray	Apr. 25,'33		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10,'33	65	May 13,'33
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18	71	
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
Mussolini Speaks		Mar. 10,'33	76	Mar. 18,'33
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24,'33		
No More Orchids	Carole Lombard-Lyle Talbot			
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar. 4,'33	67	Apr. 15,'33
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26,'33		
Silent Man	Tim McCoy-Florence Britton	Mar. 3,'33	68	
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres	Feb. 24,'33	70	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4,'33	67	
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33	68	Apr. 1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30	69	
Unknown Valley	Buck Jones-Cecilia Parker	May 5,'33		
Treason	Buck Jones-Shirley Grey	Feb. 10,'33	61½	
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
When Strangers Marry	Jack Holt-Lillian Bond	Mar. 26,'33	68	
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14,'33		
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray	May 1,'33	66	

Coming Feature Attractions

Ann Carver's Profession — Fay Wray-Gene Raymond
At the Crossroads — Chic Sale-Diane Sinclair
Biddy — Richard Cromwell
Brief Moment — Carole Lombard
Cocktail Hour — Bebe Daniels-Sidney Blackmer-Randolph Scott
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Kaleidoscope in K
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Madame La Gimp — Warren William-Guy Kibbee-May Robson-Glenda Farrell
Man's Castle
Ninth Guest
Open Road, The — Buck Jones-Cecilia Parker
Party's Over, The
Shall We Tell Our Children? — Willard Mack-Jean Parker
Thrill Hunter, The — Buck Jones-Dorothy Revier
Twentieth Century
Wrecker, The — Jack Holt-Genevieve Tobin

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Reife Haroldе	Apr. 1,'33	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15,'33	65	
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Mar. 1,'33	60	Mar. 11,'33

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	91	Jan. 28,'33
Condemned to Death	Arthur Wontner	Oct. 10	78½	July 23
Goona Goona		Nov. 28	66	Aug. 27
Ringer, The	Franklyn Dyall	Oct. 30	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Central Airport	Richard Barthelmess	Apr. 15,'33	75	Apr. 1,'33
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Elmer the Great	Joe E. Brown	Apr. 22,'33	74	Apr. 1,'33
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13,'33	64	Apr. 29,'33
Little Giant, The	Edward G. Robinson	May 20,'33	74	Apr. 15,'33
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Mind Reader, The	Warren William	Apr. 1,'33	68	Feb. 25,'33
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Heroes for Sale — Richard Barthelmess-Loretta Young — June 17,'33
She Had to Say Yes — Loretta Young-Lyle Talbot

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19,'33	83	May 20,'33
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17,'33	69	Mar. 25,'33
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31,'33	65	Apr. 15,'33
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb. 24,'33	59	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15,'33	110	Jan. 14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb. 3,'33	73	Feb. 4,'33
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 22,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle with Care	James Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hello, Sister	James Dunn-Boots Mallory	Apr. 14,'33	56	May 13,'33
Hold Me Tight	James Dunn-Sally Eilers	May 26,'33	71	
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33	70	Apr. 29,'33
Infernal Machine	Genevieve Tobin-Chester Morris	Feb. 10,'33	65	Apr. 15,'33
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24,'33	72	Apr. 1,'33
Rackety Rax	Victor McLaglen-Greta Nissen-Neil O'Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 1,'33	64	Apr. 1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33	78	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Smoke Lightning	George O'Brien-Neil O'Day	Feb. 17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	Feb. 10,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21,'33		
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May 12,'33	68	May 6,'33
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28,'33	85	Apr. 22,'33

Coming Feature Attractions

Arizona to Broadway — James Dunn-Joan Bennett — June 23,'33
Berkeley Square — Leslie Howard-Heather Angel
Devil's In Love, The — Victor Jory-Loretta Young — July 21,'33
F. P. One — Conrad Veidt-Jill Esmond-Leslie Fenton — July 28,'33 — 90 — May 20,'33
Five Cents a Glass — Marian Nixon-"Buddy" Rogers — June 30,'33
I Loved You Wednesday — Warner Baxter-Elissa Landi-Miriam Jordan — June 9,'33
It's Great to Be Alive — Edna May Oliver-Raul Roulien — June 2,'33
Life in the Raw — George O'Brien — June 16,'33
Man Who Dared, The — Preston Foster-Zita Johann — July 14,'33
Man-Eater — Marion Burns-Kane Richmond
My Lips Betray — Lilian Harvey-John Boles
Pilgrimage — Marian Nixon-Norman Foster
Power and the Glory, The — Colleen Moore-Spencer Tracy
Shanghai Madness — Spencer Tracy — Aug. 4,'33

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwod Pass	Tom Tyler	May 5,'33		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	May 29,'33		
Fighting Gentleman, The	Wm. Collier, Jr. - Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Kiss of Araby	Maria Alba-Walter Byron	Apr. 21,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sisters of the Follies

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gun Law	Jack Hoxie-Betty Boyd	Apr. 15,'33	63	
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30	62	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Trouble Busters	Jack Hoxie-Lane Chandler	May 15,'33	55	
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6,'33	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr. 1,'33	80	Apr. 22,'33

Coming Feature Attractions

Buried Alive
Curtain at Eight
Sing, Sinner, Sing — Paul Lukas-Leila Hyams
Woman in the Chair, The

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr. 1,'33	65	May 13,'33
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Her Resale Value	June Clyde-George Lewis	Apr. 15,'33		
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33	
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1	
Midnight Warning	William Boyd-Claudia Dell	Nov.	15	
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.	'33	
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33 — 75	Feb. 18,'33

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbarian, The	Ramon Novarro-Myrna Loy	May	12,'33 — 88	Apr. 15,'33
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33	Feb. 18,'33
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5,'33 — 92	Apr. 8,'33
Faithless	T. Bankhead-R. Montgomery	Oct.	15 — 74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec.	16 — 75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33 — 66	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9 — 75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33 — 87	Apr. 8,'33
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28,'33 — 83	Apr. 1,'33
(Reviewed under the title "The New Deal")				
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33 — 70	Apr. 8,'33
Mask of Fu Manchu, The	Boris Karloff	Nov.	5 — 67	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17,'33 — 72	Mar. 18,'33
Outsider, The	Harold Huth-Joan Barry	Jan.	28,'33 — 90	May 2,'33
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26,'33 — 85	May 20,'33
Prosperity	Dressler-Moran	Nov.	18 — 76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33 — 127	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33 — 78	Jan. 21,'33
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	23 — 79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clarke Gable	Dec.	30 — 112	Sept. 3
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33 — 115	Apr. 22,'33
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33 — 78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33 — 78	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33 — 101	Mar. 25,'33

Coming Feature Attractions

Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-Jean Harlow-Madge Evans-Karen Morley-Edmund Lowe-Lee Tracy-Jean Hersholt			
Eskimo	Native Cast			
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	June	9,'33 — 105	Apr. 15,'33
Hold Your Man	Jean Harlow-Clark Gable	June	30,'33	
Lady of the Night	Loretta Young-Ricardo Cortez	July	14,'33	
Night Flight	H. Hayes-J. Barrymore-L. Barrymore-C. Gable-Robt. Montgomery			
Nuisance, The	Lee Tracy-Madge Evans	June	2,'33 — 80	May 6,'33
(Reviewed under the title, "Never Give a Sucker a Break")				
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16,'33 — 100	May 6,'33
Strange Rhapsody	Nils Asther-Kay Francis	July	7,'33	
Stranger's Return, The	Lionel Barrymore-Franchot Tone-Miriam Hopkins			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan			
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery	June	23,'33	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	May	10,'33 — 70	Apr. 29,'33
Breed of the Border	Bob Steele	Mar.	1,'33	
Casey Jones	All Star	May	25,'33	
Crashin' Broadway	Rex Bell	Dec.	30	
Diamond Trail, The	Rex Bell	Dec.	30	
Fighting Champ	Bob Steele	Dec.	15	
Gallant Fool	Bob Steele	May	29,'33	
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15 — 7 reels	
Hidden Valley	Bob Steele	Oct.	10 — 6 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33 — 63	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1	
Man from Arizona, The	Rex Bell	Oct.	1 — 6 reels	
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb.	28,'33 — 80	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33 — 68	Apr. 8,'33
Self-Defense	Pauline Frederick	Dec.	15 — 68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov.	20 — 7 reels	
West of Singapore	Betty Compson	Jan.	31,'33 — 68	Apr. 15,'33
Young Blood	Bob Steele	Nov.	5	

Coming Feature Attractions

Fighting Texans, The	Rex Bell	June	15,'33	
Sphinx, The	Lionel Atwill-Sheila Terry	June	1,'33	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33 — 87	Apr. 29,'33
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	28 — 80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan.	6,'33 — 78	Dec. 31
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24,'33 — 75	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9 — 70	Dec. 10
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19,'33 — 72	May 6,'33
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	11 — 65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6,'33 — 78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24,'33 — 70	Feb. 18,'33
Girl in 419, The	James Dunn-Gloria Stuart	May	26,'33 — 76	May 6,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4 — 68	
Hello, Everybody	Kate Smith	Feb.	17,'33 — 70	Jan. 14,'33
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28 — 73	Oct. 22
If I Had a Million	Gary Cooper-Wynne Gibson-Geo. Raft-Richard Bennett-Mary Robson	Nov.	— 95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Leila Hyams	Dec.	— 70	Dec. 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33 — 74	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33 — 72	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33 — 70	Jan. 28,'33
M	Peter Lorre		66	Apr. 8,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30 — 88	Dec. 31
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33 — 55	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33 — 59	
Night After Night	Geo. Raft-C. Cummings	Oct.	14 — 70	Oct. 8
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	— 76	Dec. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33 — 75	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33 — 66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33 — 123	Dec. 10
Song of the Eagle	Chas. Bickford-Mary Brian-Richard Arlen	Apr.	28,'33 — 83	Apr. 29,'33
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12,'33 — 72	May 13,'33
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33 — 70	Mar. 4,'33
Sunset Pass	Randolph Scott-Tom Keene	May	26,'33	
Supernatural	C. Lombard-Randolph Scott-V. Osborne	May	5,'33 — 64½	Apr. 29,'33
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr.	14,'33 — 65½	May 6,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13,'33 — 76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21 — 73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2 — 74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33 — 59	
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25 — 72½	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17,'33 — 73	Feb. 4,'33

Coming Feature Attractions

College Humor	Bing Crosby-Jack Oakie	June	30,'33	
Disgraced	Helen Twelvetrees-Wm. Harrigan			
Gambling Ship	Cary Grant-Benita Hume	June	23,'33	
Her Bodyguard	Wynne Gibson-Edmund Lowe			
I Love That Man	Nancy Carroll-Edmund Lowe	June	9,'33 — 75	May 6,'33
I'm No Angel	Mae West			
International House	Peggy Hopkins Joyce	June	2,'33 — 65	May 20,'33
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16,'33	
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman			
Song of Songs	Marlene Dietrich-Brian Aherne			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	23 — 78	Dec. 10
Cheyenne Kid	Tom Keene	Jan.	20,'33 — 54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31,'33 — 72	Mar. 18,'33
Conquerors, The	Ann Harding-Richard Dix	Nov.	18 — 80	Nov. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May	12,'33 — 63	Apr. 15,'33
Emergency Call	Bill Boyd-Betty Furness	May	26,'33	
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27,'33 — 68	
Great Jasper, The	Richard Dix	Mar.	3,'33 — 76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec.	16 — 77	Jan. 7,'33
India Speaks	Richard Halliburton	Apr.	28,'33 — 75	May 13,'33
King Kong	Fay Wray-Bruce Cabot	Apr.	7,'33 — 100	Feb. 25,'33
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov.	4 — 70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3,'33 — 60	Dec. 31
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24,'33 — 68	Feb. 4,'33
(Reviewed under the title "A Successful Bunder")				
Men Are Such Fools	Lee Carrillo-V. Osborne	Nov.	18 — 66	
Men of America	Bill Boyd	Dec.	9 — 75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13,'33 — 52	Oct. 1
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6,'33 — 58	Jan. 21,'33
Our Betters	Constance Bennett	Mar.	17,'33 — 72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan.	20,'33 — 62	May 6,'33
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec.	30 — 75	Nov. 12
Renegades of the West	Tom Keene	Nov.	25 — 55	
Rockabye	Constance Bennett-Joel McCrae	Nov.	25 — 75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10,'33 — 68	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar.	10,'33 — 57	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec.	2 — 58	Dec. 17
Silver Cord, The	Irene Dunne-Joel McCrea	May	19,'33 — 74	May 13,'33
Son of the Border	Tom Keene-Julie Hayden	May	5,'33 — 55	
Sport Parade, The	Joel McCrae-Marian Marsh	Nov.	11 — 65	Dec. 24
Sweepings	Lionel Barrymore	Apr.	14,'33 — 80	Mar. 18,'33
Topaze	John Barrymore-Myrna Loy	Feb.	24,'33 — 78	Feb. 11,'33

Coming Feature Attractions

Bed of Roses	Constance Bennett-Joel McCrea			
Cross Fire	Tom Keene-Betty Furness	June	30,'33 — 55	Apr. 8,'33
Double Harness	Ann Harding-William Powell			
Flying Circus (Tent.)	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden			
Jamboree	Robt. Armstrong-Helen Mack			
Melody Cruise	Phil Harris-Charles Ruggles	June	2,'33	
Morning Glory, The	K. Hepburn-D. Fairbanks, Jr.			
Public Be Sold, The	Richard Dix-Doris Kenyon			
Purity Girl (Tent.)	Ginger Rogers-Norman Foster			
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	9,'33 — 64	May 13,'33

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Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Alone	Elena Kuzmina	Amkino			
Bachelor Mother	Evelyn Knapp-James Murray	Goldsmith	Jan.	8,'33 — 71	Jan. 21,'33
Bal, Le	Andre Lefaur	Protex		80	Oct. 8
Blame the Woman	Adolphe Menjou-Bebe Ita Huma	Principal	Oct.	15 — 74	Nov. 5
Charlotte Lowenskold	Birgit Sergelius-Eric Barclay	Scandinavian			
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr.	1,'33	

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Devil's Playground, The		Principal	Jan.	1,'33...54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten Men		Jewel Productions	Feb.	'33...84	
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
High Gear	James Murray - Joan Marsh	Hollywood	Apr.	14,'33...67	Apr. 22,'33
Horizon (The Wandering Jew)	Nikolai Batalov	Amkino			
Hotel Variety	Hal Skelly - Olive Borden	Screencraft		68	
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct.	1...75	Oct. 15
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigolo		Principal	Feb.	15,'33...55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Plcts.	Mar.	9,'33	
Love and Passion		Yugoslavian Plcts.			
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec.	1...67	Nov. 19
Men and Jobs		Amkino	Jan.	1,'33...70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Resine Derean	Protex	Jan.	21,'33...80	Feb. 25,'33
November Night (Polish)	S.Jaracz-J.Wegrzyn-J.Smosarska	Capital	Apr.	27,'33...97	May 6,'33
Out of Singapore	Noah Beery	Goldsmith Plcts.		61	Sept. 24
Piri Knows All	Margit Dayka	Arkay Film			
Potemkin		Kinematrade	Mar.	31,'33...54	Apr. 15,'33
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct.	10...70	Oct. 29
Return of Nathan Becker	David Gutman	Worldkino	Apr.	13,'33...71	Apr. 29,'33
Shadow Laughs, The	Hal Skelly-Rose Hobart	Invincible		67	
Shame	Vladimir Gardin	Amkino	Oct.	15...65	Dec. 3
Socko		Hoffberg		30	
Soviets on Parade		Kinematrade	Mar.	31,'31...60	
Sucker Money	Mischa Auer	Hollywood	Apr.	5,'33...70	Apr. 15,'33
Thunder Over Mexico		Sol Lesser			May 20,'33
Truth About Africa, The		Wm. Alexander		47	
Virgins of Bali		Principal	Dec.	8...46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov.	24...59	Dec. 3
Wives Beware!	Adolphe Menjou	Regent Plcts.			
Woman in Chains	Owen Nares	Invincible		69	Aug. 19

(Reviewed under title "The Impassive Footman" — Assoc. Radio British)

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb.	'33...60	Apr. 15,'33
Red Haired Alibi	Merna Kennedy-Theodore Von Eltz-Grant Withers	Oct.	15...72	Oct. 29
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	'33...70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec.	24...80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb.	3,'33...82	Feb. 18,'33
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May	17,'33...75	Apr. 29,'33
Kid from Spain, The	Eddie Cantor	Nov.	17...90	Nov. 5
Magic Night	Jack Buchanan	Nov.	5...76	Nov. 12
Rain	Joan Crawford	Oct.	22...85	Sept. 17
Perfect Understanding	Gloria Swanson	Mar.	11,'33...84	Mar. 4,'33
Secrets	Mary Pickford-Leslie Howard	Apr.	16,'33...90	Feb. 18,'33

Coming Feature Attractions

Title	Star
Joe Palooka	Jimmy Durante-Stuart Erwin
Masquerader, The	Ronald Colman-Elissa Landi
Samarang	Native Cast
Yes, Mr. Brown	Jack Buchanan

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov.	17...76	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov.	3...63	Oct. 8
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar.	23,'33...78	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar.	3,'33...75	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar.	23,'33...69	Apr. 22,'33
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar.	16,'33...67	Jan. 28,'33
Fighting President, The		Apr.	14,'33...50	Apr. 15,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec.	22...57	
Hidden Gold	Tom Mix	Nov.	3...56	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May	4,'33...67	Mar. 11,'33
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan.	12,'33...68	Jan. 7,'33
Lucky Dog	Charles "Chic" Sale	Apr.	20,'33...55	May 13,'33
Mummy, The	Boris Karloff-Zita Johann	Dec.	22...78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan.	26,'33...74	Jan. 7,'33
Old Dark House, The	Boris Karloff-L. Bond	Oct.	20...74	July 16
Out All Night	Summerville-Pitts	Apr.	13,'33...72	Mar. 11,'33
Private Jones	Lee Tracy-Gloria Stuart	Feb.	16,'33...89	Apr. 1,'33
Rome Express	Esther Ralston-Conrad Veidt	Feb.	16,'33...87	Jan. 21,'33
Rustler's Roundup	Tom Mix—Diane Sinclair	Mar.	16,'33	
Terror Trail, The	Tom Mix	Feb.	2,'33...57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan.	5,'33...75	Feb. 11,'33

Coming Feature Attractions

Title	Star			
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea			
In the Money	Lew Ayres-Ginger Rogers			
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June	1,'33	Apr. 5,'30
King of the Arena	Ken Maynard	June	1,'33	
Rebel, The	Vilma Banky-Luis Trenker	June	8,'33	
S. O. S. Iceberg	Rod La Roque-Gibson Gowland			
Salt Water	Summerville-Pitts			
Shoot the Works	Mary Brian-Leo Carrillo			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ex-Lady	Bette Davis	Apr.	8,'33...62	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar.	11,'33...89	Mar. 18,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar.	4,'33...69	Apr. 8,'33
Hard to Handle	James Cagney	Jan.	28,'33...76	Jan. 7,'33
Haunted Gold	John Wayne	Dec.	17...58	
I Am a Fugitive from a Chain Gang	Paul Muni	Nov.	19...90	Oct. 22
Keyhole, The	Kay Francis-George Brent	Mar.	25,'33...69	Apr. 8,'33
King's Vacation, The	George Arliss	Feb.	25,'33...60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb.	4,'33...64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan.	7,'33...72	Dec. 3
Parachute Jumper	Douglas Fairbanks, Jr.	Jan.	28,'33...72	Dec. 31
Picture Snatcher	James Cagney	Apr.	29,'33...75	Apr. 1,'33
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov.	12...58	Nov. 12
Somewhere in Sonora	John Wayne	May	20,'33	
Telegraph Trail, The	John Wayne	Mar.	18,'33...55	
Untamed Africa		Apr.	8,'33	
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb.	18,'33...72	Jan. 7,'33
Working Man, The	George Arliss-Bette Davis	May	6,'33...67	Apr. 8,'33

(Reviewed under the title "The Adopted Father")

Coming Feature Attractions

Title	Star			
Baby Face	Barbara Stanwyck		74	Apr. 1,'33
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas			
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May	27,'33	
Goodbye Again	W. William-Joan Blondell			
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June	3,'33...70	
Man from Monterey, The	John Wayne-Ruth Hall			
Mary Stevens, M.D.	Kay Francis			
Mayor of Hell, The	James Cagney	June	24,'33...80	May 20,'33
Narrow Corner, The	Douglas Fairbanks, Jr.			
Private Detective 62	William Powell	June	10,'33	
Silk Express	Neil Hamilton-Sheila Terry	June	10,'33	
Voltaire	George Arliss-Doris Kenyon			

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct.	16...62	
Breach of Promise	Chester Morris-Mae Clarke	Oct.	23...67	
Constant Woman, The	Conrad Nagel-Leila Hyams	Apr.	23,'33...75	Mar. 3,'33
(Reviewed under the title "Auction in Souls")				
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan.	8,'33...75	Dec. 24
Drum Taps	Ken Maynard	Jan.	29,'33...61	
False Faces	Lowell Sherman-Lila Lee	Oct.	13...83	Dec. 3
Fargo Express	Ken Maynard	Nov.	20...62	
Hypnotized	Moran and Mack	Dec.	25...70	Dec. 24
Lone Avenger, The	Ken Maynard	May	14,'33...61	
Phantom Thunderbolt	Ken Maynard	Mar.	5,'33...62	
Racetrack	Leo Carrillo-Kay Hammond	Feb.	25,'33...78	Mar. 11,'33
Study in Scarlet, A	Reginald Owen-June Clyde	May	14,'33...72	
Tombstone Canyon	Ken Maynard	Dec.	25...62	
Trailing the Killer	(Special)	Dec.	4...68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov.	20...80	Nov. 19

Coming Feature Attractions

Title	Star
Tarnished Youth	Jetta Goudal-Gilbert Roland

GERMAN

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodlen-Curt Lucas	Protex	Feb.	4,'33...70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct.	25...87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan.	16,'33...93	Feb. 18,'33
Comradeship		Assoc. Cinema	Nov.	8...78	Dec. 10
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb.	15,'33...91	Feb. 25,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec.	7...83	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb.	25,'33...80	Mar. 18,'33
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct.	27...87	Nov. 12
Hertha's Awakening	Toni Van Eyck	Protex	Mar.	10,'33...82	Mar. 25,'33
Herzblut	Renate Muller	Cines-Pittaluga	Sept.	30...77	Oct. 15
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov.	15...86	Feb. 11,'33
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr.	22,'33	
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct.	4...92	Oct. 15
M	Peter Lorre	Paramount	Mar.	31,'33...96	Apr. 8,'33
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov.	5...90	Dec. 17
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May	15,'33...85	
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov.	29...76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar.	24,'33...66	Apr. 15,'33
Spell of Tatra, The		Protex	Feb.	17,'33...65	Feb. 25,'33
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar.	28,'33...78	Apr. 15,'33
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr.	8,'33...90	Apr. 22,'33
Yorck	Werner Krauss	Protex	Nov.	23...99	Dec. 16

OTHER PRODUCT

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22,'33
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Good Companions, The	Jessie Matthews	Gaumont-British		96	Apr. 29,'33
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Josser on the River	Ernest Lotinga	British Int'l		71	Sept. 17
Just My Luck	Ralph Lynn	British and Dominions		80	May 20,'33
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82	Oct. 15
Love in Morocco	Rex Ingram	Gaumont-British	Mar.	18,'33...67	Oct. 15
(Reviewed under the title "Baroud")					
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22,'33
Man They Couldn't Arrest, The	Hugh Wakefield - Renee Clama	Gaumont-British	Mar.	11,'33...70	Mar. 25,'33
Marry Me	Renate Muller-Geo. Robey	Gaumont-British		85	Apr. 22,'33
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15,'33
Night and Day		Gaumont-British			
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13,'33
Sally Bishop	Harold Huth - Joan Barry	British Lion		82	Dec. 10
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 237	Sept.	1	Sept. 24
KRAZY KAT KARTOONS			
Antique Antics			
Broadway Malady	Apr.	18,'33	
Bunnies and Bonnets	Mar.	29,'33	
Crystal Gazabo	Nov.	7 — 1 reel	
Medicine Show	Feb.	7,'33 — 1 reel	
Minstrel Show, The	Nov.	21 — 1 reel	
Prosperity Blues	Oct.	8	
Russian Dressing	May	1,'33	
Seeing Stars	Sept.	12 — 8	Dec. 17
Snow Time	Nov.	30	
Wedding Bells	Jan.	10,'33	
Wooden Shoes	Feb.	25,'33 — 1 reel	
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept.	8 — 2 reels	
Lambs All-Star Gambol	Dec.	20 — 21½	
Poor Fish, The	Apr.	27,'33	
Shave It with Music	Sept.	30 — 19	
MEDBURY SERIES			
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines	Nov.	11 — 1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct.	11 — 1 reel	
Laughing with Medbury Among Dancing Nations	Dec.	23 — 1 reel	
Laughing with Medbury in Wonders of the World	Dec.	13 — 1 reel	
SCRAPPY CARTOONS			
Bad Genius, The	Dec.	1	
Beer Parade, The	Mar.	4,'33	
False Alarm			
Flop House	Nov.	9	
Great Bird Mystery	Oct.	20	
Match Kid, The	May	9,'33	
Sassy Cats	Jan.	25,'33	
Scrappy's Party	Feb.	13,'33	
Wolf at the Door, The	Dec.	29	
SUNRISE COMEDIES			
Campus Codes	Jan.	19,'33 — 21	
College Gigolos	Jan.	3,'33 — 18½	
Fifty Million Dollars Can't Be Wrong		2 reels	
Smith and Dale			
His Vacation	Sept.	8	
I'm a Fugitive from a Chain Store	Feb.	11,'33	
Mind Doesn't Matter	Nov.	21 — 19½	
Partners Two	Jan.	19,'33 — 22	
The Curse of a Broken Heart	Feb.	4,'33 — 18	
The Strange Case of Poison Ivy	Mar.	23,'33	
WORLD OF SPORT			
All's Wet That Ends Wet	May	5,'33	
Good Old Winter Time			
Rough Sport	Dec.	29	
Throwing the Bull	Jan.	14,'33 — 11	

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov.	27 — 22	
Artist's Muddles	Jan.	29,'33 — 20	
Boy, Oh Boy!	Dec.	25 — 21	
Feeling Rosy	Apr.	30,'33 — 21	
Giddy Age, The	Sept.	25 — 21½	June 4
Loose Relations		20	May 20,'33
Sunkissed Sweeties	Oct.	30 — 22	
BABY BURLESKS			
Glad Rags to Riches	Feb.	5,'33 — 11	Dec. 31
Kid' In' Hollywood	May	14,'33 — 11	
Kid's Last Fight, The	Apr.	23,'33 — 11	Dec. 3
Pie-Covered Wagon	Oct.	30 — 10	Dec. 31
Polly Tix in Washington	June	4,'33	
War Babies	Sept.	18 — 10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct.	2 — 9	
Desert Demons	Nov.	27 — 9	
Killers	Oct.	30 — 10	Apr. 29,'33
Sea, The	May	7,'33 — 9	
World Beneath Our Feet, The			
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept.	11 — 9	
Giants of the North	June	4,'33	
Our Bird Citizens	Oct.	9 — 8	Dec. 10
Our Noble Ancestors	Dec.	4 — 9	
Pirates of the Deep	May	7,'33 — 9	
Stable Manners	Nov.	6 — 7	
Wild Company	Jan.	1,'33 — 10	
Woodland Pals	Jan.	29,'33 — 1 reel	
BROADWAY GOSSIP			
No. 1	Sept.	25 — 11	
No. 2	Dec.	11 — 9	Dec. 31
No. 3	Feb.	5,'33 — 11	
No. 4	Mar.	5,'33 — 11	
No. 5	Apr.	30,'33 — 11	
CAMERA ADVENTURES			
Cougar's Mistake, The	May	28,'33 — 9	
Taming the Wildcat	Jan.	15,'33 — 8	
The Forgotten Island	Sept.	4 — 10	
The Iceless Arctic	Nov.	6 — 11	
Two Hundred Fathoms Deep	Mar.	19,'33 — 8	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov.	27 — 8	Jan. 7,'33
Highlights of the Past	Apr.	9,'33 — 8	
Old New York	Sept.	11 — 10	Jan. 14,'33
Puffs and Bustles	Mar.	12,'33 — 7	
When Dad Was a Boy	Jan.	22,'33 — 8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec.	11 — 19	
Always Kickin'	Oct.	9 — 20	
Off His Base	Sept.	18 — 20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct.	16 — 18	
Evil Eye Conquers, The	Jan.	8,'33 — 14	
In the Clutches of Death	Nov.	13 — 14	
On the Brink of Disaster	Feb.	19,'33	
HODGE-PODGE			
Across America in Ten Minutes	Jan.	1,'33 — 11	
Animal Fair, The	Jan.	15,'33 — 10	
Bubble Blowers	Sept.	11 — 10	
Down on the Farm	Dec.	18 — 10	
Little Thrills	Oct.	23 — 9	
Out of the Ordinary	Apr.	9,33	
Skipping About the Universe	Feb.	12,'33 — 10	
Traffic	Nov.	6 — 10	
Women of Many Lands	Mar.	12,'33 — 9	
Women's Work	Sept.	25 — 9	Mar. 11,'33
Wonder City, The	Nov.	20 — 9	Feb. 25,'33
MERMAID COMEDIES			
Big Flash, The — Harry Langdon	Nov.	6 — 22	Oct. 15
Hitch Hiker, The — Harry Langdon	Feb.	12,'33 — 21	
Knight Duty — Harry Langdon	May	7,'33 — 22	May 13,'33
Tired Feet — Harry Langdon	Jan.	1,'33 — 22	
Vest with a Tale, The — Tom Howard	Dec.	4 — 22	
MORAN AND MACK COMEDIES			
A Pair of Socks	May	14,'33 — 20	May 13,'33
As the Crows Fly	Feb.	5,'33 — 19	
Hot Hoofs			
Two Black Crows in Africa	Mar.	5,'33 — 20	
OPERALOGUES			
Brahmin's Daughter, A	Jan.	8,'33 — 22	
Canteen Girl, The			
Walpurgis Night	Oct.	30 — 20	
SPIRIT OF THE CAMPUS (Reinald Werrenrath)			
California	Mar.	5,'33 — 10	
Cornell	Dec.	18 — 9	Dec. 17
Georgia Tech	May	7,'33 — 9	
McGill	May	28,'33 — 9	
Michigan	Dec.	4 — 8	
Yale	Oct.	9 — 10	
TERRY-TOONS			
Burlesque	Sept.	4 — 6	
Cinderella	May	28,'33 — 6	
College Spirit	Oct.	16 — 6	
Down on the Levee	Mar.	5,'33 — 6	
Farmer Al Falfa's Birthday Party	Oct.	2 — 6	Dec. 3
Forty Thieves, The	Nov.	13 — 6	
Hansel Und Gretel	Feb.	5,'33 — 6	
Hollywood Diet	Dec.	11 — 6	
Hook and Ladder No. 1	Oct.	30 — 7	Nov. 5
Ireland or Bust	Dec.	25 — 6	
Jealous Lover	Jan.	8,'33 — 6	
Oh! Susanna	Apr.	2,'33 — 6	
Pirate Ship	Apr.	30,'33 — 6	
Robin Hood	Jan.	22,'33 — 6	
Romeo and Juliet	Apr.	16,'33 — 6	
Southern Rhythm	Sept.	18 — 6	
Tale of a Shirt, The	Feb.	19,'33 — 6	
Toyland	Nov.	27 — 6	Dec. 17
Tropical Fish	May	14,'33 — 6	
Who Killed Cock Robin?	Mar.	19,'33 — 6	
THREE-REEL SPECIAL			
Krakatoa	Apr.	23,'33 — 23	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan.	22,'33 — 11	
The Acid Test	Nov.	27 — 11	
The Mouse Trapper	Sept.	11 — 12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct.	2 — 20	
Torchy's Kitty Coup	Jan.	22,'33 — 21	
Torchy's Loud Spooker	Apr.	23,'33	
Torchy Rolls His Own	Nov.	20 — 21	
Torchy Turns Turtle	Apr.	23,'33 — 21	
VANITY COMEDIES			
Hollywood Run-Around — Monty Collins	Dec.	18 — 20	Mar. 25,'33
Honeymoon Beach — Billy Bevan-Glenn Tryon	Oct.	23 — 21	
Keyhole Katie — Gale Seabrook-John T. Murray	Jan.	15,'33 — 20	
Techno-crazy — Monty Collins-Billy Bevan	Apr.	23,'33 — 19	May 13,'33

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
1 Alpine Echoes	Aug.	14	
2 Incredible India	Aug.	21 — 9	
3 Big Game of the Sea	Aug.	28 — 8	
4 The Tom-Tom Trail	Sept.	4 — 9	
5 By-Ways of France	Sept.	11 — 9	Dec. 17
6 Manhattan Medley	Sept.	18 — 10	
7 Rhineland Memories	Sept.	25 — 8	
8 Fisherman's Fortune	Oct.	2 — 9	
9 Zanzibar	Oct.	9 — 9	
10 Belles of Bali	Oct.	16 — 8	Jan. 7,'33
11 Sailing a Square-Rigger	Oct.	23 — 10	Dec. 10
12 Venetian Holiday	Oct.	30 — 10	Nov. 12
13 Havana Hot	Nov.	6 — 9	
14 Paths in Palestine	Nov.	13 — 8	
15 Ricksha Rhythm	Nov.	20	
16 Pirate Isles	Nov.	27 — 9	
17 From Kashmir to the Khyber	Dec.	4 — 9	Nov. 19
18 Silver Springs	Dec.	11	
19 Desert Tripoli	Dec.	18	
20 In the Guianas	Dec.	25 — 9	
21 Mediterranean Memories	Jan.	1,'33	
22 The Lure of the Orient	Jan.	8,'33 — 9	
23 Here Comes the Circus	Jan.	15,'33	
24 Sicilian Sunshine	Jan.	22,'33 — 10	Mar. 25,'33
25 Gorges of the Giants	Jan.	29,'33 — 9	Dec. 31
26 When In Rome	Feb.	5,'33	
27 Berlin Medley	Feb.	12,'33 — 9	Nov. 26
28 Rhapsody of the Rails	Feb.	19,'33	
29 Taking the Cure	Feb.	26,'33	
30 Down from Vesuvius	Mar.	5,'33	
31 Paris on Parade	Mar.	12,'33	
32 Broadway by Day	Mar.	19,'33	
33 The Iceberg Patrol			
34 Mississippi Showboats			
35 Sampans and Shadows			
36 Boardwalks of New York			
37 A Gondola Journey			
38 Isles of the East Indies			
39 Pagodas of Peiping			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Arabian Tights	June	3,'33 — 20	
Fallen Arches	Feb.	4,'33 — 19	
Girl Grief	Oct.	8 — 20	
Mr. Bride	Dec.	24 — 19	
Now We'll Tell One	Nov.	19 — 19	Oct. 22
Tarzan in the Wrong		20	
Young Ironsides	Sept.	3 — 20	
COLORTONE MUSICAL REVUES			
Hollywood Premiere	Jan.	7,'33 — 18	
Menu			
Over the Counter		18	Feb. 25,'33
Wild People	Feb.	4,'33 — 16	May 20,'33
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept.	24 — 9	
Big Ditch of Panama, The			
Come Back to Erin		9	June 4
Cuba, Land of the Rhumba	Feb.	25,'33	
Daughters of the Sea		9	
Iceland	Jan.	14,'33 — 10	Feb. 11,'33
Leningrad	Dec.	17 — 9	Mar. 11,'33
Norway	Feb.	4,'33 — 9	
Over the Seas to Borneo		9	
Rio the Magnificent		9	
World Dances, The		9	
FLIP, THE FROG			
Cuckoo the Magician	Jan.	21,'33	
Funny Face	Dec.	24 — 8	
Lunchroom, The			
Music Lesson, The	Oct.	29 — 8	
Nursemaid, The	Nov.	26 — 7	
Techno-cracked		8	
LAUREL & HARDY			
Me An' My Pal		21	
Scram	Sept.	10 — 21	Oct. 15
Their First Mistake		21	
Towed in a Hole	Dec.	31 — 21	May 13,'33
Twice Two	Feb.	25,'33 — 21	
ODDITIES			
Chill and Chills	Sept.	10 — 9	
Duck Hunter's Paradise	Dec.	31 — 10	Dec. 31
Microscopic Mysteries	Oct.	18 — 10	Apr. 8,'33
Toy Parade, The	Dec	3 — 7	Dec. 17
Whispering Bill	Dec.	31 — 10	
OUR GANG			
A Lad an' a Lamp	Dec.	17 — 17	May 20,'33
Birthday Blues	Nov.	12 — 20	
Fish Hooky	Jan.	28,'33 — 19	
Forgotten Babies	Mar.	11,'33 — 17	
Free Wheeling	Oct.	1 — 20	
Kid from Borneo, The	Apr.	15,'33 — 19	
Mush and Milk	May	27,'33	
PITTS-TODD			
Alum and Eve	Sept.	24 — 18	Aug. 13
Asleep in the Feet	Jan.	21,'33 — 19	
Bargain of the Century		20	
Maids a la Mode		18	
One Track Minds			
Sneak Easily	Dec.	10 — 17	
Soilers, The	Oct.	29 — 19	
SPECIAL			
Roosevelt, the Man of the Hour		18	Apr. 15,'33
SPORT CHAMPIONS			
Allez Oop	Mar.	11,'33	
Auto Racing	Apr.	1,'33	
Block and Tackle	Nov.	5 — 12	Mar. 11,'33
Bone Crushers	Feb.	8,'33 — 8	
Chalk Up	Dec.	10 — 10	Jan. 7,'33
Desert Regatta	Sept.	17 — 10	
Football Footwork		12	
Motorcycle Mania	Jan.	28,'33 — 9	
Old Spanish Custom	Oct.	15 — 10	Mar. 11,'33
Pigskin	Oct.	22 — 12	Dec. 10
Swing High	Dec.	10 — 10	Dec. 17
Throttle Pushers		9	
TAXI BOYS			
Bring 'Em Back a Wife	Jan.	14,'33 — 20	
Call Her Sausage			
Farewell to Legs			
Hot Spot	Oct.	22 — 18	Oct. 1
Rummy, The		18	
Strange Innertube	Sept.	22	
Taxi Barons			
Taxi for Two	Dec.	3 — 18	
Thundering Taxis	June	24,'33 — 16	
Wreckety Wrecks	Feb.	18,'33 — 19	Mar. 25,'33

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLWOOD ON PARADE			
No. 1	Aug.	26 — 10	Aug. 13
No. 2	Sept.	23 — 1 reel	
No. 3	Oct.	21 — 1 reel	
No. 4	Nov.	18 — 1 reel	
No. 5	Dec.	16 — 1 reel	
No. 6	Jan.	13,'33 — 1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 7	Feb.	10,'33... 1 reel	.....
No. 8	Mar.	10,'33... 1 reel	.....
No. 9	Apr.	7,'33... 1 reel	.....
No. 10	May	5,'33... 1 reel	.....
No. 11	June	2,'33... 1 reel	.....
No. 12	June	30,'33... 1 reel	.....
ONE REEL ACTS			
Be Like Me Ethel Merman	Feb.	18,'33... 1 reel	.....
Breaking Even Tom Howard	Sept.	30.....	.....
Detective Tom Howard of the Suicide Squad Tom Howard	June	9,'33... 1 reel	.....
Hawaiian Fantasy Vincent Lopez	Jan.	20,'33... 1 reel	.....
Let's Dance Burns and Allen	Mar.	17,'33...10...May 13,'33	
Moonlight Fantasy Vincent Lopez	Apr.	14,'33... 1 reel	.....
Musical Doctor Rudy Vallee	Oct.	28.....10.....Oct. 1	
Rhapsody in Black and Blue Louis Armstrong	Sept.	2.....	.....
Rookie, The Tom Howard	Dec.	23..... 1 reel	.....
Walking the Baby Burns and Allen	May	12,'33... 1 reel	.....
Your Hat Burns and Allen	Nov.	25.....	.....
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug.	12..... 1 reel	.....
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept.	9..... 1 reel	.....
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct.	7..... 1 reel	.....
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov.	4..... 1 reel	.....
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec.	4..... 1 reel	.....
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec.	30..... 1 reel	.....
No. 7—This is Ducky — Music from the Ancients —Bringing You the News	Jan.	27,'33... 1 reel	.....
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb.	24,'33... 1 reel	.....
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar.	17,'33... 1 reel	.....
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr.	21,'33...10...Apr. 22,'33	
No. 11—Dr. Roy Chapman Andrews - Ward Wilson-Danbury Fair	May	19,'33... 1 reel	.....
No. 12—	June	16,'33... 1 reel	.....
No. 13—	July	14,'33... 1 reel	.....
SCREEN SONGS			
Ain't She Sweet Lillian Roth	Feb.	3,'33.....	.....
Aloha Oe Royal Samoans	Mar.	17,'33... 1 reel	.....
"Boilesk" Watson Sisters	June	9,'33... 1 reel	.....
Dinah Mills Bros.	Jan.	13,'33... 1 reel	.....
Down by the Old Mill Stream Eton Boys	June	30,'33... 1 reel	.....
Just a Gigolo Irene Bordoni	Sept.	9.....	.....
Peanut Vendor, The Armida	Apr.	28,'33.....	.....
Popular Melodies Arthur Jarrett	Apr.	7,'33... 1 reel	.....
Reaching for the Moon	Feb.	24,'33... 1 reel	.....
Romantic Melodies The Street Singer	Oct.	21..... 1 reel	.....
School Days Gus Edwards	Sept.	30.....	.....
Sing a Song James Melton	Dec.	2.....	.....
Sing, Sisters, Sing Three X Sisters	June	3,'33... 1 reel	.....
Song Shopping Ethel Merman		..... 1 reel	.....
Time on My Hands Ethel Merman	Dec.	23..... 7...Jan. 7,'33	
When It's Sleepy Time Down South Boswell Sisters	Nov.	11..... 1 reel	.....
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug.	5..... 1 reel	.....
No. 2	Sept.	2..... 1 reel	.....
No. 3	Sept.	30.....10.....Oct. 15	
No. 4	Oct.	28..... 1 reel	.....
No. 5	Nov.	25..... 1 reel	.....
No. 6	Dec.	23..... 1 reel	.....
No. 7	Jan.	20,'33... 1 reel	.....
No. 8	Feb.	17,'33... 1 reel	.....
No. 9	Mar.	17,'33... 1 reel	.....
No. 10	Apr.	14,'33... 1 reel	.....
No. 11	May	12,'33.....	.....
No. 12	June	9,'33... 1 reel	.....
PARAMOUNT SOUND NEWS Two Editions Weekly			
SPORTS EYE VIEW			
Aggravatin' Bear, The	Apr.	28,'33... 1 reel	.....
Balance	June	23,'33... 1 reel	.....
Canine Thirlls	Feb.	3,'33... 1 reel	.....
Catch 'Em Young	Dec.	9..... 1 reel	.....
Fighting Fins	Oct.	14.....10.....Oct. 15	
Hot and Cold Thrills	Mar.	31,'33... 1 reel	.....
Jabs and Jolts	May	26,'33... 1 reel	.....
Over the Jumps	Jan.	6,'33... 1 reel	.....
Stuff on the Ball	Nov.	11..... 1 reel	.....
Water Jamboree	Sept.	16..... 1 reel	.....
Wonder Girl, The Babe Didrickson	Mar.	3,'33... 1 reel	.....
TALKARTOONS			
Betty Boop's Bamboo Isle	Sept.	23.....	.....
Betty Boop's Big Boss	June	2,'33... 1 reel	.....
Betty Boop's Birthday Party	Apr.	21,'33... 1 reel	.....
Betty Boop's Crazy Inventions	Jan.	27,'33... 1 reel	.....
Betty Boop for President	Nov.	4..... 7.....Oct. 1	
Betty Boop's Ker-Choo	Jan.	6,'33... 7.....Dec. 10	
Betty Boop, M.D.	Sept.	2..... 7.....Dec. 10	
Betty Boop's May Party	May	12,'33... 1 reel	.....
Betty Boop's Museum	Dec.	16..... 1 reel	.....
Betty Boop's Ups & Downs	Oct.	14..... 1 reel	.....
Betty Boop's Penthouse	Mar.	10,'33... 6...Feb. 25,'33	
Is My Palm Read	Feb.	17,'33... 1 reel	.....
Minding the Baby	Sept.	26..... 1 reel	.....
Mother Goose Land	June	23,'33... 1 reel	.....
Snow-White	Mar.	31,'33... 1 reel	.....
TWO REEL COMEDIES			
Blue of the Night Bing Crosby	Jan.	6,'33...20.....Sept. 16	
Bring 'Em Back Sober Sennett Star	Nov.	18..... 2 reels	.....
Caliente Love Sennett Star	Mar.	10,'33... 2 reels	.....
Cook's Day Off, The Sennett Star		.....	.....
Courting Trouble Charles Murray	Oct.	28.....19.....Dec. 17	
Daddy Knows Best Walter Catlett	June	16,'33... 2 reels	.....
Dentist, The Sennett Star	Dec.	9.....20.....Dec. 3	
Don't Play Bridge With Your Wife Sennett Star	Jan.	13,'33... 2 reels	.....
Doubling in the Quickies Sennett Star	Dec.	16..... 2 reels	.....
Dream Stuff Sennett Star	May	12,'33... 2 reels	.....
Druggist, The Sennett Star	Apr.	21,'33.....	.....
Easy On the Eyes Sennett Star	Feb.	17,'33... 2 reels	.....
False Impressions Sennett Star	Nov.	4..... 2 reels	.....
Fatal Glass of Beer W. C. Fields	Mar.	3,'33... 2 reels	.....
His Perfect Day Sennett Star		.....	.....
Hollywood Double, A Sennett Star	Nov.	25..... 2 reels	.....
Honeymoon Bridge Sennett Star		.....	.....
Hubby's Vacation Sennett Star		.....	.....
Human Fish Sennett Star	Dec.	30..... 2 reels	.....
In the Bag Sennett Star		.....	.....
Knockout Kisses Sennett Star	June	23,'33... 2 reels	.....
Lion and the House, The Sennett Star	Dec.	23.....18.....	
Ma's Pride and Joy Donald Novis	Oct.	14.....18.....Aug. 27	
Morning After, The Sennett Star		.....	.....
Pharmacist, The Sennett Star	Apr.	21,'33... 2 reels	.....
Plumber and the Lady, The Sennett Star	Mar.	31,'33... 2 reels	.....
Prosperity Pays Tom Howard	Nov.	4.....	.....
Roadhouse Queen Sennett Star	May	26,'33... 2 reels	.....
See You Tonight Sennett Star	June	2,'33... 2 reels	.....
Shot for Love Sennett Star		.....	.....
Sing, Bing, Sing Bing Crosby	Mar.	24,'33... 2 reels	.....
Singing Boxer, The	Jan.	27,'33.....	.....
Singing Plumber Donald Novis	Sept.	23.....	.....
Sweet Cookie Sennett Star	Apr.	14,'33... 2 reels	.....
Temporary Butler Sennett Star		.....	.....
Too Many Highballs Sennett Star	Feb.	10,'33... 2 reels	.....
Uncle Jake Sennett Star	May	5,'33... 2 reels	.....
Wrestlers, The Sennett Star	Jan.	20,'33.....	.....

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
Easy Street	Sept.	30.....19½....Dec. 17	
The Floorwalker	Dec.	23.....20½.....	
The Pawnshop	Mar.	17,'33.....	.....
The Rink	Nov.	11.....20	.....
The Vagabond	Feb.	3,'33...21	.....
CLARK & McCULLOUGH SERIES			
Druggist's Dilemma, The	May	5,'33...17	.....
Hocus Focus	Mar.	3,'33...20	.....
Jitters, The Butler	Dec.	30.....20½....Aug. 20	
Millionaire Cat, The	Oct.	21.....21	.....
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct.	28.....18...Jan. 14,'33	
Heave Two	Mar.	10,'33...20½	.....
Loops, My Dear	Jan.	6,'33...17	.....
Shakespeare With Tin Ears	June	30,'33...18½	.....
Thrown Out of Joint	May	12,'33...21...May 13,'33	
HEADLINER SERIES			
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov.	25.....17	.....
No. 2—Private Wives Skeets Gallagher W. Catlett	Jan.	27,'33...21	.....
No. 3—Hip, Zip, Hooray Nat Carr	Mar.	31,'33...18½.May 20,'33	
MASQUERS COMEDIES			
Abroad in Old Kentucky		.....	.....
Bride's Bereavement, The	Nov.	18.....19	.....
Lost in the Limehouse	Apr.	7,'33...20½	.....
Moonshiner's Daughter, The		.....	.....
Through Thin and Thicket	Jan.	20,'33...17½	.....
Two Lips and Juleps	Sept.	9.....20	.....
MICKEY McGUIRE SERIES			
Mickey's Ape Man	Feb.	10,'33...18	.....
Mickey's Big Broadcast		.....	.....
Mickey's Busy Day	Sept.	2.....18.....Aug. 6	
Mickey's Charity	Dec.	2.....18	.....
Mickey's Disguise		.....	.....
Mickey's Race	Apr.	14,'33...18	.....
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Art in the Raw	Feb.	24,'33...19	.....
Fish Feathers	Dec.	16.....18	.....
Inferior Decorations		.....	.....
Merchant of Menace, The	Apr.	21,'33...19½	.....
Parlor, Bedroom and Wrath	Oct.	14.....20½	.....
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
SPECIALS			
So This Is Harris		28...Mar. 11,'33	
TOM AND JERRY SERIES			
Barnyard Bunk	Sept.	16..... 6	.....
Happy Hoboes	Mar.	31,'33.....	.....
Magic Mummy	Feb.	7,'33... 7	.....
Panicky Pup	Feb.	24,'33... 7	.....
Pencil Mania	Dec.	9..... 7	.....
Piano Tooners	Nov.	11..... 7½	.....
Puzzled Pals		7...Apr. 22,'33	
Spanish Twist, A	Oct.	14..... 6	.....
Tight Rope Tricks	Jan.	6,'33... 7	.....

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10.....Nov. 5	
Sportsmen's Paradise		10.....July 30	
BEVERLY HILLS PICTURES			
Coocoo Capers		.....	.....
Flame of the Pacific		23.....	.....
Terrors of the Amazon		29.....	.....
CAESAR FILMS			
Veneziana		..... 1 reel	.....
CENTRAL FILM			
A Pilgrimage Through Palestine		10.....Dec. 3	
Boston Common—and Proper		10...Jan. 7,'33	
Hula		..... 3 reels	.....
In Old New Orleans		.....May 28	
Syria		.....May 21	
F. M. S. CORP.			
Newslaughs		..... 7...Jan. 28,'33	
IDEAL			
Evolution		28.....Sept. 3	
INDUSTRIAL			
The Silent Enemy		30.....	.....
MARY WARNER			
Berlin: Its Sports and Recreation		8.....	.....
Berlin: Rhythm of a Metropolis		8...Apr. 8,'33	
Glimpses of Germany		8.....	.....
Green Heart of Germany, The		20.....	.....
Springtime on the Rhine		7.....	.....
The Mosel		8.....Oct. 15	
Trier, Oldest City in Germany		6.....	.....
Vintagers' Festival in the Palatinate		10...Mar. 11,'33	
Winter in the Bavarian Alps		..... 1 reel	.....
Young Germany Goes Ski-ing		..... 1 reel	.....
MASCOT			
Technocracy		10...Jan. 7,'33	
MASTER ART PRODUCTS			
Melody Makers Series:			
Sammy Fain		10.....Dec. 24	
Benny Davis		9.....	.....
Gus Edwards		.....	.....
Cliff Friend		9.....	.....
Night of Romance		7.....	.....
Tongue Twisters		9.....	.....
PRINCIPAL			
Beer Is Here		.....	.....
Get That Lion		29.....Aug. 27	
Isle of Desire		3 reels	.....
Isle of Peril		32.....July 16	
Isles of Love		..... 1 reel	.....
Killing the Killer		11.....July 30	
Matto Grosso		24...May 13,'33	
New Western Front		25.....	.....
Primitive		..... 1 reel	.....
Tiger Hunt, The		20.....Dec. 31	
Voodoo		36...May 13,'33	
Walpi		.....	.....
WARD PRODUCTIONS			
Your Technocracy and Mine		..... 9½.Feb. 11,'33	

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug.	8..... 7½....Oct. 8	
2. Trader Mickey	Aug.	26..... 7	.....
3. The Whoopee Party	Sept.	16..... 7.....Nov. 12	
4. Touchdown Mickey	Oct.	7..... 6½	.....
5. The Wayward Canary	Oct.	28..... 7¼	.....
6. The Klondike Kid	Nov.	18.....	.....
7. Mickey's Good Deed	Dec.	9..... 8	.....
8. Building a Building	Dec.	20..... 7	.....
9. The Mad Doctor	Jan.	20,'33... 6	.....
10. Mickey's Pal Pluto	Feb.	10,'33... 7	.....
11. The Mellerdrammer	Mar.	3,'33.....	.....
12. Ye Olden Days	Mar.	24,'33.....	.....
13. The Mail Pilot	Apr.	14,'33.....	.....
SILLY SYMPHONIES			
1. Bears and Bees	July	15..... 6½	.....
2. Just Dogs	Aug.	12..... 7	.....
3. Flowers and Trees	Sept.	9..... 8.....Oct. 15	
4. Bugs in Love	Sept.	21..... 7	.....
5. King Neptune	Oct.	7..... 7.....Oct. 29	
6. Babes in the Wood	Dec.	2..... 8...Apr. 1,'33	
7. Santa's Workshop	Dec.	30..... 7.....Dec. 24	
8. Birds in the Spring	Dec.	30.....	.....
9. Father Noah's Ark	Jan.	27,'33.....	.....

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau Best	May 22,'33	1 reel	
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Going to Blazes	Apr. 10,'33	1 reel	
Ham and Eggs	June 19,'33	1 reel	
New Deal, A	July 17,'33	1 reel	
Ocean Hop (Reissue)	Apr. 24,'33	1 reel	
Plumber, The	Jan. 30,'33	7	May 13,'33
Shriek, The	Feb. 27,'33	7	Mar. 25,'33
Teacher's Pest	Dec. 19	7	
Wild and Wooly	Nov. 21	1 reel	
POOCH CARTOONS			
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Fine Feathers	July 3,'33	1 reel	
Hot and Cold	May 8,'33	1 reel	
King Klunk	July 31,'33	1 reel	
Lumber Champ, The	Mar. 13,'33	7	Apr. 8,'33
Merry Dog, The	Jan. 2,'33	1 reel	
Nature's Workshop	June 5,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21	Feb. 11,'33
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	21	May 13,'33
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	2 reels	
Morton Downey—No. 4 My Pal the Prince	Apr. 17,'33	2 reels	
Beauty on Broadway Walter Winchell—No. 2	May 15,'33	2 reels	
SPECIALS			
Voice of the Vatican	Mar. 13,'33	10	Mar. 11,'33
Your Technocracy and Mine	Apr. 15,'33	1 reel	
STRANGE AS IT SEEMS SERIES			
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Mar. 20,'33	1 reel	
No. 28—Novelty	Apr. 17,'33	1 reel	
No. 29—Novelty	May 29,'33	1 reel	
No. 30—Novelty	June 12,'33	1 reel	
No. 31—Novelty	July 10,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Word for Them, The	Oct. 24	1 reel	
Lizzie Stratta	Jan. 23,'33	10	
UNIVERSAL COMEDIES (1932-33 SEASON)			
A Quiet Night Bert Roach	May 31,'33	21	May 13,'33
Alias the Professor James Gleason	Mar. 8,'33	21	May 13,'33
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	21	May 13,'33
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	20	Mar. 11,'33
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
Mister Mugg James Gleason	May 10,'33	21	May 13,'33
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Summerville	Nov. 2	2 reels	
People vs. Vince Barnett Vince Barnett	Mar. 22,'33	21	May 13,'33
Pick Me Up Marie Prevost	Apr. 5,'33	19	May 20,'33
Rockabye Cowboy James Gleason	Jan. 25,'33	21	May 13,'33
Room Mates Frank Albertson	Apr. 19,'33	20	May 20,'33
Should Creoners Marry? Frank Albertson	Feb. 22,'33	2 reels	
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10—Wrongorilla Jack Haley			
No. 11—How've You Been? "Fatty" Arbuckle			
No. 12—An Idle Roomer Jack Haley			
BROADWAY BREVITIES (NEW SERIES)			
No. 1—C'est Paris Technicolor Musical	Sept. 3	17	
No. 2—Passing the Buck Alexander Gray	Sept. 24	18	
No. 3—Tee for Two Technicolor Musical	Oct. 8	17	Nov. 12
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22	19	
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18	
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16	Nov. 18
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3	18	
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33		
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18	
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17	Oct. 15
No. 11—That Goes Double Russ Columbo	June 17,'33		
No. 12—Bygones Ruth Etting	Jan. 14,'33	18	
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18	
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19	
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18	May 13,'33
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16	
No. 17—Nothing Ever Happens Musical	Mar. 25,'33	18	May 13,'33
No. 18—World's Champ Jack Dempsey	July 11,'33		
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33		
No. 20—Along Came Ruth Ruth Etting	May 6,'33		
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33	21	May 13,'33
No. 22—The Double-Crossing of Columbus Charles Judels			
No. 23—Pie a la Mode			
No. 24—Crashing the Gate Ruth Etting-Roy Atwell			
HOW TO BREAK 90 BOBBY JONES			
No. 1—The Grip	May 15,'33	9	
No. 2—Position and Back Swing			
No. 3—Hip Action			
No. 4—Down Swing			
No. 5—Impact			
No. 6—Fine Points			
LOONEY TUNES SERIES			
No. 9—Bosko and Bruno	7	Dec.	10
No. 10—Bosko's Dog Race	8	July	8
No. 11—Bosko at the Beach	7	Nov.	5
No. 12—Bosko's Store	7		
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko In Dutch			
No. 6—Bosko in Person	7	May	13,'33
No. 7—Bosko the Speed King			
No. 8—Bosko's Knight Mare			
No. 9—Bosko the Sheep-Herder			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima	9	Dec.	3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band	10	Apr.	1,'33
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			
No. 11—The Name Is Familiar Leon Belasco and Band			
No. 12—The Audition Hannah Williams - Phil Emerton's Band			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses	8	Dec.	17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			
No. 8—The Organ Grinder			
No. 9—Wake Up the Gypsy In Me			

Title	Rel. Date	Running Time Minutes	Reviewed
ONE-REEL COMEDIES			
Baby Face Victor Moore			
Military Post, The Robert Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4	10	Apr.	29,'33
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World In 8 Minutes	8	Aug.	20
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			
SPORT THRILLS SERIES TED HUSING			
No. 1—			
No. 2—			
No. 3—			
No. 4—Old Time Sport Thrills			
No. 5—			
No. 6—			
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean By-ways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When In Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Original Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		10	Apr. 1,'33
No. 6—High Spots of the Far East		10	Sept. 16
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	
No. 9—Workers of the World		1 reel	
No. 10—Wonder Spots of the World		1 reel	
No. 11—Costumes of the World		1 reel	
No. 12—Strange Ceremonies		1 reel	
No. 13—Top of the World		1 reel	

SERIALS

MASCOT

Three Musketeers, The

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)	Feb. 4,'33
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	
Phantom of the Air Tom Tyler-Gloria Shea	May 22,'33		

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

This week's plain talk:—

"Thou shalt not ruin"

FRED S. MEYER, president of Motion Picture Theatre Owners of Wisconsin

"We, in the motion picture business, have come to realize that our own success is wrapped up in the success of others."

H. M. WARNER, president of Warner Brothers Pictures, Inc.

"It looks to me like maybe business is going to pick up too quickly."

R. B. WILBY, Valatenga Theatres, Atlanta, Georgia

SCHAEFER OF PARAMOUNT—PERSONALITY STORY OF NEW GENERAL MANAGER

In Two Sections—Section One

Vol. 111, No. 10 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* June 3, 1933



THE TALK OF THE INDUSTRY!

The announcement on the opposite page is reprinted from last week's trade papers at the suggestion of industry leaders!

Acclaimed by the trade press! Cheered by exhibitors! The most optimistic message of years! *It is only part of the Metro-Goldwyn-Mayer Prosperity Party!* No other company could afford to match it! And take a tip! Right now on the M-G-M lot in Culver City, California, there are *at work at one time* more great box-office stars, more famous producers and directors than have ever been simultaneously assembled in all the glowing history of — *merrily yours* — **M-G-M.**

Pictures

WHAT M-G-M THINKS ABOUT THE FUTURE OF MOTION PICTURE THEATRE BUSINESS

Have you noticed what's doing at the M-G-M studios?

A few inside facts (*not entirely complete and perhaps subject to changes.*)

Interesting, aren't they?

DINNER AT EIGHT — Imagine! In one picture! Marie Dressler, Wallace Beery, John & Lionel Barrymore, Jean Harlow, Lee Tracy, Madge Evans, Jean Hersholt, Karen Morley, Franchot Tone, May Robson. George Cukor directs a film feast!

ESKIMO — First came M-G-M's Tahitian expedition "White Shadows in The South Seas". Then to Africa for "Trader Horn." And now, thank heaven, Director W. S. Van Dyke and company are safely back from the Arctic with "Eskimo" after months of danger-filming.

NIGHT FLIGHT — Road-show size! A brilliant BIG idea. And the cast: Clark Gable, John & Lionel Barrymore, Helen Hayes, Robert Montgomery, Myrna Loy and more! Clarence Brown directs!

WHEN LADIES MEET — Ann Harding, Robert Montgomery in Rachel Crother's stage hit. Hollywood Reporter says: "Another M-G-M box-office wow! If it isn't the answer to showman's prayer it's too late for prayers!" Harry Beaumont directs!

HOLD YOUR MAN — Clark Gable and Jean Harlow together again by demand of the public that loved them in "Red Dust." Here's a rousing story of a smart aleck crook who escapes everything but love. Muriel Kirkland, Stuart Erwin in the cast. Sam Wood directs!

THE NUISANCE — Hollywood Reporter says: "They'll turn out in droves for this one. New Tracy picture's swell." Hollywood Herald says: "Comedy smash. A joy to behold!" Lee Tracy, Madge Evans, Frank Morgan, Charles Butterworth. Jack Conway directs!

TUGBOAT ANNIE — Marie Dressler-Wallace Beery again! Advance Coast reports say it's got more heart-tugs, comedy, thrills than "Min and Bill." Satevepost story of the lovable, tough character Tugboat Annie. Mervyn Leroy directs.

CAT AND THE FIDDLE — Ran a year on Broadway! Romance of a singer and artist with a background of French studio life. Grand Songs. Ramon Novarro in the leading role, perfect for him. Jeanette MacDonald too!

LADY OF THE NIGHT — Dramatically different slant on night life in a great city. Cast thus far: Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel. William Wellman directs!

STRANGER'S RETURN — The age-old struggle between the old and the new on a modern farm by the author of "State Fair", Phil Stong. Cast: Lionel Barrymore, Franchot Tone, Miriam Hopkins, Stuart Erwin, etc. King Vidor directs!

HOLLYWOOD REVUE OF 1933 — M-G-M Stars! Hollywood celebrities! Song writers like Rodgers & Hart, Nacio Herb Brown; Arthur Freed, Gus Kahn, Oscar Levant! Albertina Rasch dancers! Edmund Goulding directs. Watch it grow!

TARZAN AND HIS MATE — Johnny Weissmuller in a brilliant return to the fans who await him! Sequel to "Tarzan the Ape Man" is twice as fast and romantic. Maureen O'Sullivan again the heroine.

BEAUTY — Typical M-G-M showman-exploitation picture. Faith Baldwin's best seller, dramatizing women's eternal search for beauty and her shrewd use of it. George Fitzmaurice directs!

STRANGE RHAPSODY — Celebrated Hungarian play becomes gripping screen spectacle. Love story against the background of the assassination at Sarajevo which precipitated the World War. Nils Asther, Kay Francis, Walter Huston, etc. Directed by Richard Boleslavsky who made "Rasputin."

LA BELLE PERKINS — Like "The Champ" this gives Jackie Cooper opportunity to appear in a drama involving adult relationships, tense exciting. Background of a school, with characters real as life!

JACK PEARL (*All-Star Comedy*) — "The Big Liar" is the title. Jack Pearl, Jimmy Durante, Stuart Erwin in the leading roles. Russell Mack directs. Something delightfully different—Watch!

ANOTHER LANGUAGE — Helen Hayes and Robert Montgomery in the play that taught Broadway that the true, human things of life are most dramatic. Written by Rose Franken, an unknown, it became the sensation of the year!

ED WYNN COMEDY — Recognizing the importance of presenting this nationally beloved comedian in a picture worthy of his top-rank following, M-G-M assures exhibitors that the genius of its studios is dedicated to the creation of a tremendous box-office attraction. Title to come.

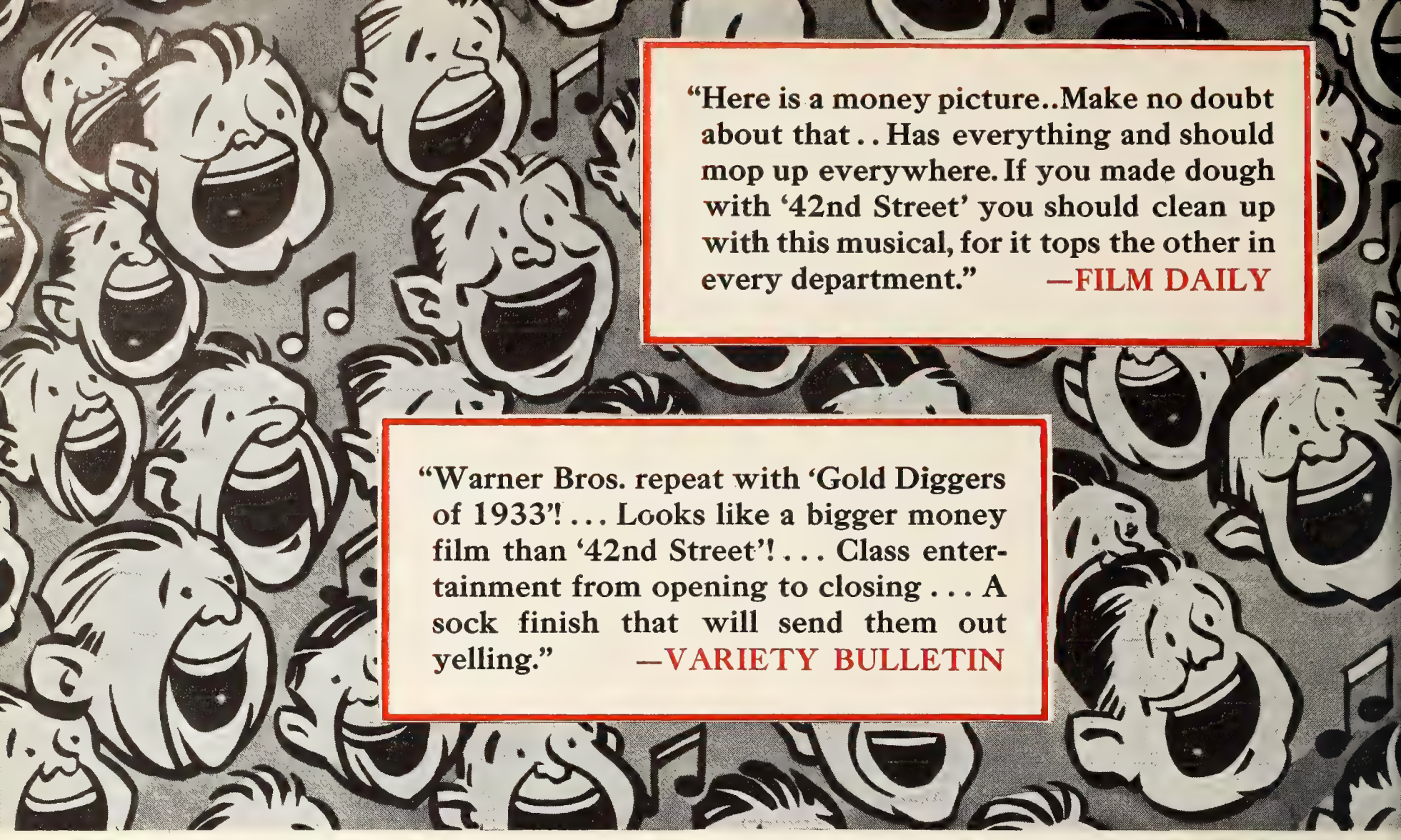
SOVIET — Wallace Beery, Clark Gable heroes of "Hell Divers" in another giant dramatic spectacle. M-G-M showmanship ingenuity takes from Russia's titanic struggles a theme of brilliant human values.

DANCING LADY — Joan Crawford in the silken-allure that spells box-office. Never has she had a more perfect role than in this Satevepost serial story of a dancer's rise from obscurity to fame through flaming adventures! Brown and Freed, "Broadway Melody" composers together again especially for this! Robert Z. Leonard directs.

VIVA VILLA — Wallace Beery takes the thrilling, colorful role of the famed Mexican bandit. Mile-a-minute romantic story by Edgcumb Pynchon. Jack Conway directs.

And More! More! More! From the ONE and ONLY!

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"Warner Bros. repeat with 'Gold Diggers of 1933'! . . . Looks like a bigger money film than '42nd Street'! . . . Class entertainment from opening to closing . . . A sock finish that will send them out yelling." —VARIETY BULLETIN

TRADE CRITICS' QUARTET LEADS ROARING

"42ND STREET DAYS

GOLD DIGG

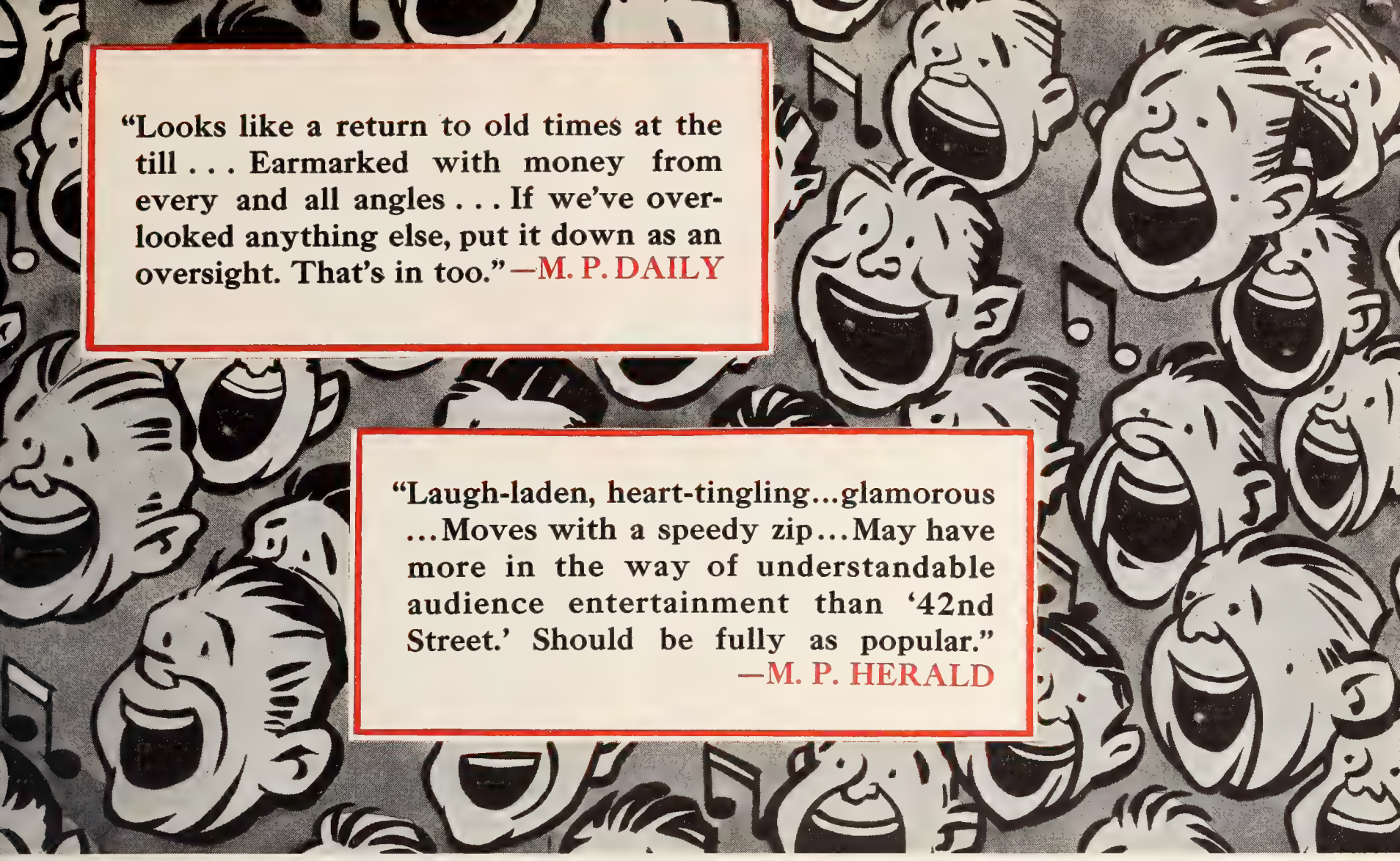
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400 IN FIRST 3 DAYS OF AT DENVER ORPHEUM!

ADVANCE AT $5 TOP FOR AT GRAUMAN'S CHINESE TOP AFTER OPENING!

TAKE SID GRAUMAN'S TIP!

You're giving them more laughs —more songs—more girls—*more show* than "42nd Street." . . *So it's worth more money!*

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GIVES THE WORLD A GREAT NEW STAR!

And what a reception the world gives him!

Ever alert for new names to brighten your marquee, FOX turns up another winning number in HENRY GARAT. Rarely has a star won such widespread and spontaneous praise...from press and public alike. When you play *"Adorable"* take the advice of Motion Picture Herald: *"You have a new name, Garat to sell. Shout him from the roof tops and don't worry that he won't deliver!"*



Praise from HERE

Henry Garat is a fine-looking chap who plays and sings splendidly... a most welcome addition to our film firmament. —N.Y. *American*

Henry Garat undoubtedly will be provocative to American maidens. He is handsome, arch, romantic. —N.Y. *Mirror*

Henry Garat has the possibilities of becoming one of the best actors of the screen. —N.Y. *Daily News*

You will be delighted with the young officer—portrayed by Henry Garat —N.Y. *Telegram*

Henry Garat plays with ease and charm. His debut has turned out exceptionally well. —N.Y. *Sun*

Garat is a handsome and likeable actor. —N.Y. *Eve. Post*

Praise from THERE

Henry Garat should attain great popularity. He is different from any one now on the screen. —*Syracuse Post-Standard*

Janet Gaynor's new leading man, Henry Garat, has a magnetic personality. —*Phila. News*

Fans will like Henry Garat immensely. —*Phila. Ledger*

Henry Garat lives up to advance reports and makes a completely successful debut. —*Baltimore News*

Henry Garat has a magnetic personality, a breezy air that will particularly captivate women. —*Baltimore Post*

Praise from EVERYWHERE

He gives a convincing, sterling performance . . . a clever performer who will go far. — *Charlotte Observer*

Henry Garat will measure up to the high requirements of Janet's admirers. —*Albany News*

Henry Garat is a new star who is going to mean a lot. —*Albany Times-Union*

JUN -5 1933

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MOTION PICTURE HERALD

Vol. III, No. 10 June 3, 1933

JUST WISHING

A CURIOUS naivete is displayed by the Motion Picture Theatre Owners of Maryland, as reflected in a dispatch to *Motion Picture Daily,* recording a resolution by the exhibitors, published in an advertisement in the Baltimore *Morning Sun,* declaring against the building of any new theatres in that city. Further copies of the resolution were sent to the mayor and members of the city council. To be sure, such a resolution can have only the weight of opinion. It insists that investors in new theatres would lose their money, that existing houses would face loss of revenue and that new theatres would prevent the existing houses from buying "the highest type of entertainment."

It is quite possibly true that Baltimore does not really need any more theatres—few cities in the United States feel right now today any sharp insistent demand for more seating capacity. But no set of resolutions and no formalized wishing on the part of established interests can hope to maintain any status quo. If investors want to take a chance, they will take it—are entitled to take it.

New theatres will continue to be built so long as there is an amusement industry.

△ △ △

TOM TALLY IS BACK

THERE'S a thrill of showman memories in the news that Mr. Thomas L. Tally of Los Angeles again becomes active in exhibition with the reopening of the Criterion as a first run house in June, getting the house back from Fox West Coast Theatres. Mr. Tally comes near to being the very first exhibitor in the United States, in the sense of operating a motion picture theatre on a permanent basis. Mr. Tally's first real theatre was the Electric Theatre, opened in April of 1902 at 262 South Main Street in Los Angeles. And that was three years before the Harris nickelodeon in Pittsburgh started the real movie theatre wave. Mr. Tally, it will be remembered, too, was long active in West Coast theatre affairs, and it was his leadership which started the movement for the formation of First National Theatres Circuit.

△ △ △

MORE AUTHORS—MORE NURSES

THE motion picture with its clamor for more and new material should be positively delighted with the report of the Personnel Research Foundation which discovers that there is in progress a rapid increase in the number ot authors in New York City. Meanwhile we are cheered by the figures that show a sharp decrease in the number of physicians and undertakers and a sharp upturn in the number of nurses. Someway we like that trend in nurses, too.

But there comes a wee wondering if maybe that increase in authors does not after all just reflect unemployment. A rather large fraction of Broadway's unemployed are generally reported as "free lancing and writing". Further, with all due courtesy to the researchers, persons who report themselves as authors on questionnaire forms are more commonly expressing a wish than a fact. Some of the best writers in this country are listed as farmers.

Incidentally, seven out of every ten thousand women in New York worked on newspapers and magazines in 1910 and there are sixteen in place of that seven now. It has been said that "Woman's work is never done," and that fits them for newspapering perfectly.

△ △ △

WILLIAM H. MEADOWCROFT

THIS week we remember the birthday of Mr. William H. Meadowcroft, for nearly sixty years a member of the staff of the late Mr. Thomas H. Edison and for twenty-five years his private secretary. Mr. Meadowcroft was eighty years old on Monday. He spent the day at home over his papers in his library at Boonton in New Jersey. Each working day he still spends a few hours at the Edison Laboratory at his desk across the big room where his old friend worked so industriously so many years. Mr. Meadowcroft, it is interesting to recall, is the originator of the electric light sign idea. He made the first sign of light bulbs for the Electrical Club of New York. His early efforts, made in the same years when the motion picture was getting itself born, did not meet immediate success, but the Great White Way came finally and amply to vindicate him.

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THE daily press is having a lovely time with Miss Ruth Chatterton's accredited remark: "Nothing dramatic ever happens to a good woman". Without pausing to reflect, the names of Florence Nightingale, Jeanne d'Arc, Evangeline, Edith Cavell and Carrie Nation come to mind.

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NBC announces that Dr. Frank N. Freeman of Chicago, psychologist, is going on the air with a set of questions which will result in a determination of the intelligence of the radio audience. Wonder how he is going to deal with the members of the audience smart enough to tune him out and go to a show?

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OUTSTANDING in Warner's "The Gold Diggers of 1933" are musical sequences in which the screen action is decidedly abstract and most modernly cinematic—interesting and most significant because here again, for a glint, we see the motion picture doing what the motion picture only can do. That is real use of the medium.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

CUTTING COSTS

As great a percentage as 75 may be cut from the cost of feature production as a result of utilization of the percentage contract, rather than straight salary method of talent remuneration as planned by Jack Cohn of Columbia, last week claimed Lewis Milestone, first director so to operate under an agreement with Columbia executive Cohn in which also is included Laurence Stallings, writer. The reason: a director adding production expense will automatically cut his own profit from the potential net on the film's gross intake. All leading directors and writers will prefer percentage contracts, foresees Director Milestone. He adds: "An extension of the practice will cut costs all along the line. Even the bankers will be satisfied. . . ."

MALPRACTICES

Rampant in the Connecticut territory are the related cinematic malpractices of bicycling, sub-renting, use of stolen prints for unauthorized exhibition, is the claim of authorities, the New Haven Film Board of Trade and certain exhibitors, whose complaints have brought investigation by United States Attorney George H. Cohen and the vigilant Copyright Protection Bureau. Charged is the mysterious disappearance of prints from vaults, later returned after sub-renting. Honest exhibitors claim inability to compete. Attorney Cohen plans no prosecutions, merely warning, explaining, but emphatically indicating that future violations, with ignorance no longer a good excuse, will be pushed to prosecution. . . .

BITING DENIAL

Cracklingly emphatic was the "absolutely unfounded and untrue" with which United Artists producer Mary Pickford this week denied a published New York report that she was leaving the company, "irked" over the budding Joseph Schenck-Darryl Zanuck producing unit which will release through United Artists. "To the greatest possible advantage to United Artists," Miss Pickford considers the Zanuck contract. "Delighted to be associated with him," she only hopes "arrangements may be made so that he can supervise at least some of my productions," which should close the incident. . . .

WITHOUT OPTION

No lien, option have the Brothers Warner on motion picture feature titles concerned prominently with the phrase "gold diggers." So did Federal Judge Patterson in the United States district court in New York decide last week, when before him came Warner legal lights, asking an injunction against Majestic Pictures and Capital Film Exchange using the title "Gold Diggers of Paris" for a planned film, contending conflict with Warner's "Gold Diggers of 1933." No conflict, no infringement, ruled the court, and permitted Majestic to proceed with the Parisian variety of feminine miner. To Alfred Krellberg, attorney representing Majestic, goes credit for keeping his client's gold diggers out of legal entanglement. . . .

WORLD'S FAIR—AND FILMS

Not to be neglected by the motion picture industry, apparently, is the stupendous conglomeration of science and sights which is the Century of Progress Exposition, Chicago's World's Fair, to carry on for five months. One side of the picture has Chicago's exhibitors in a condition approximating quake at the thought of battering their heads against the terrific competition the Fair will form. Another phase indicates several producers, notably Columbia, MGM, Universal, planning feature films with stories built around the Fair. Still another aspect is the 60-odd film theatres of various sorts on the grounds, ranging from houses embodying studios to 16mm. houses serving to "sell" the public commercially on the product of various industrial enterprises. . . .

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TO FILM'S RANKS

Into the film industry, following the Rockefellers and others, has now gone still another of America's top-income tax group. Last week into Technicolor went John Hay and Cornelius Vanderbilt Whitney, purchasing a substantial interest and forming Pioneer Pictures Corporation, planning a series of features in color, to be released through RKO. First production of Pioneer will be directed by Merian C. Cooper, using Technicolor's three-color process. On the Radio Coast lot will the planned series be produced. With the usual grapevine telegraph functioning, Technicolor stock moved upward, remained strong in the past two weeks, buoyed by the anticipation of newly injected capital, now a fact. . . .

SCREENED OPERA

Only partially altruistic is the currently slowly simmering idea of the Warner company to produce grand opera of all nations, with performances by leading opera stars of the day. Incidental only is the thought of preserving opera for the future via the screen. More important is the thought that the company has been recently successful with musical films, combined with the belief that technical equipment is now capable of reproducing operatic work, and the thought that potentialities of substantial gross on operatic films should currently make it worth while. Not yet convinced themselves, Warner officials have yet to arrive at a decision. . . .

COMPETITION

Topping it off with six floors of entertainment varieties—literally so, the topmost six stories and the roof itself—is the next move in the Rockefeller Center project in the heart of New York, incidentally adding another bit of pondering for those having to do with the filling of the seats in the Music Hall and RKO Roxy. To help the dream to reality comes the semi-release of Frank W. Darling as director of Playland at Rye. . . .

PRESENTATIONS

To the Skouras-operated Fox theatre in Detroit last week came stage shows, foreshadowing the establishment of the city as a production center for stage presentations designed for a theatre circuit composed of St. Louis, Indianapolis, Milwaukee, Detroit, plus other midwest Skouras theatres. In charge of the presentation production is Alexander Oumansky, dating his experience from the Chicago Opera, Metropolitan Opera and Capitol theatre in New York, Paramount, Los Angeles. Rotating, the Oumansky-Detroit presentations will move over the circuit, spurring the box office with girls, song and dance. . . .

Plain Talk

by TERRY RAMSAYE

Now that the motion picture industry has come into the days of what may be termed the reconstruction, now that many a chieftain has fallen and new chieftains are being made, with the crucible all a-boil with the beginning of new policies, reforms of old policies and conjectures about the future structure of the amusement machine, a deal of plain speaking is to be had from active, thinking showmen.

In the tide of mail which flows across the editorial desks of Motion Picture Herald each day there is reflected a new militancy, a new attitude of demand that what shall be done now shall be done for the industry. Conservative men who have long held their peace and spoken softly about the status quo and the status quo ante are saying things now in terms that are remarkable for their sharp cut clarity.

Out of an influx of expressions at hand today, three are here presented, all expressing demand for and insisting on the necessity of a new recognition of the common interest of all parties to and participants in what we call the motion picture industry.

Most outspoken about conditions is R. B. Wilby of Atlanta, one of the most conspicuously successful and long experienced showmen of the Southland.

Mr. Wilby has never been charged with either radicalism or timidity. He has and admits a wide partnership in the motion picture as it is today, and as it is today he finds much that needs mending.

Here are extracts from a letter of response to a line of inquiry from Motion Picture Herald:

"We've been through more troubles than an industry deserves and yet we find the most wasteful distribution ever devised in any industry still riding on top and in the saddle. It costs 4 to 5 per cent of one of our deluxe theatre's grosses merely to make a physical shipment to it—for there certainly is no selling in connection with placing pictures in "A" theatres any more. If the places from whom I buy plants, or Sears Roebuck, spent as much money for shipments as these picture distributors do, there would be no possibility of having a garden anyway.

"Pessimistic, here I sit with stock in some of these companies, and they operate accessory departments at a loss in each exchange where it is self-evident that they could make money out of accessories, and sell them to exhibitors at lower cost, if they followed the plan of the National Trailer Service, and let one company go into the accessory business. I can't be other than pessimistic when I pay 15c for a 1-sheet that ought to be printed for 4c and then see the company in which I have stock losing money, selling it to me.

"I see the product, for which I pay 20 to 25 per cent of a real expensive theatre's gross, brought back and played against that theatre at very low admission prices and with the distributor getting peanuts as his part.

"In Birmingham, for example, a picture plays an "A" theatre at 20 or 25 per cent on a single program, then is brought back four or five times downtown as part of a double feature program at 10c. In each case the double feature exhibitor—and I am one of them—pays the distributor from $17.50 to $25.00 and then shoots to hell an investment of about a million that has to return to the distributor some $1,200 to $2,000 to break even. When the people in the saddle have so little foresight as to sell the product back against the very fellow from whom they have to get their money, how can one be other than pessimistic?

"Of course, it ought to be a good business. When the public of a town like, say Montgomery, Alabama, will spend better than $250,000 a year on an amusement enterprise, it's only that the people from one end to the other who get that money are fools that they do not make a profit. It's still a good business that can collect a quarter of a million from the public in Montgomery, Ala., for time spending. It's not the public's fault that business is in the hands of a lot of people who can't get anything out of that quarter-million, but instead must start with property men on the West Coast and go through film salesmen, branch managers, probably me, theatre managers and a whole lot of other guys in an effort to throw it away.

"Why we haven't sense enough to have common physical distribution of films, a common source of advertising accessories, reasonably decent protection to the first-run exhibition of a picture, the production of actual human stories rather than a lot of psychological studies, and perhaps a few common-sense exhibitors, I don't know.

"It just looks to me like maybe business is going to pick up too quick. If it will stay this bad, we'll shake some of the damn foolishness out of the game, even if we shake a lot of old-timers like me along with it, either or both of which might be an advantage."

▽ ▽ ▽

Out in Milwaukee, Fred S. Meyer, president of the Motion Picture Theatre Owners of Wisconsin and Upper Michigan, has been reflecting on some aspects of the projected activities of the Federal government and the Roosevelt administration in behalf of, or at least in, American business, including presumably the motion picture. Writing to The Herald, Mr. Meyer says:

"Nothing and nobody can save this industry unless the industry wants to save itself.

"Obnoxious protection has failed to diminish competition. Double features merely expedited our down-grade transition. Give-aways and rackets proved to be just that and no more.

"President Roosevelt is responsible for many courageous undertakings. In my opinion the most encouraging sign of and for our industry was his remark that if 90 per cent want to play ball and 10 per cent don't, that's where the Government will step in.

"As an individual who has consistently opposed federal regulation of our industry, I have now come to the conclusion and frankly admit that neither Allied, M.P.T.O. nor the Hays office, nor the three combined, can save this industry because the power of enforcement is lacking.

"It has been argued that a Government which frankly admits that it could not enforce the 18th Amendment cannot hope to cope with the regulation of business. I for one refuse to believe, much less subscribe to such a theory.

"In our business today, constituted as it is, I am convinced that from 60 to 75 per cent want to play ball as it should be played.

"It is because of the minority that our present day chaos has come about.

"No one has disputed the fact that good pictures still draw good money at the box office.

"One of the reasons why there haven't

(Continued on page 12)

R. B. WILBY
wants to know why not

Centralized physical distribution of films?
A common source of advertising accessories?
Effective protection to first runs?
Humanity instead of "psychology" in productions?

FRED S. MEYER
makes observation that

Sixty to seventy-five per cent want to play ball as it should be played.
Good pictures still draw good money at the box-office.
The industry's troubles come from cut-throat competition and unfair trade practices.
One cause is lack of mutual trust and confidence between exhibitors.

H. M. WARNER
sets down as a declaration

We operate numerous theatres and it is necessary that these theatres be supplied with good pictures by other producers. We cannot be selfish and gloat over the other fellow's predicament when he turns out poor pictures because his trouble means trouble for us.

WE'RE NOT KEEPING 'EM ON ICE!...



CONSTANCE BENNETT

Glamorous . . Gorgeously Gowned

in

"BED OF ROSES"

with

JOEL McCREA

John Halliday Pert Kelton Samuel Hinds

Directed by Gregory La Cava

Pandro S. Berman Production

★

The throbbing love story of a girl who wanted to make her life a bed of roses . . but forgot that every rose has its thorn!

THE YEAR'S BIG LAUGH ON THE RADIO BUSINESS!



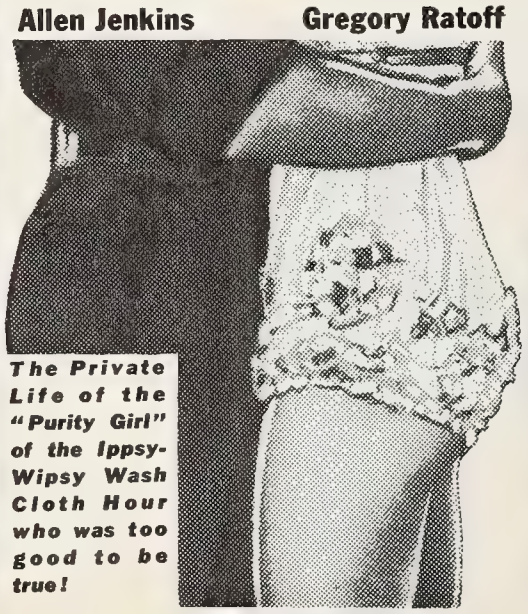
"PROFESSIONAL SWEETHEART"

with

GINGER ROGERS NORMAN FOSTER

ZASU PITTS FRANK McHUGH

Allen Jenkins Gregory Ratoff



The Private Life of the "Purity Girl" of the Ippsy-Wipsy Wash Cloth Hour who was too good to be true!

RICHARD DIX

in

"THE PUBLIC BE SOLD"

[TENTATIVE TITLE]

A smashing up-to-the-minute business romance of a hard hitting young advertising man who knew how to sell a bill of goods to a million people . . . or a girl!

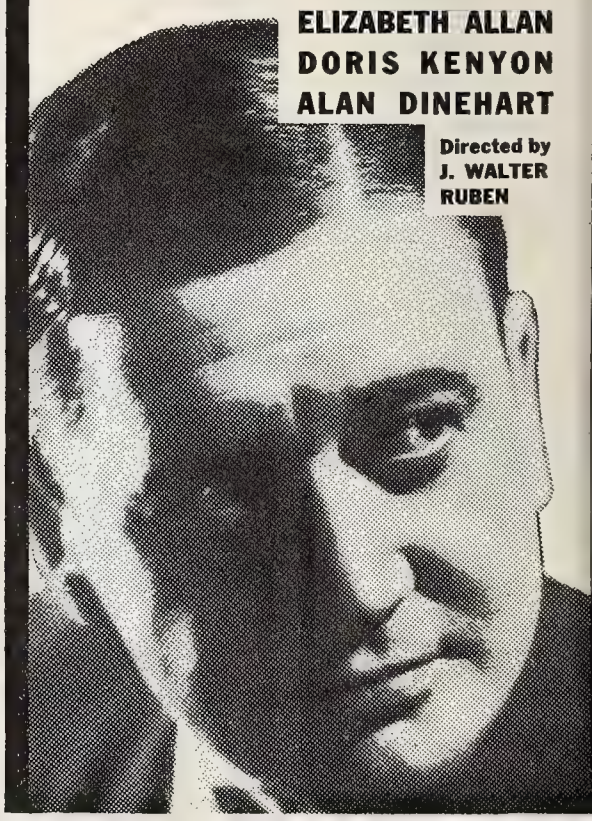
with

ELIZABETH ALLAN

DORIS KENYON

ALAN DINEHART

Directed by J. WALTER RUBEN



Cool

your aching brow Mr. Exhibitor . . . RKO RADIO HAS PICTURES . . . and we're not keeping 'em on ice for the fall and winter! You're going to get 'em now . . . THIS SUMMER . . . right when the thermometer is getting sunstroke and your box-office needs a shot in the arm!



Two Great Stars brought together in a Great Drama of Modern Marriage!

★★

ANN HARDING
WILLIAM POWELL

in

"DOUBLE HARNESS"

with

Henry Stephenson, Lucile Browne, George Meeker

Directed by JOHN CROMWELL

IRENE DUNNE

in **"THE SILVER CORD"**

with

JOEL McCREA

Frances Dee, Eric Linden
Laura Hope Crews

Directed by John Cromwell from Sidney Howard's Theatre Guild Play

Pandro S. Berman Production

UNANIMOUS PRAISE FROM THE CRITICS FOR THE BEST WOMAN'S PICTURE IN YEARS!



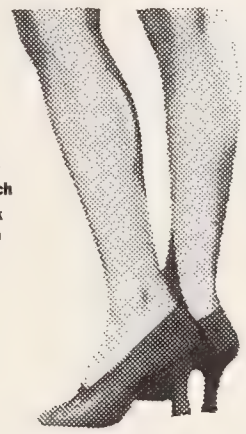
GIRLS AND MUSIC AND WAVES OF LAUGHTER!



"MELODY CRUISE"

with

CHARLIE RUGGLES
PHIL HARRIS



Greta NISSEN

Helen MACK

Marjorie GATESON

Chick CHANDLER

and a Flock of Girls that will make the wild waves wilder!

Directed by Mark Sandrich

Louis Brock Production

Everywhere . . . on the air they're playing the big song hit "Isn't This a Night for Love"

AND A DOZEN OTHERS . . . READY, IN WORK AND COMING!

WHEELER & WOOLSEY *in* ***"Diplomaniacs"*** *. . . Bill Boyd, William Gargan, Wynne Gibson in a smash drama of the hospital racket* **"EMERGENCY CALL"** *. . .* ***"India Speaks"*** *with* **RICHARD HALLIBURTON** *. . . Chester Morris and Vivienne Osborne in* **"TOMORROW AT SEVEN"** *. . .* **"FLYING DEVILS"** *air thriller . .* **"FLAMING GOLD"** *. . The last* **EDGAR WALLACE** *story* ***"The Death Watch"*** *. . . Phillips Holmes, George Stone, Fay Wray in* **"THE BIG BRAIN"** *. . .* **"THE DELUGE"** *. . . and another* **CONSTANCE BENNETT** *production.*

YOU'LL GET 'EM WHEN YOU NEED 'EM . . . WE'RE NOT KEEPING 'EM ON ICE!

RKO Radio PICTURES

MERIAN C. COOPER *Executive Producer*

COLUMBIA 9 MONTH NET IS 8% HIGHER THAN 1932

Profit Netted in Three Quarters, Including Bank Moratorium, Totals $546,778; Schneider Named Company Treasurer

Columbia Pictures Corporation emerged from the worst period of the depression with an increase of 8 per cent in profits for the nine months ended March 25, 1933. The net profit for this three-quarters period, which includes the bank moratorium, amounted to $546,778, after all charges and provision for federal taxes. This is equal to $3.02 a share on the common stock, after deducting preferred dividends, and compares with $506,994 for the nine months ended March 26, 1932, when the common earned $2.70 a share. There were 167,885 no-par common shares outstanding on March 25, 1933, excluding shares in the treasury.

The balance sheet as of March 25 shows current assets, including $949,239 in cash, of $4,823,347, and current liabilities of $1,-082,099. There was but a slight difference in current assets and liabilities as compared with the same period in 1932.

Assets included approximately $2,000,000 in released productions, negatives, prints, etc., at cost, less amortization. Completed films not yet released, pictures in work,, scenarios, at cost, advertising accessories and film stock and supplies were listed at approximately $945,000.

A. Schneider, formerly assistant treasurer of Columbia Pictures Corporation, was elected treasurer of the company at a meeting of the board last week.

The consolidated statement of operations for the nine months ended March 25, 1933, which follows, includes financial activities of domestic and foreign subsidiaries:

Net profit before amortization of film, interest charges and income tax*.....		$4,409,103.69
Deduct: Amorization of film..	$3,797,269.12	
Interest charges.....	21,626.62	
		3,818,895.74
		$ 590,207.95
Other income		49,299.22
Net profit before Federal icnome tax.....		$ 639,507.17
Provision for Federal income tax.....		92,728.54
Net profit carried to surplus.....		$ 546,778.63

* After deducting $23,469.22, depreciation of furniture and fixtures in main office and branches charged to profit and loss.

Depreciation of studios and studio equipment amounting to $110,672.12, has been capitalized as production cost and is being written off as film amortization.

The consolidated earned surplus account for the same period follows:

Balance, June 25, 1932.....	$1,296,807.61
Deduct: Preferred dividends.....	39,164.25
Add: Net profit for nine months to March 25, 1933.....	546,778.63
Balance at March 25, 1933, carried to balance sheet	$1,804,421.99

In line with the corporation's expansion plans, negotiations were consummated early in the week for acquisition of an additional floor in the home office building at 729 Seventh avenue, New York. A number of departments will be moved and the location of others rearranged next week. It is four years since the company moved its home offices from 1600 Broadway to one floor in its present quarters. Since that time supplementary space was required several times each year.

The new move gives Columbia three and one-half floors—the entire ninth, tenth, eleventh and part of the seventh floor, a total approximate area of 35,000 feet. In addition to the executive offices, the eleventh floor will be occupied by the legal, scenario, tax, general and accounting departments and projection room. Departments tenanting the tenth floor will be the sales, sales accounting, purchasing, branch operations and print. The ninth floor will be occupied by the advertising, publicity and exploitation division, and the art, foreign and accessory departments. The seventh floor space will be taken over by the mailing, mimeographing and shipping departments.

Kansas-Missouri MPTA To Vote on National Relation

A movement that has been under way among certain leaders of the MPTA of Kansas and Missouri to discontinue affiliation with the MPTOA will reach its climax at the organization's convention in Kansas City June 6-7 when the proponents expect to bring the matter up for open discussion.

Members of the board of directors are among those favoring establishing the territorial unit as an independent group. The attitude of those in favor of continuing affiliation is that they will agree to have the matter placed before the membership for a vote and majority rule will prevail. Difference of opinion over policies of the national organization is said to be one of the causes for the agitation.

Delaware Independents Formulate Regulations

The bylaws committee of the Independent Motion Picture Theatre Owners Association of Deleware met in Wilmington last week and formulated laws to govern the association. The laws were drafted along the lines of those of the M. P. T. O. A. and Allied and will come up for adoption at the next meeting in Milford on June 14.

Members of the committee are A. Joseph DeFiore, president of the association; E. C. Evans, secretary, and Reese B. Harrington.

Universal Loss in Quarter Ended January 28 Is $213,211

Universal reports a net loss of $213,211 for the quarter ended Jan. 28, after deducting all charges, as compared with a net of $181,557 for a year ago.

Gervers To Open Agency

F. Ralph Gervers, who resigned last week as director of exploitation of Columbia, plans to open an advertising, publicity and exploitation service in New York. The agency will handle motion picture and theatrical accounts.

Plain Talk

(*Continued from page 9*)

been more good pictures is become the producer did not get his production cost back again. The reason for that lies in cut-throat competition and unfair trade practices. This has come about because of lack of mutual trust and confidence on the part of one exhibitor in his competitor.

"If the Government will now set up the machinery that will outlaw star stealing, and if this same Government will say what is and is not fair in the way of protection and general trades practices, then I am firmly convinced that our industry is headed for even happier days than those we enjoyed in the early days of sound, and if this does not happen, then nothing, regardless of quality of product, can make our industry long endure. Our past and present method of operation is bound to head us into oblivion unless 'F. D.' and the powers that be step in and say 'Thou Shalt Not Ruin.'"

▽ ▽ ▽

A definitely related line of thought, expressed in very different tempo, but as plainly to the point, is conveyed by an expression this week from H. M. Warner, president of Warner Brothers Pictures, Inc., set down in Warner Club News, an organ of the company, in which he says:

"Edmund Burke, the noted British statesman, in one of his addresses in Parliament, once said: 'Public Calamity Is a Mighty Leveler.'

"During the past few years this fact was brought home to all of us. It made us realize that we cannot live by ourselves and for ourselves.

"For years we had calmly pursued our own way, with never a thought to whither we were drifting and what the morrow might bring. We didn't care. We had become softened in an era of prosperity.

"Little did we realize, until the depression hit us, how interwoven are the lives and happiness of all humanity. Success built upon the failures of others cannot prove lasting. Europe went bad, yet we failed to consider what the effect would be on us in America.

"Finally the effect reached us and we were in no condition to meet it.

"We are a sadder, but wiser people today. We have learned that people cannot live for themselves and by themselves, but that our lives and happiness are wrapped up in each other.

"What we need most today is cooperation, hard work, unselfishness and sincerity, the love of man for man, the restoration of the human touch.

"We cannot hide our heads in the sands of indifference like an ostrich and overlook things that are going on around us.

"We, in the motion picture business, have come to realize that our own success is wrapped up in the success of others. We operate numerous theatres and it is necessary that these theatres be supplied with good pictures by other producers. We cannot be selfish and gloat over the other fellow's predicament when he turns out poor pictures, because his trouble means trouble for us.

"Let us all take stock of ourselves—give a thought to the other fellow—be sincere and cooperate for the common good."

SCHAEFER WANTED WORK—HE HAS IT

General Manager of Paramount Sought Affiliation That Would Stick; Became Booker in 1920

by TERRY RAMSAYE

At Last an Operating Chief Has emerged out of the chaos that was Paramount and there is a beginning of a new career of endeavor by that once domininant corporation. George Schaefer, these many years in the service of the concern, with experience from branch to home office, has been appointed to and announced in the general managership by Adolph Zukor.

This comes after a considerable period of assorted candidacies for the post and submerged but considerable political debate between the several factors of power in the background of the situation, including the trustees in bankruptcy.

The final selection of a general manager may be taken to indicate an approximate end of the issues over who does what, with more attention now to be paid to the what.

Mr. Schaefer's principal experience in the service of Paramount has been in relation to sales and distribution, the arm of the corporation which grew into large powers and influences during the long and strenuous administration of Sidney Kent.

Being one of the industry's most enthusiastic travelers, Mr. Schaefer is widely and intimately known across the selling map of the country.



GEORGE J. SCHAEFER

Like Most of the Men in Important positions in the industry, this George Schaefer set out to do something else and fell into the motion picture by sheer accident and propinquity.

Mr. Schaefer says he was born in New York, but the archives show that it was in Brooklyn, November 5, 1888, or the year before the big blizzard. When he came to looking about for a career the motor car industry looked promising, and he turned up in a pleasant post with the long since departed Palmer-Singer concern, a contemporary of American Underslung, Alco and all that school of road locomotives.

Palmer-Singer had bankers, and troubles. Britton Bush, representing a Wall street investment house, was sharing the troubles of the motor car company and a somewhat exciting young motion picture company, the World Film Corporation, which devoted most of its advertising to announcing that Lewis J. Selznick was vice president and general manager. Mr. Schaefer, approaching behind Mr. Bush, went into World Film, as secretary to the extraordinary and alert Mr. Selznick. From "L. J." the young man learned very rapidly about movies and Broadway as seen from West 46th Street. There was never a better school, nor a more able instructor.

That was in 1914, when Lewis J. Selznick was engaged in laying the foundations for his spectacular career in the industry a few years ahead. C. R. Seelye was sales manager of the World Film Corporation then, and was withal a rather capable spokesman in the presence of reporters. So it came that one day when Mr. Selznick had got well acquainted with his new secretary he called him up to the large mahogany desk and said: "George, you should take Seelye to lunch, a nice lunch, and you should tell him that when he talks every time he should say 'L. J. Selznick says,' 'L. J. Selznick thinks,' 'L. J. Selznick is going to do,' 'L. J. Selznick is doing'—and not so damn much 'C. R. Seelye says and does'—understand, George, always 'L. J. Selznick, vice president and general manager.' "

Looking back in retrospect, one may well fancy that both Mr. Schaefer and Mr. Selznick made a success of that big movement. Results were had.

Mr. Schaefer, after some exposure to the aggressive policies of the Selznick administration, promoted himself out of his secretaryship into the sales department by complaining that he was overpaid as a secretary.

When the world went to war Schaefer discovered opportunity in screen and film service to American transports, and had notions of a great business that could be done upon all the ships of all the seas when peace should come again. He and associates formed Maritime Pictures Corporation, with some slight measure of success—a success marred chiefly by the fact that an interior rivalry kept away from Maritime the large and important flow of product from Paramount—then Famous Players-Lasky Corporation.

When Mr. Schaefer went looking for a job again it was in quest of "a company that was going to stay in business awhile." The company he elected was Paramount, that same which it is now his special concern to keep in business. So it came that, in 1920, there was a new booker in the New York Paramount exchange by the name of Schaefer. In a year he was sent to Boston to be district manager for New England. He had several industrious years in New England, what with the highly successful Paramount product to sell on the one hand and the very excellent trout fishing from Vermont to Maine on the other.

Incidentally this new general manager at Paramount is a big, husky chap, not at all looking his forty-five years, and with a color that indicates he has been outdoors a deal more than most of his contemporaries. He takes his fishing seriously and will indulge in tournament flycasting on the lawn when he can not get to water. And while he has had complete motion picture Pullman education in pinochle, and can defend himself at an Atlantic City convention, he prefers trap-shooting.

In 1926 Mr. Schaefer Was Brought back from his happy New England to work from the home office as a lieutenant of Sidney Kent and was appointed sales manager for district Number 1, the East. He was promoted to the post of general sales manager when Mr. Kent left Paramount in 1932.

As might be expected of a native of Brooklyn, he lives in New Rochelle, with a family which includes his wife, Maria Agnes, three youngsters, ranging from 18 to 10 years, and two nephews. There, weekends, he supervises their education with reference more especially to flycasting and trap-shooting.

Mr. Schaefer, being endowed with a vast endurance, and a gay disregard of distances, has been conspicuously the air traveler in recent years. He has found it possible to go half across the United States between forenoon and midnight and hold four sales meetings on the way. Paramount branch managers and salesmen in range of New York have a habit of reading the weather reports—because Schaefer is likely to parachute in any time.

"You have," I remarked to Mr. Schaefer the other day, in his panelled office, still bedecked with the floral offerings signalizing his new post, on the twelfth floor of the Paramount building, "stuck around this company until you have plenty of job. Let that be a lesson to you."

"Well, I was looking for a job that would last a while—in fact I asked for work when I came here in 1920," Mr. Schaefer admitted with a grin across a wide face. "And now I've got it."

"You know," he flashed up, "I like the outlook, too. The years we put in with this company giving a real distribution service still count. Right now today the exhibitors across the country are the fellows who are wishing us well and boosting most to see Paramount succeed."

Universal Sells Havana Office

Universal has sold its Havana exchange to a local syndicate, coupling with the deal a sale of its product for Cuba for five years.



With PAUL

WHITEMAN

JOHN BOLES, BING CROSBY, SLIM SUMMERVILLE, JEANIE LANG, The Rhythm Boys, Grace Hayes, Jeanette Loff, Stanley Smith, and scores of other stage and screen stars. Produced by Carl Laemmle, Jr. Directed by John Murray Anderson. Presented by Carl Laemmle.

•

New Technicolor Prints!
New Accessories!
New Box-Office Appeal!

JAZZ



Says Hollywood Herald, of Universal's sensational revival of the greatest musical ever produced: "From start to finish, this is a joy to the eye, and certainly it is top-notch entertainment . . . A good showman who really gets across to his public what this presents in the way of entertainment should be able to do a terrific business with it . . . a smash finish which still ranks with anything ever offered on the screen."

BLUE-SKY SECURITIES LAW BARS WILDCAT ISSUES IN FILM MARKET

Chiefs of U. S. Motion Picture Bureau Prepare to Contact Film Business on Code to Meet Industry Control Bill

by FRANCIS L. BURT
Washington Correspondent

Daniel C. Roper, Secretary of Commerce, this week suggested to President Roosevelt that the motion picture as well as other commodity divisions of the Department of Commerce be retained as a nucleus for the new government organization designed to control industry, which will probably be headed by Colonel Hugh S. Johnson. Mr. Johnson this week was assigned offices in the Commerce Department Building at Washington. The various commodity divisions, including the motion picture, previously were scheduled to be eliminated according to a reorganization plan under consideration at the Capital.

The commodity divisions possess considerable data which will be necessary to the industrial recovery organization of the Administration, and the heads of the various divisions are acquainted with the practices and needs of the industries which they now serve, Mr. Roper indicated.

A general upward trend in the nation's business activity was reported by the Department of Commerce late Wednesday. Employment, payrolls, prices and production in more than 25 industries were indicated to be on the increase.

Will H. Hays, reporting to the Department on the motion picture industry, said: "The motion picture business, dependent on box office receipts, which in turn depend essentially on general employment, has not shown any marked nationwide improvement. This is not especially discouraging, because we are moving into our usual seasonal decline." Mr. Hays told the Department that more than a seasonal upturn in the fall may be expected.

Admission Tax Continued

Passage of the industrial recovery bill by the House of Representatives, enactment by Presidential signature of the "blue-sky" securities law and announcement by the Administration of its intention of legalizing suspension of the gold standard, were the high spots of the week in Washington.

The passage of the industrial recovery bill by the House on May 26 brought closer federal control of all industry, expected to be an accomplished fact within another week.

The recovery bill, as it passed the House, also provided for continuation for another year of the present 40-cent exemption on admission, which originally was to have expired on July 1, 1934, with other taxes in the present revenue law.

The Administration's demand for legislation formally throwing the United States off the gold standard will mean little or nothing to the average citizen. The measure is designed to give legal standing to the already operative gold embargo, its most important effect being in the invalidation of the "gold payment" clause in Government and other bonds and contracts. The measure is aimed largely at averting litigation designed to test the validity of the gold embargo under certain conditions.

But of direct importance to the motion picture investor and the film industry as a user of public capital, approval by the President of the blue-sky securities act was easily the most important event of the week.

Under this legislation, new issues of capital securities must be submitted to the Federal Trade Commission for approval before they can be sold to the public. All data relating to the issue itself and to the company which floats it must be provided. "Wildcat" and "fake" securities no longer will flood the market and, equally important, it no longer will be possible to throw issue after issue of stock on the market until a company is over-capitalized. All facts filed with the Commission will be made known to the investing public.

Bar to "Wildcat" Securities

The act is not an emergency measure, but is a permanent addition to the federal statutes and is considered by Administration officials as one of the most important pieces of legislation passed by the present Congress. Its operation, it is estimated, will save the public some $25,000,000,000 a year, heretofore lost in worthless securities. Flotation of numerous fraudulent motion-picture issues by "fly-by-night" promoters are on the records, although there has been little activity of this nature in recent months.

With its work rapidly approaching completion, Congress is preparing to adjourn June 10, not to meet again until next January. On June 12 the center of recovery activity will shift from Washington to London, where the world economic conference will meet.

The final piece of Administration emergency legislation, that relating to tariff, is expected to go to Congress this week. With this legislation, President Roosevelt hopes to accomplish what heretofore has been impossible, the negotiation of reciprocal treaties with other countries. From the standpoint of the film industry, reciprocal treaties would possibly accomplish much in tearing down tariff barriers to sales of American films abroad, but whether this would be accomplished depends entirely upon what America could afford to give for such a concession. It is the difficulty of obtaining enough without giving too much that has wrecked similar efforts in the past.

With the passage of the industry control bill near, the motion picture business, like others, was preparing to discuss the nature of a code to govern the trade in keeping with the provisions of the bill. It was learned this week that the Department of Commerce in Washington, through its various trade divisions, already has begun contacting the nation's industries, offering possible aid in the drafting of codes, or establishing a contact between industry and Washington. Chiefs of the Motion Picture Bureau of the Department of Commerce were preparing to contact the film industry.

Each Branch to Draw Up Own Control Code; Joint Meetings Called Likely on Exhibition and Distribution Drafts

The motion picture business, because of its already established labor organizations and trade associations, is generally regarded as being in an excellent position to draft a competitive code.

Each branch of the industry—production, distribution, exhibition and labor—will draw up its own code, the completed program of each comprising the industry's operating statutes for the coming two-year emergency period. Final drafts of exhibition and distribution codes will probably be drawn at joint meetings. The production code will be drafted in Hollywood and the labor code, already clearly defined, probably will not require much revision.

Local and National Codes

The problems of exhibition and distribution being the most complex, it is expected that exhibitors will find it necessary to draw local as well as national trade practice codes. Regional exhibitors' organizations will meet locally to draw up codes which may be incorporated in the national program. It is expected that the national exhibitors' committee will complete its program in joint session with a distributors' committee.

Despite the fact that industry leaders are unwilling, at this time, to forecast ultimate results of the forthcoming conferences, they have said that many existing practices will be discontinued. They also feel that there will be many important changes in exhibition contracts next season.

Hollywood already is making plans for participation in any possible readjustment. Cecil B. De Mille has been suggested as chairman of the production delegation. John B. Elliot, Roosevelt-McAdoo campaign leader in Southern California, is in Washington this week, and prior to his departure from the film capital was contacted by Academy representatives. The subject of producer-employee relations, in any code that may be adopted, was thoroughly discussed. The creative elements in Hollywood have been urged to safeguard their rights and the Academy is expected to play an important part in the conferences.

Allied Plans Own Code

Allied of New Jersey plans to evolve an industry code of its own. Among the practices expected to be covered in Allied's code are block-booking, protection, shut-out buying of film, rental price discrimination and the shelving of films which does not permit competitors of large circuits to purchase those pictures which they do not show.

E. Van Hyning, president of the MPTO of Kansas and Missouri, asserted after a study of the President's bill that "it will place all factors on the same competitive basis and the government will be there to see that what they do is ethical. The bill will bring about what level-headed members of the industry have been wanting right along—regulation within and by the industry itself.

In Seattle last week more than 1,000 official delegates to the National Congress of Parent-Teacher associations were urged to support federal legislation to regulate block booking and other undesirable practices. Mrs. Robbins Gilman, chairman of the national committee on motion pictures, was the speaker. Individually, block and blind booking, if eliminated, will make for pictures produced on a higher plane, the delegates were told.

one of our boys made it

HORSE FEATHERS

THE BIG BROADCAST

LOVE ME TONIGHT

SHE DONE HIM WRONG

NO MAN OF HER OWN

TROUBLE IN PARADISE

NIGHT AFTER NIGHT

UNDER COVER MAN

BEDTIME STORY

SIGN OF THE CROSS

FAREWELL TO ARMS

BLONDE VENUS

PHANTOM PRESIDENT

70,000 WITNESSES

IF I HAD A MILLION

KING OF THE JUNGLE

GUILTY AS HELL

ISLAND OF LOST SOULS

TONIGHT IS OURS

STORY OF TEMPLE DRAKE

COLLEGE HUMOR

GIRL IN 419

EAGLE AND THE HAWK

INTERNATIONAL HOUSE

JENNIE GERHARDT

PICK UP

PARAMOUNT

in 1932-33 has a record of success no other company can equal

if it's a PARAMOUNT PICTURE it's the best show in town!

RADIO SPONSORS' "STAY HOME" PLEA WIDENS BREACH WITH EXHIBITORS

Theatre Men Protest Commercial Advertisers' Appeal in Newspaper Ads and Broadcasts To Listen In at Home

The competitive breach between radio and motion pictures as entertainment factors has been widened by a new radio campaign through which the sponsors of important programs appeal to the public to stay at home for their entertainment. For several months past the radio is said to have made severe inroads upon box-office receipts due to general business conditions, plus the fact that the networks have been employing the services of nationally-known stage and screen stars such as Eddie Cantor, Ed Wynn, Jack Pearl, Kate Smith, Bing Crosby and many others. Exhibitors have complained that persons who in normal times attend the motion picture theatre have stayed at home to listen in. The radio, therefore, built up new and vast audiences.

Suggest Listeners Stay Home

Now, sponsors of national programs are requesting radio listeners to stay at home on certain nights to listen to specified programs. The 17,000,000 homes in the United States possessing radio receiving sets are being told, both by newspaper advertising copy and in commercial broadcasts, to take their entertainment from the air. With such large commercial advertisers as the Gulf Refining Company, with its persuasive Will Rogers, asking the public to remain in their homes to listen to free music, free comedy and entertainment, the theatre man has a new problem to unravel. The Gulf company's advertisement is typical of many.

Many exhibitors have been asked whether attendance fell off to any appreciable degree on nights when some particular screen or stage star was on the air and, with but few exceptions, the reply has been that while such a condition was distinctly noticeable they felt that any falling off would eventually be counteracted by playing a picture in which the star of the air appeared. This might apply to films in which Cantor, Kate Smith, Bing Crosby, Pearl, Wynn, Rudy Vallee, Stoopnagle & Budd, the Marx Brothers, Morton Downey, Paul Whiteman, and scores of others appear.

Many theatre men, independent exhibitors and circuit heads alike, have expressed the opinion that the entire situation might be improved by an arrangement with broadcasting companies whereby such players as those mentioned would not "appear" between 6 and 10 p. m. To this, however, it was pointed out that the broadcasters are not likely to consent, as these hours mean as much to them and to the sponsors as they do to the theatre man.

Another factor of which exhibitors have complained is the free admission of prospective theatre customers to broadcasting studios when the "big names" are on the air. Thousands cram the studios of both Columbia and National Broadcasting Company in New York, not only on Sundays, but every night. The same is true elsewhere.

In a few sections exhibitors have attempted to alleviate the situation by amplifying broadcasts, interrupting their regular program to give patrons the air performances which might otherwise cause the customers to remain at home. Theatres have advertised this extra attraction and, in some instances, the result has been gratifying.

Theatre leaders in New York, however, do not believe this practice will completely solve the exhibitors' troubles.

"Advertising which asks people to stay at home to listen to specified programs will raise havoc with theatre attendance," Sam Dembow, Jr., Publix executive, said this week. "It has been bad enough before this new departure, and under present conditions it is practically impossible to do anything about it. Competition with interests paying large sums of money to artists for fifteen or thirty minutes on the air is out of the question for us. Our only hope is to come to some definite understanding with the broadcasters whereby their stellar attractions will be kept off the air when we are trying to draw patrons into our theatres. This, however, is not likely."

Mr. Dembow also said that while it is possible in some measure to combat the situation by prohibiting film artists under contract from accepting broadcasting engagements during those film contracts, the radio has built up a sufficiently powerful array of names who are radio stars in their own right to make such procedure almost meaningless.

Franklin Doubts Wide Effect

Harold B. Franklin, RKO theatre executive, said that while he believed the radio to a certain extent has kept patrons out of theatres, it has not had the devastating effects which the theatre man attributes to it.

"Exhibitors should worry more about what daylight saving time and baseball are doing to theatre attendance at this time than they should about the radio," he said. "Cases in which the average broadcast hurt theatre attendance are very few and far between."

Martin Beck, former RKO executive, said he was not sufficiently familiar with the situation to discuss it, and Monroe Greenthal, in charge of United Artists' exploitation, said the radio has been an asset rather than a liability. Mr. Greenthal pointed out that "plugging" of songs from films has been one of the greatest selling points for those pictures, but he agreed that this applied only to musical pictures which, to quote Mr. Franklin, "are very few and far between," nor are all exhibitors in a position to book pictures which will draw any benefit from such radio "plugging."

Ten years ago the novelty of the radio made some inroads on theatre receipts, but after the novelty wore off there was little or no direct influence upon theatre grosses by broadcasting. Now the problem has rearisen in a new dress.

Rudulph Brewers' Publicity Head

Gerald K. Rudulph, director of advertising and publicity for RCA Photophone for the past three years, has resigned to become director of advertising and sales promotion for the Schreiber Brewing Co., Buffalo.

Clark Fox Manager Towell Treasurer

John D. Clark has been appointed general manager of Fox distribution, and Sydney Towell has been made treasurer of Fox Film Corporation, according to an announcement made this week by Sidney R. Kent, president. Mr. Clark, who joined the company in December as personal representative of the president, recently was elected to the directorate.

Starting his career in the film industry seventeen years ago as a salesman in Philadelphia, Mr. Clark successively was branch manager of the Philadelphia office of Famous Players-Lasky Corporation, and western divisional sales manager of Paramount Publix, which post he resigned to join Fox.

Mr. Towell, who succeeds Charles E. Richardson, resigned, as treasurer, has been comptroller of the company for several years.

RKO Operating 101 Houses; Decentralization Finished

Radio-Keith-Orpheum is now operating a total of 101 theatres, according to a statement issued last week by Harold B. Franklin, RKO theatre head. Twenty-eight theatres have been dropped since the company went into receivership, January 27, at which time it was operating 129 houses.

According to Mr. Franklin, no further dropping of houses is planned. Of the remaining theatres, 70 per cent are in the metropolitan area. Before the Orpheum circuit bankruptcy and the RKO Theatres receivership there were 148 theatres in both circuits.

Building Restriction Discussed

Members of the Baltimore city council committee on buildings and building regudations were present at a public hearing to consider a resolution passed by the MPTO of Maryland, Inc., of which Frank A. Hornig is president, opposing construction of any additional theatres in Baltimore. On the council's third reading file is an ordinance for which consideration has been asked granting the Homeland Amusement Company permission to build a residential theatre. No one appeared at the hearing to represent the MPTO of Maryland.

Nizer Toasts Meyer

Louis Nizer was toastmaster at a luncheon on Thursday at the New York Motion Picture Club in honor of Phil E. Meyer. Among those attending were Jack Cohn, David Loew, Al Lichtman, Leon Rosenblatt, Jack Springer, Lee Ochs, Sidney Samuelson, Charles L. O'Reilly and Bert Sanford.

Fred Hammel Dead

Fred J. Hammel, manager of the Andalus, Cincinnati suburban house, was killed last week by an automobile.

BROADWAY AND/OR UNITED STATES

Sidney Kent and "Jaysee" Present Two Varying Views on What the Public Wants in Pictures

How far is Broadway from the United States? How far are the big towns from "the sticks"? Have we one public or many publics? Do people want one kind of show in the hometown small neighborhood and "something snappier" when they go outside that intimate community life?

These questions arise as one considers two equally sincere, equally authoritative and carefully considered statements that the editorial tide has tossed up on the desk of the editor of Motion Picture Herald this week.

We present, first, a frank, forward and vigorous line of observation from Sidney Kent, president of Fox Films, on what is box office, good pictures that are not box office, and, most poignantly, of temptations. Mr. Kent, as most of the motion picture world knows, is a big, husky, upstanding executive, who used to be an engineer and became in the motion picture business first a salesman, then a super-salesman and then that imposing institution known as a "major executive".

* * *

On the other hand—very much on the other hand—we have in hand a letter from our own J. C. Jenkins, exhibitor of Neligh, Nebraska, and most of the year out on the highways and byways in behalf of Motion Picture Herald. Mr. Jenkins has been in the business quite a spell, too. He is as itinerant and persistently smiling as Old Johnny Appleseed, and out where the West begins on a line that runs from Moose Jaw clear down into Sonora, "Jaysee" is the friend and confidant of most every exhibitor. They tell him and he tells the Herald.

Now for Mr. Kent's story. It seems that he sat down with Eric M. Knight, industriously keen observer of the screen for the Philadelphia Public Ledger, *as was reported thus:*

"You fellows," said Mr. Kent (meaning the critical fraternity), "believe that good films of mature ideas and box-office successes are the same thing. I just wish they were. You have a sort of idea that we movie moguls don't give a darn about making films. You picture us as amiable fools who can see nothing but cash. That isn't entirely fair.

"I won't go into my own record—but you can look it up for yourself. I've worried and worked to get before the public such films as 'Chang,' 'Grass' and 'Tabu.' I merely wish that the general public liked those films as much as we did.

"Our big problem today is to weather financial storms and to get the people to watch the best pictures. And it isn't easy. We produce a film like 'Cavalcade.' You newspaper chaps see the big business on 'Cavalcade' in the cities. Do you think 'Cavalcade' is burning up the rest of America? Outside of the big centers you haven't got any one who knows what a cavalcade is nor gives a hoot."

Anxious To Make Good Films

"But," Mr. Knight asked, "how is 'Cavalcade' going in Britain?" "Oh, breaking all records!" "How about Canada?" "Big Business in Canada!" "What about Australia?" "Oh, we'll do immense business there!" "What about New Zealand, South Africa, the Orient?" "Big—they'll do big business." "Then you'll make money from 'Cavalcade,' so what do you care who pays the money as long as some one does?"

"True," said Mr. Kent. "Let's admit then that 'Cavalcade' will make us money. It will. But that is an exceptional film in that it has great appeal abroad. Ordinarily we can't depend upon such a terrific foreign income. My point is that we're anxious to make good films—we try to make ones of importance—after they're finished we worry about taking in the expense. And the fact of this matter can't be attacked by any critic: if we make them too good we just watch them die in the smaller towns. It would make a stone man weep to see the way people won't watch some of the best films we turn out.

"Yet, we've got to put out the best films we know how and trust in the future. And so long as I'm with Fox we're going to go after quality. You consider such a film as 'Zoo in Budapest.' Have you seen it?"

"Yes—and I——"

"I know what you're going to say. You're ready to tell me that Lee Garmes did camera work there as beautiful as you've seen on the screen in years. You're going to tell me that it was, visually, almost the perfect type of screen romance of the light type. And what do you think people care about our camera work and our visual beauty? I care, you care, Jesse Lasky cares, Lee Garmes cares, maybe several thousand people in the large cities value it and react to it. But what does the man in the small-town theatre care? You know darn well he doesn't give two cents.

Calls Block Booking Best

"And, unfortunately, that's the bird we're selling to—the thousands of men that run small-town theatres.

"You hear groans and sighs against the block booking system—by which a producer signs a movie theatre man up to take product in a mass. Why, it's the finest system we have.

"Look here," said Mr. Kent, warming up to his subject, "there's a couple of theatre men sitting with us now and they'll tell you if I exaggerate. We make certain films that are of highest appeal. You critics go into ecstasies about them. The people in the cities praise them. And when we get to the small towns the theatre managers yell blue murder because they have to play them. They don't want to show the 'Cavalcades' and 'Grasses' and 'Tabus.' And if we didn't have block booking we'd never get our best films into above 5 per cent of the theatres in the country. I know what they'd do without block booking. They'd run sex fifty-two weeks in the year.

"Don't tell me about selling decent films Why man, we make a decent film like 'Cavalcade' or 'State Fair.' And then we sit down and watch a cheap piece of tripe about a woman of the streets like '——— ———' come and pack 'em in to standing room all over the country.

"Mind you, I am not excusing the horrible and blatant stuff that does come out. I am merely pointing out the enormous temptation there is for a motion picture company (especially in these times) to step out and make a bad film that will pack box offices."

Meanwhile out in Ashland, Wisconsin,—where one may suppose the fishing is rather good this time of year—our last letter overtook Mr. Jenkins, with an inquiry about what he seemed to find most on the minds of his exhibitor friends of this spring's travel. Mr. Jenkins took his pen in hand, evidently with a certain reluctance, but with a vast sincerity. So he wrote:

"To write you the conditions as I find them with reference to exhibitor reaction toward the production and distribution of pictures, I would have to speak rather frankly, and to speak frankly I might be taking a position that to you would seem radical.

"I doubt if there is a single exception to the universal complaint against dirty, salacious, suggestive pictures that the exhibitors are compellled to play under the block booking system. Wherever I go I meet up with the complaint that nasty pictures are driving people away from the theatres. On the other hand I find that good, clean, wholesome pictures are universally drawing good business.

Exhibitors Without Hope

"I also find that there is a unanimous belief among exhibitors that the 'Code of Ethics' is a camouflage intended only to deceive the public and with no serious intentions to clean up the screen. This is proven by the passing of such pictures as 'The Million Dollars Legs,' 'Follow Through,' 'So This Is Africa,' and others of like nature.

"It would seem that the constant agitation of exhibitors for clean pictures would eventually fall on some ears that would give some thought to the matter, but exhibitors have about given up hope.

"It is quite evident that pictures are being made with an eye singly to city patronage, and from this viewpoint perhaps the producers are correct, but from the small community viewpoint they are all wrong.

"Smutty dialogue and nasty suggestions, illicit love scenes and the like may get a 'kick' from city audiences but they are kickbacks from rural communities."

Jersey Circuit Totals 10

The Haring and Blumenthal circuit, with houses in New Jersey and metropolitan New York, has acquired four Bratter and Pollack theatres in New Jersey, giving the circuit a total of 10 houses.

BABEL OF FILM FINDINGS IN NAME OF SCIENCE SCORED BY GOLDSMITH

Public Propaganda for Self-Centered Movements Abets Orgy of Surveys, Misusing Names, Says SMPE President

An "extraordinary babel" of so-called scientific findings on the psychology of motion picture entertainment, particularly on the child mind, with misuse of the names of leading educators and other public men and women to exploit those conclusions, is the result of an orgy of surveys, investigations and studies undertaken "to forward self-centered rather than altruistic and scientific movements," Dr. Alfred N. Goldsmith, president of the Society of Motion Picture Engineers, declared in a paper presented before the New York Section Saturday.

Instead of following recognized procedure in scientific studies, procedure which would place the conclusions of investigators before a jury of their peers in the particular field, public propaganda has been substituted, said Dr. Goldsmith. And Dr. Goldsmith speaks as a Fellow of the American Association for the Advancement of Science, Fellow of the American Physical Society, and Fellow and Director of the Institute of Radio Engineers, as well as SMPE executive.

Schools' Prestige Misused

"Scientific research receives the doubtful credit for conclusions that could not possibly have been conceived in the scientific spirit," he said. "The prestige of leading universities and colleges of the country is being misused. A galaxy of 'names,' in the form of sponsoring committees for pseudo-scientific conclusions, is made to serve as the basis for fund-raising campaigns," while "the new style, apparently, is to have the findings interpreted weeks and even months before the real findings are published."

Dr. Goldsmith applied his point to a paper by Rev. W. H. Short, director, Motion Picture Research Council, which was read before the SMPE at its Spring Meeting, and "presumed to be a synopsis or general summary of an investigation of certain motion picture questions, carried out through support granted by the Payne Fund of Ohio."

Layman Summarizing Results

Discussing Rev. Short's paper in some detail, Dr. Goldsmith declared:

"The investigation is presented as having a scientific aim, and its results are to be given in a series of volumes shortly to be published. The authors of these volumes are assumed to be qualified scientists in the educational field. It is understood that Mr. Short, in presenting the results of their investigations for several months in advance of their publication or presentation to any competent scientific body, is acting as a layman summarizing and presenting the results and conclusions of a group of scientists.

"Having thus had our attention attracted to his recent presentation, reference was had to a sketch in 'Who's Who' about Mr. W. H. Short. This discloses that he is neither a doctor of science nor a doctor of medicine. He is a bachelor of divinity, according to that record. He was ordained a Congregationalist minister in 1897. He has been the secretary of various fund-raising campaigns directed towards the promotion of public movements. Finaly, he is listed as the author of a report called 'A Generation of Motion Pictures, 1928.' A study of that paper and its history became of interest."

"Collection of 'Horrors' "

Of that document, termed a "collection of 'horrors'" allegedly found on the screen practically since its inception, and based upon newspaper clippings, Dr. Goldsmith said:

"A newsaper item to the effect that several small children had to be taken from a hall exhibiting a Jack-in-the-Beanstalk picture, partly because the music played by the orchestra was so loud that it had unnerved them, forced the conclusion that 'Picture Realism Sends Tots Out Crying.' . . .

"It was such meat as this that was fed to psychological investigators in order that scientific conclusions might be drawn therefrom. But apparently Mr. Short's own committee did not consider this document sufficiently 'scientific' ever to authorize its open publication.

Other Fantastic Conclusions

"Further preliminary studies subsequently circulated declared that the reputation of movie children was very much lower than that of non-movie children. Yet in the very same breath the statement was made that movie children rated Protestant ministers and social workers higher than did non-movie goers!

"Again, movie children were named oftener as best friend, it was said, than non-movie children; movie children read more books, more magazines; they are more admired and more sociable than non-movie children. And yet all this is contradicted in this study by the conclusion that movie children stand lower in the eyes of their classmates.

"Worst of all, perhaps, is the discovery that the college professor stands lower than the popular actor in the eyes of movie children. To the question, 'Would you rather be a college professor or a popular actor?' most of the movie children said, we are told, 'A popular actor.' "

Even Pillow-Fights!

Dr. Goldsmith cited incidental matter from other so-called "preliminary studies," such as ten picture-going youngsters awakening at midnight to engage in a pillow-fight, sub-breathing supposedly induced by sitting humped up in a theatre, 100 Chicago children admitting that they bit their fingernails at the "movies."

Returning to Mr. Short, Dr. Goldsmith added:

"In Mr. Short's recent paper before this Society it is stated that a number of children were taken to motion picture theatres and after the performance their heart-beat rate was measured and the amount of movement (motility) during sleep was determined. It is stated that the heart-beats were accelerated and that the motility in sleep was increased. A number of puzzling questions, the answers to which do not appear in the paper, at once arise. Among these questions are:

"Precisely what problem was being investigated? Was it the effect of motion pictures on heart-beat or pulse rate and sleep motility? Or was it the beneficial or injurious effect of motion pictures on children? . . .

"And further, on physiological effects: Would not the prospect of a vacation trip, or of a 'treat' of ice cream or some other popular delicacy quicken the pulse and add to sleep motility? How about the effect of a new doll on a small girl, or of an Indian costume (complete with feathers and tomahawk) or a baseball bat and catcher's glove on a small boy?

What About Christmas?

"But suppose motion pictures do quicken the heart-beat?

"There is scarcely an activity of normal childhood that does not have the same result. Running to school, playing ball, cheering the school team to victory, thrilling to a patriotic appeal, playing cops and robbers—all of these usually stimulate heart action. Do children sleep entirely without motion on Christmas Eve, and is their pulse rate constant while enjoying their newly-acquired gifts on Christmas Day?

"Probably the widest survey of the influence of motion pictures on children is that included in the report of the British Commission on Educational and Cultural Films. That report sums up the investigations of a competent observer as follows:

" 'My general impression, after reading a fairly large mass of evidence carefully, is that there is no need for serious alarm. . . . These children at least seldom see anything on the films in which virtue and right are not merely ultimately, but immediately, triumphant; that is, at the end of twenty minutes. Evil, on the films, never pays.' "

Challenges Conclusions in Paper by Rev. W. H. Short on Effects of Pictures on Child, And Blame for Pillow-Fights

MGM Gets Battery of New Sound and Film Printers

Metro-Goldwyn-Mayer has ordered a battery of the recently developed Bell & Howell automatic sound and picture film printers to be installed in the company's studios in Hollywood. The printer permits simultaneous printing of sound waves and picture records on talking motion picture films used in theatres, instead of printing sound and pictures separately.

Regal Names Ontario Manager

Gordon Lightstone has been appointed manager of the Ontario branch of Regal Films, Ltd., with headquarters in Toronto. He succeeds the late Henry V. O'Connor who had held the post for 16 years. Lightstone has been head salesman at Regal's Toronto office for many years.

THE CAMERA REPORTS

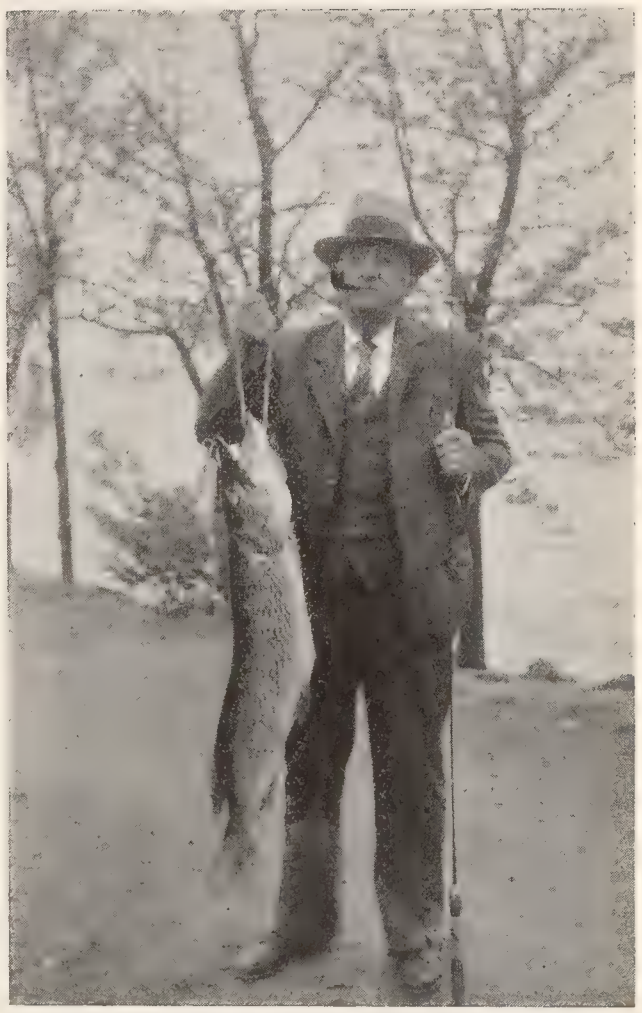


WINSOME ANGEL. (Below) And Miss Angel's first name is Heather. She appears in the Fox film, "Berkeley Square."



CRUSADER. (Left) About to view a film he sponsored, Serge Eisenstein's "Thunder Over Mexico." With Upton Sinclair is Mrs. Sinclair and Luis Lupian, Mexican consul general.

PROUD PROOF. (Right) Displayed by our own "Jaysee" Jenkins, the Herald's Vagabond Columnist. The Place, Bemidji Lake, Minn.; weight, 28 lbs.





IN TESTIMONY. To the high esteem in which he is held, exhibitors and exchange men of the New York territory last week foregathered at New York's Motion Picture Club, there to honor Phil Meyer, former New York branch manager for Columbia. An opportunity was thus afforded his friends to wish Phil God-speed in his new venture, independent distribution under the name Helber Pictures. Ready-tongued Louis Nizer toast-mastered, while one of Phil's former bosses, Jack Cohn, in charge of Columbia production, added a word, and Al Lichtman, United Artists executive, contributed a few of his own.



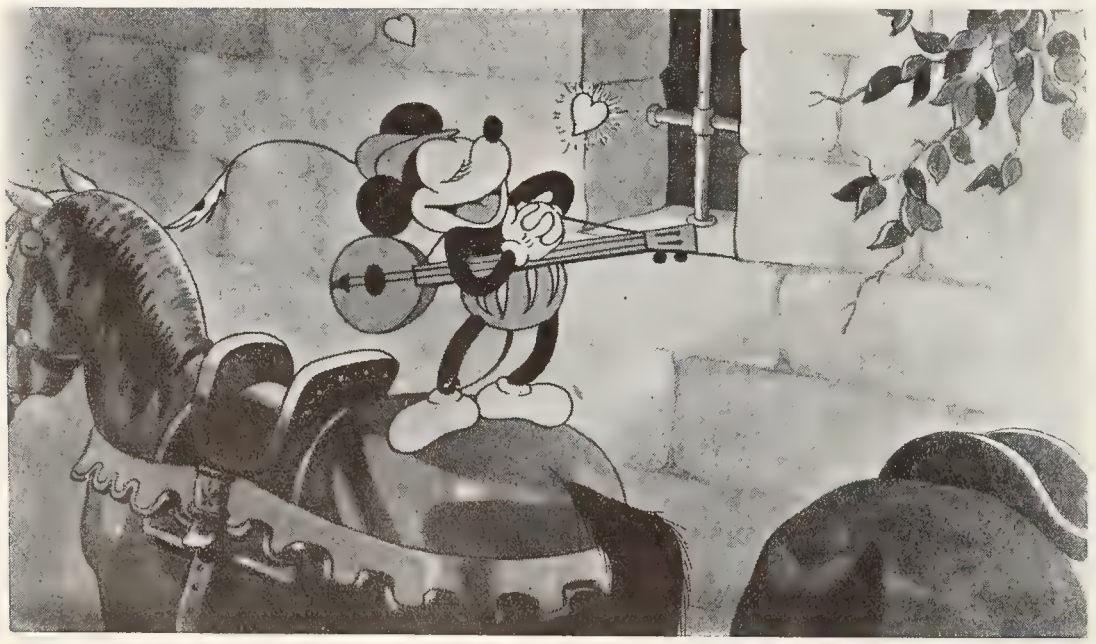
FROM THE WHITE HOUSE. Has come this smiling visitor to the Paramount studio, where with Helen Twelvetrees as charming guide, Elliott Roosevelt sees how the wheels go round.



OUTWARD BOUND. Are Harry Cohn of Columbia, and Lewis Milestone, director, bound for Europe to chat with Gilbert Miller, preparing the screen story for "Lady Is Willing." From left to right: Mr. Milestone, Harry Cohn, Captain Lena of the Conte de Savoia, Antonio Grossardi, Italian consul general, and Jack Cohn.



TRANQUIL CHARM. Exemplified by Jill Esmond, appearing in "F. P. 1," from Fox-British-Gaumont-Ufa.



ARTISTIC RECOGNITION. Has now come to Walt Disney, as his creations of fun and fantasy, Mickey Mouse and the Silly Symphonies characters, in original form, continue indefinitely at the Kennedy Galleries in New York, awakening spontaneous praise from critics. Herewith Mickey in a new role, on exhibition.



ARRIVING STARS. Of stage, screen and matrimony are Al Jolson and his wife, Ruby Keeler of Warner's "42nd Street" and "Gold Diggers of 1933," reaching New York for a vacation.

Producers At Burbank Get Added Duties

The vacancy left recently by Darryl Zanuck when he resigned as a Warner production executive in Hollywood, to form his own company, will not be filled, declared Major Albert Warner, vice-president, when he stepped off the *Chief* at Kansas City late last week, while en route to New York from studio conferences on 1933-34 product.

"Zanuck's job has been eliminated and our other producers will pick up the loose ends he left," Major Warner explained. At the same time he announced Hal Wallis will take over more production responsibility, with William Koenig, Robert Lord, Robert R. Presnell and James Seymour completing the roster of executives at the Burbank studios.

Indicating he definitely wanted to clear up misconception in some quarters as to production authority and credit, Mr. Warner said: "Our pictures will be continued to be made by Jack Warner as vice-president and general manager in full charge of production, a position he has always held in the past."

Plans for next season, including expected number of pictures, quotas, sales policy and other data, will be divulged at the sales meeting, date for which is undecided, Mr. Warner declared. He intimated it was not necessary for Warner Bros. to rush production plans, as with its three Hollywood plants the company has facilities to make 100 features a year.

Others in the Warner party were A. W. Smith and Gradwell Sears, sales heads, and S. Charles Einfeld, advertising director.

Warner Bros.' plans for a branch in Honolulu to serve the Hawaiian Islands are being held in abeyance, pending Mr. Sears' return to the Coast in three weeks.

The company may send "one of the biggest boats ever built" on a circle of the continent via the Panama Canal as its next major exploitation move, declared Mr. Einfeld.

Loew Eliminates Exclusive Policy

After several months of experimentation in various key cities throughout the country, Loew's has decided to abandon the policy of exclusive runs. The order will take effect this week. Among the cities in which exclusives will be dropped are Kansas City, Providence, Akron and Dayton. The policy was given up some time ago by the company in Atlanta. Kansas City was the largest city in which exclusive runs have been tried out. The policy there was instituted last September, but not all the pictures shown during the first few weeks were exclusives.

It is understood that the chief reason for the action is that box office receipts did not jump to the expected peak. The Loew decision will apply to all Metro-Goldwyn-Mayer and United Artists product, excepting Samuel Goldwyn releases, which have never been shown as exclusive runs.

WORLD'S FAIR AT OLD ROXY

With the slogan, "If you can't go to Chicago come to the Roxy," the original Roxy theatre in New York is celebrating a "World's Fair Week" beginning Friday. The playhouse is decorated for the occasion, and the lobby, rotunda and mezzanine foyers are crowded with scores of exhibits ranging from a complete miniature railroad to specimens of international handicrafts. More than 40 leading industrial corporations and commercial organizations have contributed displays, many of them miniatures of their exhibits at the "Century of Progress."

Beck Resigns From RKO Circuit Post

Martin Beck, one of the oldest vaudeville showmen, and founder of the Orpheum Circuit, resigned this week as managing director of vaudeville for the RKO circuit, effective June 9. An unofficial explanation of Mr. Beck's sudden decision was seen in the fact that, during the past year, vaudeville playing time has shrunk from 36 weeks to nine.

Mr. Beck succeeded Charles Freeman as head of the vaudeville department in February, 1932, during the preliminary preparations for the inauguration of the Music Hall and the RKO Roxy theatres. The post from which he has just resigned will be filled, at least temporarily, by Phil Reisman, head of the film booking department. While Mr. Beck has no immediate plans, it is understood he will go to Europe in August to complete several vaudeville deals pending since he and S. L. Rothafel were on the Continent last summer booking foreign talent for the elaborate stage presentations then p'anned for the Music Hall.

After a course in dramatic school in Vienna Mr. Beck came to America to accept his first job as an actor in a German stock company in New York. He interested the proprietor of a beer garden in Chicago in erecting a stage and put on an act. He engaged a soubrette and a comedian. The venture was so successful they invited him to conduct a music hall next door. From this successful experiment, he went to San Francisco in 1903 and conducted the first Orpheum Theatre which was the first of the many theatres of the Orpheum Circuit, which later became the Western wing of the far-flung Radio-Keith-Orpheum theatre system. To continue his association with the theatre after his retirement, seven years ago, he built the Martin Beck theatre in New York which is considered one of the finest and most complete legitimate theatres in New York. On January 1st, 1932, he joined RKO upon the invitation if its chief executives and the board of directors in an advisory capacity to make a survey of its interests. In March of this year, he accepted the post of managing director of RKO vaudeville, having under his jurisdiction the stage presentations in all RKO theatres.

Nathanson Named New President of Famous Canadian

N. L. Nathanson was elected president of Famous Players Canadian Corp. at the annual meeting in Toronto Wednesday. He succeeds Adolph Zukor, who was elected chairman of the board. Arthur Cohen, who succeeded Mr. Nathanson as managing director three years ago, is out of the corporation.

The sensation of the meeting was the dropping of I. W. Killam, of Montreal; George Bickel, of Toronto, and R. S. McLaughlin, of Ottawa, as directors. Mr. Bickel was vice-president of the corporation for many years and is a member of the Paramount shareholders' protective committee organized recently.

Mr. Killam broke off relations with Mr. Nathanson when the latter bargained with Gaumont-British for the sale of Famous Players. This led to Mr. Nathanson's resignation when Mr. Killam and Mr. Zukor opposed acceptance of the offer.

Mr. McLaughlin is president of General Motors of Canada and was one of the financial men who stepped into the directorate after Mr. Nathanson resigned.

The meeting Wednesday was postponed from the regular date last week.

With Mr. Nathanson's return to Famous Players announcement was made there would be no managing director. There was no vice-president elected at the meeting. The following additional directors also resigned: Arthur Cohen, J. B. Tudhope, of Orillia, and W. J. Sheppard of Waubashene.

The new board consists of President Nathanson, Sir William Wiseman of New York, Major Andrew Holt of Montreal, son of Sir Herbert Holt, who is financially important in Canada; Adolph Zukor, Hon. W. D. Ross of Toronto, Victor Ross, T. J. Bragg, R. Bolstad, J. J. Fitzgibbons and F. B. McCurdy of Halifax.

Mr. Bragg has been secretary-treasurer of the company. W. D. Ross resigned from the directorate when Mr. Nathanson stepped out and is now back. Victor Ross is a big oil man of Canada, while Mr. Bolstad was formerly comptroller of Famous Players under Nathanson. No information was divulged at the meeting regarding financial plans, but the company is said to be in good shape.

Additions in Sales and Publicity Made by U. A.

United Artists has made numerous additions to its sales force and publicity and advertising departments, in keeping with the increase in production plans for 1933-34. Karl Krug, formerly of the *Pittsburgh Press* and more recently doing regional publicity for United Artists in that district, was brought to the home office. Gertrude Smith resigned from Columbia to handle press books for Hal Horne, advertising chief. Leon Lee, formely of National Screen, joined the company for advertising promotion work, while Al Adams, formerly with Paramount and Columbia, is Monroe Greenthal's new assistant. Several other new appointments will be announced later.

Mr. Horne, accompanied by Ed Finney, leaves for the Coast June 20 to confer with United Artists producers. General sales manager Al Lichtman leaves for Hollywood shortly.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Paramount is now experimenting in directorial "teams." Max Marcin and Louis Gasnier were assigned to do "Gambling Ships." George Somnes and Alexander Hall are at work on "Midnight Club." Stuart Walker and Mitchell Leisen co-directed "The Eagle and the Hawk," a current release. Obviously this system is predicated on simple multiplication. The company hopes to make each picture doubly good. But, if by some chance, one production does not turn out as expected, two directors can divide the blame.

▽

The suggestion of Mr. Hays and other industry leaders that Hollywood indulge more frequently in star borrowing has already taken hold. Columbia has even extended the practice outside of Hollywood, borrowing "Minnie" from the Southern Pacific Railroad. Miss Minnie—who is not related to "Moocher"—makes her screen debut at 31. *There is nothing sylph-like about the lady. In fact Paramount's Kate Smith is a poor runner-up. She tips the scales at a neat* 126,000 *pounds and is quite well known around the Southern Pacific yards—as No.* 1711, *an old Mogul-type locomotive.*

▽

An Iowa blizzard and the resultant frostbitten nose gave to the motion picture industry a personage who was recently described by the highly conservative *Bankers Monthly of America* as the "New Napoleon in Motion Pictures"—none other than Mr. Trem Carr, production chief for Monogram Pictures.

Mr. Carr, who, as previously noted in these columns, has some profitable oil wells in Texas, traveled poste haste from the blasts of the blizzard to the warm sun of Honolulu and California. Before entering production he worked for the U. S. Government as "cost expert" on the Pearl Harbor job, which cost $11,000,000.

▽

Seattle film salesman: "I hear you made $50,000 in the insurance business."

Ditto exhibitor: "Right . . . except that it was in the theatre business, not insurance . . . and it was $75,000, not $50,000 . . . and I did not make it. . . . I lost it."

▽

Echoes of the Albee era were heard last week when the New York *Herald-Tribune* reprinted the following item, which appeared in the *Herald* on May 22, 1913:

> MAYOR GAYNOR (N. Y.) told Alderman Frank Dowling, leader of the Tammany wing of the City Fathers, that he was disgusted with the Aldermen for passing the Folks motion picture ordinance with the Tammany amendment to it. The amendment plays into the hands of the vaudeville houses by forbidding galleries in motion picture theatres.

▽

"Times ARE getting better," insists Louis Nizer, who, as head of the New York Film Board of Trade, handles all complaints from theatre owners. "Exhibitors," he said, "have stopped demanding reductions on gratis films."

▽

Twenty years ago, the Misses Wilson, daughters of Woodrow, barred from the White House all the latest popular dances, including the "Turkey Trot," the "Tango" and the "Bunny Hug." The young daughters of the then new president made it known that only the accepted dances which were in no way suggestive were allowed on the program.

▽

Joan Blondell is in New York from Hollywood, where she appears regularly in Warner Brothers' pictures. "If you have been out there as long as I have you do not knock Hollywood—you knock wood," says Joan.

A SYLPH RETURNS FROM THE ROAD

Even cold type turns romantic in these moonlight nights of warm breezes and 3.2, as witness the following bit of gripping tenderness which crept into the advertising columns of Elias Sugarman's show-sheet, Billboard:

> L. J. TREATED ME LIKE A DOG. House, savings, rings and mortgage on mother's house taken. I knew you would do same for me, dear. Paying way to New York. New company is awful. New Yorker (hotel), April 22-28. I ask for just one day. Past forgotten. If you can't, I'll meet you anywhere. I understand and love you. You won't know me; weight 110. Love. M.S.

Clarke Gable, Louis B. Mayer, Marion Davies, Harry Rapf, Joan Crawford, Dave Selznick and everyone else at Metro's Culver City studio must hereafter leave their dogs—if any—at home. Because Nils Asther's dog took himself a piece of a man's "pan," or vice versa, right on Mr. Schenck's movie-making property, Police Chief Hendry, of the studio police department, ordered all dogs off the lot, "to prevent a recurrence of this unfortunate accident." It's all very sad.

▽

From Chanute, Kansas, comes the good word that an exhibitor is so encouraged by the upturn swing that he almost has nerve enough to stick his head out of the front lobby and say "Boo" to the wolf.

▽

Mrs. Michael Farmer, nee Gloria Swanson, upon arriving in New York last week, from Hollywood, explained that newspaper correspondents in the studio city are now making it a practice of calling every married couple in the colony at least once a week in the remote hope of discovering one among them who might be on the verge of separation. Shades of Walter Winchell.

▽

We, too, will feel more optimistic when we hear that the mint has put on a few hundred new hands. Or even a few dozens.

▽

Short shavings: Frank Wilstach's middle name is Jennes. . . . Ben Turpin will shortly open a night club in 'Frisco, where all staff members will be cross-eyed, or, at least, squint-eyed. . . . Douglas Fairbanks, Sr., was the first actor to use dark glasses as a camouflage. . . . And Miss Dietrich the first actress to use pants ditto. . . . Bing Crosby's new contract with Paramount will pay him $275,000. . . . The hair-locks of Will Hays, Jr., are so thick strands have to be nipped out so they will lay smoothly. . . . Young Will's father has one of the longest club lists in the country, being a member of the University, Columbia, Indianapolis Athletic, Sullivan (Ind.) Rotary, Indianapolis Country, Terre Haute (Ind.), Country, Sullivan (Ind.) Country, Illinois Athletic, Chicago Club, Hamilton Club, Post and Paddock, Indiana Society, Metropolitan, National Press, University (Washington, D. C.), Chevy Chase Club, Union League, National Republican, Bankers' Club, Army and Navy, Friars, Motion Picture Club, Advertising, Embassy Club, Hudson River Country, The Cloud Club, Sleepy Hollow Country Club, Hollywood Athletic, California Club, Kiwanis, Vermejo (Colo.) Club, Mayfair Club, etc., etc.—The membership committee of theAMPA, obviously, has been quite negligent.

RKO decided last week to give all employees one week's vacation. Then came through an official order which decreed that the holiday must be taken in days intermittently throughout the summer. "The next decision," said a home office cynic, "will probably have us taking our vacations in lunch hours."

▽

Mr. Charles Clyde Pettijohn believes that in unity there is strength. Kentucky General over all Kentucky Colonels, Charlie is going to regimentalize his army. His commission from Governor Ruby Laffoon, who already has named 400 *colonels, was the cue for organizing Kentucky colonels througout the world. Accordingly, General Pettijohn will shortly set about to band together some* 2,500 *persons into an army in which every "soldier" will be a "kernel." They will mobilize once yearly, probably at the Kentucky Derby, electing a commanding general annually. Colonel Eddie Cantor will positively not be permitted to vote for himself.*

Evidently General Charles Pettijohn is out to dispute the charge that generals die in bed. Before tackling the job, however, Charlie will vacation in Europe, having sailed Tuesday on the Europa.

▽

Lines on the millionth purification of burlesque, by Franklin Pierce Adams ("F. P. A."):

> You may clean, you may polish
> Burlesque as you will,
> But the scent of the garbage
> Will cling to it still.

▽

It is whispered along Broadway, principally by Oscar Odd McIntryre, of the Park Avenue McIntyres, that La Garbo's recent "secret" voyage to Hollywood, from Sweden, was known in every news association two weeks before she sailed from Gustafland.

▽

Boyd's, in New York—which sells lists of all kinds and description—names 2,439,044 persons in this country who own more than $5,000, grouped as follows:

$ 5,000	to $	50,000	1,632,589
50,000	"	100,000	548,434
100,000	"	250,000	149,084
250,000	"	500,000	60,479
500,000	"	1,000,000	30,336
Over $1,000,000			18,122

Theatre owners are more concerned with the other 117,560,956.

▽

The Fox Film Corporation has sent to the press of the country the following important announcement:

> "The undress vogue having run its course, the gentle ladies of the screen are running to cover, which in this instance means more clothes.
>
> "A few years ago the policy was to exploit the figure divine, with only such slight adornment as a string of beads, or, when modesty intervened, a tissue-thin garment of silk which just barely hid the dimples of the lady's knees.
>
> "Today, all this is changed and the opposite is the case. . . ."

Fox Film started the other day on a new production, captioned, "Life in the Raw."

▽

The front cover of Columbia's pressbook for "Ann Carver's Profession" bears a likeness of Fay Wray, with arms outstretched, pleading, "Pity me! I had the most precious thing in life—and I threw it away!" Ho Hum!

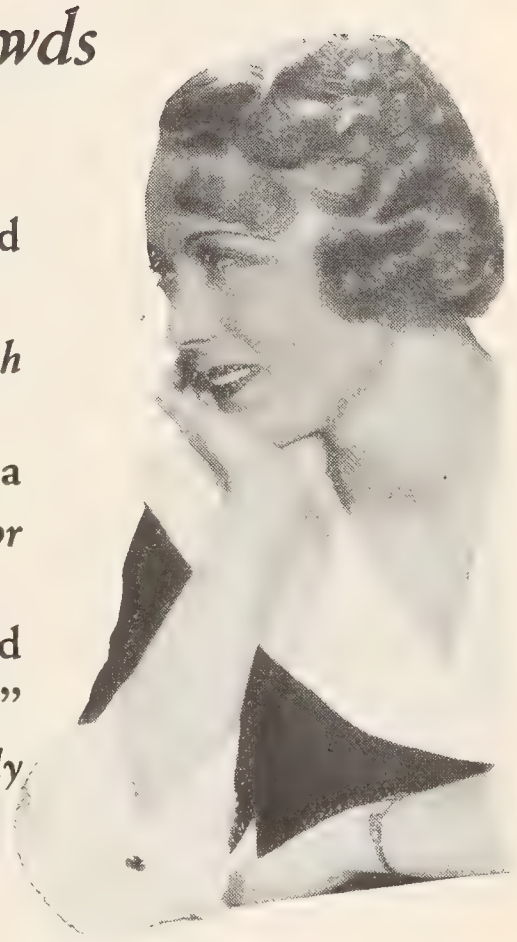
▽

Owen D. Young gave the Rockefellers the idea for Radio City, according to O. O. McIntyre, who snaps his fingers at libel suits.



IT'S GOT THAT "BAD GIRL" TINGLE!

say the critics and the crowds



"Their best picture since 'Bad Girl' and to be ranked with that vehicle."
—*N. Y. Telegraph*

"Not since 'Bad Girl' have they had a more interesting story." —*N. Y. Mirror*

"Reminiscent of 'Bad Girl.' Human and understandable to millions of patrons."
—*M. P. Daily*

It has the same down-to-earth, into-the-heart sincerity as "Bad Girl"... the same pulsing reality that hits audiences where they live...the same clean, human qualities that make you proud to meet your patrons after the show. FOX showmanship again!

HOLD ME TIGHT

JAMES DUNN SALLY EILERS

From Margaret Rigdon's story "Department Store"

Directed by DAVID BUTLER

●

Chalk up another hit for

FOX

66 MORE STORIES PURCHASED FOR RELEASE TO EXHIBITORS IN 1933-34

Total Properties Bought for Production Since January 1 Now 216; May Purchases Set New Record for Single Month

Sixty-six plays, novels, published and original stories were purchased in May for feature release during 1933-34, bringing the total number of properties acquired since January 1 to 216, nearly all of which are on the new season's schedules. The current acquisitions established an all-time record for one month.

While sales executives in New York home offices were assiduously engaged in matters of policy for selling 1933-34 merchandise, and were outlining tentative drafts of policy revisions made necessary by changes in conditions and in the industry's exhibition structure, production staffs at the studios in Hollywood were making further advances in rounding out feature and short subject schedules for the new season. Deals for other important stories and plays were progressing, and during the week numerous contractual negotiations were completed, resulting in the engagement of new and promising talent and in the re-signing of old box office standbys.

Outstanding Works Acquired

The appearance in the group purchased in May of several successful stage and literary properties by well known authors should give to theatre owners the assurance that not a few of next season's releases should have the basic quality essential to successful performance at the box office. Outstanding in the May harvest are Charles G. Norris' "Zest," which Universal purchased; Owen Davis's mystery play, "Ninth Guest," a Columbia buy; Will James' popular story, "Smoky," acquired by Fox.

To Metro went the talker rights of, among others, Robert E. Sherwood's play, "Road to Rome"; Anthony Hope's popular "Prisoner of Zenda"; Vina Delmar's novel, "Portrait of Sadie McKee"; Somerset Maugham's wellknown "Painted Veil"; Arthur Somers Roche's Cosmopolitan serial, "Penthouse," and "Two Thieves," the latest work by Manuel Komroff, wellknown writer.

Paramount took an original by Rupert Hughes, and Jack Lait's "One Grand." John Monk Saunders' "Birds of Prey," and Floyd Gibbons' "Red Knights of Germany," are on the RKO list of current purchases. The Dumas classic, "Monte Cristo" and Zola's novel, "Nana," were bought by United Artists. In addition to "Zest," Universal acquired Vicki Baum's "I Loved a Man" and Ring Lardner's "I Can't Breathe." The best known in the Warner group is George Westley's play, "Rothschild."

MGM Most Active Story Purchaser

Metro purchased 14 stories and plays in May for production in 1933-34. RKO, with 13, was a close second. Paramount acquired eight, Columbia and Universal, each six; Fox, five; United Artists and Warner, four each; Monogram, three, and Chesterfield, Fineman and Freuler, one each. A recapitulation of story and play purchases since January 1, follows:

	Jan.	Feb.	Mar.	Apr.	May	Total
ALLIED	—	—	—	1	—	1
CHESTERFIELD	—	—	—	—	1	1
COLUMBIA	1	2	—	4	6	13
FINEMAN	—	—	—	—	1	1
FILM CHOICE	—	1	—	—	—	1
FOX	4	3	4	6	5	22
FREULER	—	—	1	—	1	2
KBS	1	—	—	—	—	1
LEFF PROD.	4	—	—	—	—	4
MGM	12	9	5	10	14	50
MONOGRAM	7	1	—	1	3	12
PARAMOUNT	9	3	4	5	8	29
RKO	—	3	5	18	13	39
UNIVERSAL	—	3	3	5	6	17
UNITED ARTISTS	—	—	—	—	4	4
WARNER	2	3	4	4	4	17
WORLD WIDE	1	—	—	—	—	1
ZEIDMAN	—	—	1	—	—	1
GRAND TOTAL	41	28	27	54	66	216

The backbone of 1933-34 features will be original stories written expressly for the screen by accomplished authors, also a substantial number of popular novels. Typical of the sources of material are the May acquisitions, of which five first appeared serially in magazines, eight were plays, 22 appeared as novels and 31 were original screen stories.

The scarcity of Broadway plays in the group appears to verify the opinions of New York and Hollywood executives that the motion picture should forget about Broadway as a source of material. Reasons given were the difficulty of adapting the majority of plays to the screen as mass material and, secondly, the excessive costs of talker rights to successful plays, prices of which are entirely out of proportion to negative costs and grosses at the present time.

Hollywood Herald reports that out of 360 qualified studio writers in Hollywood, 121, almost exactly one-third, have regular jobs—contracts for six months or longer. Another 100 work on 13-week assignments, on one-picture deals, or from week-to-week. The "steady" workers are allocated as follows:

Metro	36
Fox	23
Warner	20
Universal	15
Columbia	11
Radio	8
Paramount	8
	121

Each studio has many more writers working, but there are no permanent posts other than those listed. Metro, for instance, has 70 at work, Paramount about 50.

"Closed Shop" for Writers

Inquiry among story agents revealed that there has been little, if any, change in the market for desirable story material since initiation of the script pool plan by members of the Hays organization about six weeks ago. However, Paramount recently has made the strongest efforts, successfully, to salvage some of its huge story investments which have been for years "on the shelf." At present, it is estimated that the company has 200 properties in its library, enough material for four years, at 50 releases annually. MGM has a similar number and Fox, too, is heavily stocked. Warner-First National is said to have fewer than any of the large studios.

One of the first problems to confront the Screen Writers' Guild, when adoption of the proposed new code of practice is adopted shortly, will be an equitable basis of writer employment. At present, it is said to be almost impossible for a writer to graduate from a small studio to a larger one, due to the fact that major companies almost invariably gauge a writer's ability by screen credits. The proposed codes of both the Screen Guild and the Academy cover working phases of writer effort, but neither has worked out a basis for gauging ability. The Academy set up a dual valuation plan, with screen credit and industry credit as the measure of writers' value. But it is not of record that any producer ever called upon the Academy to provide him with a list of writers whose ability is known but who have not been fortunate enough to attain major credits.

Original Stories in Majority, Few Broadway Plays Listed; Equitable Basis of Writer Employment Is Guild Problem

The writers' code seeks a modified closed shop for members of the Guild.

The Guild is unalterably opposed to any general pay cuts and to establishment of a central employment agency or bureau. Members would refuse to work with writers not members of the Guild ("closed shop" clause).

It would justify royalty payments, clarify deals on producer adoption of ideas from writers without paying for them, and provide penalties for "credit-grabbing." The code denounces unfair practices by executives, supervisors or directors, and takes from the existing writer-producer code the provision affecting free lance writers, which provides that writers on a week-to-week basis for ten consecutive weeks at $500 or less, shall have at least one week's notice before dismissal.

Also, it would take specified compensation clause from existing writer-producer code, and prohibit a member from signing a contract on a week-to-week basis, for one month or less.

Distributors and Booking Circuits

While Hollywood was concerned with the literary situation in its relation to motion picture production, the various large distributors were considering the advisability of refusing to sell 1933-34 product to booking circuits throughout the country. Through these booking units, the majority of which are located in the Midwest, independent exhibitors band together and bargain with distributors, both for rentals and play dates, using their combined strength. Distributors have been opposing booking combinations over a long period. The climax is expected during the summer.

Approximately $100,000 in fees is paid to the booking units by exhibitor members. Distributors feel this sum belongs either to the exhibitor or to the exchange, and they plan to see to it that it is no longer diverted to the booking systems. The fees range from $15 to $35 per week for each theatre. In addition, exchanges are said to feel that the booking plan robs them of valuable personal contact with their customers, and that the drain on prints created by booking circuits works a hardship in supplying non-members on preferred playing time days. In Chicago alone, approximately $400,000 in film rentals is handled annually through booking circuits.

Exhibitors, however, take the opposite view. They claim that booking circuits are their protection against circuit houses, which because of their large buying power, obtain a better deal than independents. Forced percentage deals on individuals also is a reason which exhibitors advance for membership in booking systems.

LATEST NEWS OF PRODUCTION PLANS

ALEXANDER BROTHERS

Max and Arthur Alexander, in addition to operating National Studios in Hollywood, plan to produce features for 1933-34.

BEVERLY HILLS EXCHANGE

The company has arranged its schedule for 1933-34. It includes 23 three-reel featurettes to be made from short stories by famous authors. Ten travel subjects are on the current season's list.

CHESTERFIELD

During May, Chesterfield purchased one story for 1933-34:

"I Have Lived," original by Lou Heifetz; theatrical background; first release for 1933-34. Cast: Alan Dinehart, Anita Page, Allen Vincent.

Negotiations completed last week will continue foreign distribution of Chesterfield and Invincible through AmerAnglo Corp.

COLUMBIA

Story properties acquired during May for 1933-34 totaled six:

"Brief Moment," S. N. Behrman's stage play about Broadway night club hostess. Scenario: Jo Swerling. Director: David Burton. Cast headed by Carole Lombard; "Fog," Saturday Evening Post story by Valentine Williams and Dorothy Rice Sims; "Man of Steel," Chester Erskine's novel about romance in the steel industry; "Ninth Guest," Owen Davis' mystery stage play; "World's Fair," original by Robert Riskin, on Chicago exposition; "Wrecker," original by Albert Rogell, who will direct. Cast: Jack Holt, Genevieve Tobin.

DAVIS AND SCHAFF

Six short comedies will be released in 1933-34 by Meyer Davis and Monroe Schaff, starring Benny Rubin.

EDUCATIONAL

The entire 1922-33 short subject lineup will be completed next week. Releases for 1933-34 will be announced at the Fox sales convention, June 29 at Atlantic City. E. W. Hammons, president, re-signed Moran and Mack this week for another group of six two-reel comedies.

B. P. FINEMAN

One vehicle was purchased in May for 1933-34: "Dangerous Corner," stage play by J. B. Priestly.

FOX FILM

Five stories were added during May to the 1933-34 schedule: "Lady Cop," original by Lamar Trotti and Dudley Nichols, with Spencer Tracy and Sally Eilers; "Lead Harvest," unpublished novel by Edward Dean Sullivan, about a "public enemy." Sol Wurtzel will produce; "Man Who Dared," original by Lamar Trotti and Dudley Nichols; "Sally and Jimmy," original by Marguerite Roberts and Charlotte Miller; story with metropolitan background. Stars: Sally Eilers and James Dunn. Sol Wurtzel will produce.

"Smoky," novel, about horses on a Western ranch, by Will James. Producer: Sol Wurtzel; Howard Estabrook adapting Harry Hervey's novel, "Consul of the Damned," to be released as "The Devil's in Love." Wilhelm Dieterle will direct. John Ford to direct James Gould Cozzen's novel, "The Last Adam"; Paul Green, adaptation. Will Rogers to star.

D. A. Doran, story head, returned to New York from Movietone City, where he held conferences on material for 1933-34. Feature and short subject plans for 1933-34 were completed this week and will be announced at the sales convention, June 29. Sidney R. Kent, president, said last week, "Results from methodical and careful reorganization and revamping, and from the application of better business fundamentals are now beginning to show."

Jesse Lasky, who returned to independent production for Fox this season, will continue in 1933-34.

Five features are ready for immediate release, four are in work and preparation has started on five others. Pictures available now include "The Best of Enemies," "Hold Me Tight," "It's Great To Be Alive," "My Lips Betray" and "Power and Glory." Shooting will start immediately on Victor Jory's "Devil's in Work," "Paddy, the Next Best Thing," with Janet Gaynor and Warner Baxter; Will Rogers in "The Last Adam"; Spencer Tracy in "Shanghai Madness" and Lilian Harvey in "My Weakness." In production are "Berkeley Square," "I Loved You Wednesday," "Arizona to Broadway," "The Man Who Dared" and "Life in the Raw."

GOLDBURG PRODUCTIONS

Bud Pollard signed Betty Hamilton to appear in a feature series for release in 1933-34.

HOLLYWOOD PICTURES

Expansion during the week included the opening of branches at Buffalo and Philadelphia. Another will shortly be opened at Washington.

In 1933-34, the company will distribute 24 features, as follows: 12 from M. H. Hoffman, 8 from Remington Pictures and 4 from Imperial. The first Imperial release will be "Corruption." Deals for stories are under way. There will be no Westerns.

MAJESTIC

Further conferences between Phil Goldstone, in charge of production, and New York officials, will be held to outline a program for 1933-34. The sales policy for next season will be contingent upon the success of the new plan whereby five pictures on the current schedule will be sold individually.

"Sing, Sinner, Sing," semi-musical on this year's schedule, was shipped east. "Curtain at Eight" and "The Woman in the Chair," scheduled for distribution this month, have been delayed for a short time.

METRO-GOLDWYN-MAYER

MGM consummated deals for the following 14 properties during May:

"Dance Hall Daisy," Leo David Freeman's unproduced play about Louisiana bayous. Tod Browning will direct. Chandler Sprague and William Faulkner adapted. Lionel Barrymore heads the cast.

"Dollar a Day Man," original by Edgar Allan Woolf, on President Roosevelt's reforestation program; "Ferike," continental play by Ladislaus Bus-Fekete and Alexander Gaph. David O. Selznick will produce. Stars: Marie Dressler, Wallace Beery; "Malibu," novel about wild animal life in America, by Vance Hoyt, who will adapt; "Painted Veil," novel by Somerset Maugham, to star Greta Garbo in her second for 1933-34; "Penthouse," novel by Arthur Somers Roche, serial in Hearst's Cosmopolitan; "Portrait of Sadie McKee," novel by Vina Delmar, to be published shortly in Liberty; "Prisoner of Zenda," novel by Anthony Hope, to star Jeanette MacDonald and Nelson Eddy; "Reunion," original by Bruce Gould. (Temporary title); "Road to Rome," play by Robert E. Sherwood.

"Turn Back the Clock," original by Ben Hecht and Edgar Selwyn, who will direct; "Two Thieves," novel by Manuel Komroff, to be produced by David O. Selznick, starring Clark Gable and Robert Montgomery; "Viva Villa," original by Edgcumb Pynchon, suggested by life of the Mexican. Wallace Beery's first for 1933-34. Script by Oliver H. P. Garrett and Wallace Smith; Untitled original by Frances Marion, to star Joan Crawford and Clark Gable. Director: Josef von Sternberg.

New York, Chicago and Los Angeles have been practically set as the locations for regional sales conventions, to be held in June.

Greta Garbo will star in two next season: "Queen Christina" and "Painted Veil." Writing contracts have been awarded Willard Mack, Erskine Caldwell, Howard Emett Rogers and Philip Barber. Donald Ogden Stewart was assigned the screen play of "Biography," in which Diana Wynyard will star. Herbert Fields was due in Hollywood to write a musical.

MONARCH FILMS

The company purchased one story in May: "Marriage on Approval," novel by Priscilla Wayne.

MONOGRAM

Three stories were acquired for 1933-34 release:

"King Kelly of the U. S. A.," original comedy drama by George Bertholm, who will produce. Adaptors: John Craft and Howard Higgin; "Sensation Hunters," original by Paul Schoefin. Director: Charles Vidor; "Skyways," (tentative title) original about aviation by Paul B. Franklin, to be adapted by Albert DeMond, William T. Lackey producing.

W. Ray Johnston, president, signed this week with Paul Wyman Productions, to release "Taming the Jungle" in the U. S. and Canada, except in New York, New Jersey, Indiana, Oklahoma and Texas, where the picture is to be roadshown by Jerry Abrams Exchange.

Sig Rogell, George Bertholm, W. T. Lackey and Paul Malvern, were selected as unit managers, under the new plan decided upon for 1933-34 production.

First for next season, "The Avenger," went into work last week, Edward L. Marin directing. Charles Vidor also started on "Sensation Hunters," and Robert Vignola will place "Broken Dreams" in production June 7. Phil Rosen was assigned to direct "Women's Man," starting June 19. Monogram also acquired rights to "This Naked Age," nudist film, from George Dembow. It has been retitled "Back to Nature." Wellyn Totamn was assigned to adapt Edgar Wallace's "Mystery of John Halling," to be released as "Mystery Liner."

PARAMOUNT

The 1933-34 release list was augmented in May by the purchase of eight stories:

"Cloudy With Showers," novel by Thomas Mitchell, to be adapted by Mr. Mitchell as a musical, featuring Jack Oakie, Burns and Allen; "Cruise to Nowhere," original by Walton Hall Smith; "Fifty Years From Now," original about the future, to be written by Rupert Hughes, who will collaborate with Rowland Brown, director and writer; "The Great I Am," novel by Lou Goldberg.

"Honor Bright," original of a regenerated confidence man, by Jack Kirkland and Melville Baker. Stars: Gary Cooper, Claudette Colbert; "One Grand," story of a thousand-dollar bill by Jack Lait. Producer: Charles R. Rogers; "Torch Singer," original by Doris Anderson, to be produced with music, starring Claudette Colbert and Cary Grant; Untitled

(*Continued on following page*)

BIG VARIETY OF FILMS NEXT SEASON

(*Continued from preceding page*)

original, by Maxwell Anderson, now being written as first American vehicle for Dorothea Wieck.

Setting of five more release dates brings the company's feature schedule to July 1, as follows: June 2, "International House"; June 9, "I Love That Man;" June 16, "Jennie Gerhardt;" June 23, "Gambling Ship;" June 30, "College Humor." W. C. Fields was signed to make ten features, to be distributed equally in 1933-34 and in 1934-35.

With all 54 contract players either under assignment or at work, Paramount was faced with the necessity of drawing actors from the outside. Marlene Dietrich and Josef von Sternberg were definitely set for two features in 1933-34. Marc Connelly, Broadway playwright, arrived at the studios last week to join the writing staff. Edward Kaufman was assigned to finish script of "Grasshoppers."

PRINCIPAL

Sol Lesser signed Buster Crabbe to appear in "Tarzan, the Fearless," first for 1933-34. Charles Cajiano, painter and motion picture photographer, said this week that he would produce a series of sound shorts with historical background, principally in New York and New England. Principal distributes Mr. Cajiano's releases, the first, "High Spots of New York," having already been completed. Arthur Hale narrates.

RADIO PICTURES

Thirteen story properties were purchased during May: "Aggie Appleby, Maker of Men," play by Joseph O'Kesselring. Screen play by Bertram Millhauser. Producer: Pandro Berman; "Birds of Prey," original by John Monk Saunders, who will adapt. Star: Richard Dix; "Fog Bound," original by Ruth Rose, who will adapt. Cast headed by Robert Armstrong; "Frivolous Sal," Normal Houston's original musical of the "Gay '90's." Star: Irene Dunne; "Glory Command," original story about Annapolis by Christy Cabanne, who will direct. Script by F. McGrew Willis. Glendon Allvine in charge of production.

"Monsters of the Deep," original sea story by Wells Root, to star Richard Dix. Director: J. Walter Ruben; "Patrol," novel by Phillip MacDonald; "Red Knight of Germany," Floyd Gibbons' Liberty Magazine story about Baron von Richtofen, German ace; "Rodney," Saturday Evening Post story by Leonard S. Nason. Scenario by Albert Shelby LeVino. Producer: William Sistrom; "Romance in Manhattan," novel by Don Hartman, first starring vehicle for Francis Lederer; "Stingaree," novel by E. W. Hornung, to star Irene Dunne; "Sweet Check," original by Earl Baldwin, who is adapting. Ginger Rogers featured; Untitled original about newsreel cameramen, by Wallace West, of Paramount publicity staff.

Van Beuren Corporation's 1933-34 schedule will include the adaptation of popular entertainment figures into cartoon subjects, among them Amos 'n' Andy, with dialogue by the characters. The complete Van Beuren schedule will include 39 cartoons, six of the Vagabond Adventure type, six Charlie Chaplin reissues and two features, including "Wild Buck," based on Frank Buck's second book, adventure picture now being made in South America.

The Whitney family, one of America's wealthiest, entered the picture business last week by purchasing a substantial stock interest in Technicolor and subsequently forming Pioneer Pictures Corporation, to produce a feature series in Technicolor, releasing through RKO.

RKO signed Tom Kennedy, character actor and comedian, to appear in at least six two-reelers in 1933-34. Lou Brock will produce.

THE ENDLESS SEARCH FOR SCREEN MATERIAL

At least 50,000 stories and story ideas are investigated annually by the motion picture industry in its endless search for suitable material for the screens of the world. Typical of other companies is Paramount, which, since its inception, has read and analyzed a total of 150,000 writings, with a weekly average of 100 or more novels, short stories and original screen ideas scanned and synopsized.

In the earlier days the number was far smaller than now, when as many as 150 stories are read weekly in the New York offices alone. Sixty are scanned in Hollywood and additional stories and plays are studied in London, Paris, Berlin, Rome, Vienna and other foreign capitals.

The result of this is a flood of brief synopses of literary works flowing into Hollywood where the studio editorial board evaluates them for picture possibilities. When interest is shown by the board in some particular story, all members read the original work or a translation of it before a decision is made.

Every American novel and play is synopsized. Every short story in the "slick paper" and the adventure "pulp" magazines is read. Synopses are filed under "Type of story," "Author" and "Possibility for Maurice Chevalier" or another star, and are always available for reference. Complete magazine files covering fifteen years also are kept. Only occasional purchases are made of stories which never are synopsized.

Sidney Lanfield was engaged to direct four features for the new season, the first to star Francis Lederer. The studio staff of associate producers was augmented by William Sistrom, formerly production head of Pathe studios. Fred Guiol, ex-director, was signed to write. Garrett Fort was assigned to the "Death Watch" script. Ainsworth Morgan and Malcolm Stuart Boylan were signed to write.

SPANISH PRODUCTIONS

Organized last week by Harry Kosch and J. H. Hoffberg, president; Jack Lustberg and George Kallman, vice-presidents, and J. Rubenstein, secretary-treasurer. A schedule for 1933-34 is now being prepared.

UNITED ARTISTS

The Schenck-Goldwyn interests added four features to the 1933-34 list through the acquisition of story properties: "Barbary Coast," Herbert Ashbury's novel, scenario by Frances Marion. Samuel Goldwyn will produce and star Anna Sten, her second for 1933-34.

"Count of Monte Cristo," Alexander Dumas' classic, to be produced by Edward Small's Reliance Pictures. Paramount made "Monte Cristo" in 1913, Fox in 1922.

"Nana," novel by the late Emile Zola, to star Anna Sten, her first in Hollywood. Adaptation by Nathaniel West. The first Goldwyn picture for 1933-34.

"Roman Scandals," original by George S. Kaufman and Robert E. Sherwood, based on "Androcles and the Lion." Adaptation by William Anthony McGuire. Star: Eddie Cantor, his first for 1933-34. Producer: Sam Goldwyn.

UNIVERSAL

Six story properties were purchased in May: "I Can't Breathe," magazine story by Ring Lardner; "I Loved a Man," novel by Vicki Baum; "In the Money," original by Howard Emmett Rogers and Murray Roth. Director: Murray Roth. Cast: Lew Ayres, Una Merkel, Ginger Rogers; "Secret of the Blue Room," novel with European background, by William Hurlburt, now at Universal City. Director: Kurt Neumann; "Shoot the Works," original musical by Monte Brice and William Rowland, producing for Universal release; "Zest," novel by Charles G. Norris. Director: John M. Stahl.

Universal this week set 28 of the 36 features to be released in 1933-34, as follows: Boris Karloff in "Invisible Man," "Wizard Man" and "Bluebeard"; Elmer Rice's play, "Left Bank"; Robert Louis Stevenson's "Suicide Club," Vilma Banky in "The Rebel," Charles G. Norris' "Zest," "Only Yesterday," "Black Pearl," "Nature in the Raw," "Men Without Fear," "Forgotten Boy," "Behaviour of Mrs. Crane," "My Old Lady," "In the Money," "Good Red Bricks," "Kid Gloves," "One Glamorous Night," "Dangerous to Women," "Rigadoons," "Man Who Reclaimed His Head," "Hill Billies," "Glamour," "Secret of the Blue Room," "Salt Water," "Shoot the Works," Vicki Baum's "I Loved A Man," and "I Can't Breathe." In addition, there will be six Westerns starring Ken Maynard, including "King of the Arena," "Fiddlin' Buckaroo" and "Sling Shot Landon." There is a possibility that three others, "The Great Ziegfeld," "Woman Incorporated" and "SOS Iceberg" will be released as specials.

William Anthony McGuire was signed last week to write, direct and produce three for 1933-34. George Bancroft may star in the first, "When the Time Comes." The second, "Great Ziegfeld," he will write in collaboration with the late stage producer's widow, Billie Burke. The third will be a musical. Late last week, Dale Van Every, scenario editor at the studio, concluded conferences on 1933-34 product with home office executives in New York and returned to Universal City.

WARNER BROTHERS

Four story properties were purchased in May for 1933-34 release: "Bureau of Missing Persons," based on the detective bureau, to star either James Cagney or Spencer Tracy; "Easy to Love," an original, to star Bette Davis; "Kingfish," an original about Senator Huey Long. To star Edward Robinson; "Rothschild," play by George Westley, dealing with financier. George Arliss will probably star.

All Warner and First National players and workers were recalled to Hollywood this week for the reopening of the studio June 10, when work will start on the 1933-34 features.

The company is at least 15 pictures ahead of release dates. Fourteen writers are now preparing ten stories for immediate production, including: "The Kingfish," "Convention City," "Bureau of Missing Persons," "Red Meat," "America Kneels," "Wild Boys of the Road," "Finger Man," "Female," "Easy to Love," and a third musical, "Footlight Parade." Leslie Howard was signed this week to appear in three pictures yearly.

It's JACK IN THE BOX-Office



when you play

Jack BUCHANAN

YES, MR. BROWN

A famous star in one of the funniest stories of modern married life ever told!...He had to be nice to his wife's new found "sweetheart" —an uproarious situation in a glorious musical comedy-romance that will make your audiences rock with laughter and thrill to some of the catchiest tunes ever heard on the screen.

Adapted by Douglas Furber from the play by Paul Frank and Ludwig Hirshfield.
Director of Productions HERBERT WILCOX
A British and Dominions Production

Released by UNITED ARTISTS

THEATRE RECEIPTS

Theatre receipts for the calendar week ended May 27, 1933, aggregated $911,451 from 103 houses in 19 major cities of the country, a decrease of $153,221 from the total for the preceding calendar week, ended May 20, when 113 theatres in 20 cities grossed a total of $1,064,672. No new high individual theatre record figures, and seven new low record grosses were established during the more recent period, which compares with no new "highs" and five new "lows" during the previous week.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Boston							
Fenway	1,800	30c-50c	"Elmer the Great" (F. N.) and.. "The Warrior's Husband" (Fox)	9,500	"Picture Snatcher" (W. B.) and.. "Supernatural" (Para.)	10,000	.....
Keith's	3,500	30c-50c	"The Woman I Stole" (Col.).....	18,000	"The Silver Cord" (Radio).....	17,000	**High 12-5 "Frankenstein"..... 27,000** **Low 3-9-33 "When Strangers Marry".. 12,000**
Keith-Boston	2,900	25c-50c	"Circus Queen Murder" (Col.)....	16,500	"The Phantom Broadcast" (Monogram)	16,000	**High 4-9-32 "Steady Company"..... 26,000** **Low 3-9-33 "Topaze" 11,000**
Loew's State	3,700	25c-50c	"Reunion in Vienna" (MGM)....	18,500	"Hell Below" (MGM).....	18,000	**High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet" 26,000** **Low 3-9-33 "Men Must Fight"..... 11,000**
Metropolitan	4,350	30c-65c	"The Eagle and the Hawk" (Para.)	33,500	"Story of Temple Drake" (Para.)	34,000	**High 1-31 "No Limit" ..... 44,500** **Low 3-9-33 "King of the Jungle"..... 26,500**
Paramount	1,800	30c-50c	"Elmer the Great" (F. N.) and.... "The Warrior's Husband" (Fox)	11,000	"Picture Snatcher" (W. B.) and.. "Supernatural" (Para.)	12,500	.....
Buffalo							
Buffalo	3,500	30c-55c	"Adorable" (Fox)	14,200	"The Working Man" (W. B.)....	10,800	**High 3-28 "My Past"..... 39,500** **Low 3-24-33 "Our Betters"..... 9,800**
Century	3,000	25c	"Murders in the Zoo" (Para.) and "After the Ball" (Fox)	4,500	"Picture Snatcher" (W.B.) and... "The Monkey's Paw" (Radio)	5,100	**High 2-14 "Cimarron" ..... 25,600** **Low 5-12-33 "Grand Slam" and "Past of Mary Holmes" 4,200**
Hippodrome	2,100	25c	"Song of the Eagle" (Para.) and.. "Pleasure Cruise" (Fox)	6,800	"Employees' Entrance" (F.N.) and "Perfect Understanding" (U. A.)	5,900	**High 2-14 "Free Love" ..... 26,300** **Low 7-16-32 "New Morals for Old"..... 4,200**
Hollywood	300	25c-40c	"Be Mine Tonight" (U.).....	1,900	.....		.....
Lafayette	3,300	25c	"Below the Sea" (Col.) and..... "Sundown Rider" (Col.)	7,100	"Circus Queen Murder" (Col.) and "Laughter in Hell" (U.)	7,000	**High 4-11 "Ten Cents a Dance"..... 24,100** **Low 2-10-33 "Hypnotized" and "Trailing the Killer" 5,100**
Chicago							
Chicago	4,000	35c-68c	"Peg O' My Heart" (MGM).....	26,000	"Story of Temple Drake" (Para.)	25,000	**High 1-23-32 "Two Kinds of Women".. 67,000** **Low 12-22-32 "The Match King"..... 20,000**
McVickers	2,284	25c-50c	"Zoo in Budapest" (Fox).....	7,000	"Song of the Eagle" (Para.).....	5,000	**High 2-7 "Doorway to Hell"..... 38,170** Low 5-19-33 "Song of the Eagle"..... 5,000
Palace	2,509	35c-75c	"Below the Sea" (Col.).....	14,000	"Out All Night" (U.).....	19,000	**High 4-2-32 "Cheaters at Play"..... 33,000** Low 5-25-33 "Below the Sea"..... 14,000
Roosevelt	1,591	25c-50c	"Picture Snatcher" (W. B.).....	6,500	"Bondage" (Fox)	7,000	**High 4-11 "Dishonored" ..... 30,350** **Low 3-3-33 "Luxury Liner"..... 6,200**
United Artists.	1,700	35c-68c	"Hell Below" (Fox)..... (2nd week)	10,500	"Hell Below" (MGM) ..... (1st week)	15,500	**High 3-21 "City Lights"..... 46,562** **Low 3-17-33 "Perfect Understanding".. 6,800**
Cleveland							
Allen	3,300	25c-35c	"The World Gone Mad" (Majestic)	3,200	"Perfect Understanding" (U. A.)	2,950	**High 1-30-32 "Hell Divers" ..... 26,000** **Low 3-3-33 "Infernal Machine" and "Exposure" 1,800**
Hippodrome	3,800	15c-35c	"Be Mine Tonight" (U.)..... (2nd week)	2,800	"Be Mine Tonight" (U.)..... (1st week-5 days) (25c-35c)	4,500	.....
RKO Palace	3,100	25c-40c	"Below the Sea" (Col.).....	5,000	"Kiss Before the Mirror" (U.)....	9,000	**High 5-2 "Laugh and Get Rich"..... 40,000** Low 5-27-33 "Below the Sea"..... 5,000
State	3,400	25c-40c	"Hell Below" (MGM).....	9,000	"A Bedtime Story" (Para.).....	10,500	**High 12-5 "Possessed" ..... 30,000** **Low 5-5-33 "Pick Up" 7,600**
Stillman	1,900	25c-35c	"Zoo in Budapest" (Fox).....	3,000	"Gabriel Over the White House" (MGM)	6,500	.....
Warner's Lake	800	25c-40c	"Picture Snatcher" (W. B.).....	3,300	"The Working Man" (W. B.)....	5,600	**High 10-3 "Five Star Final"..... 15,000** **Low 7-4 "Big Business Girl"..... 2,000**
Denver							
Aladdin	1,500	25c-40c	"The Working Man" (W. B.)....	6,000	"Ex-Lady" (W. B.).....	3,250	.....
Denham	1,700	15c-25c	"Below the Sea" (Col.).....	3,000	"Be Mine Tonight" (U.).....	3,600	.....
Denver	2,500	25c-50c	"Secrets" (U. A.).....	7,000	"Today We Live" (MGM).....	6,500	**High 8-8 "Politics" ..... 25,000** **Low 3-23-33 "Clear All Wires"..... 6,000**
Orpheum	2,600	25c-40c	"Adorable" (Fox)	6,500	"Picture Snatcher" (W. B.).....	7,000	.....
Paramount	2,000	25c-40c	"Made on Broadway" (MGM)....	2,500	"Hallelujah, I'm a Bum" (U.A.)	4,000	**High 1-10 "Hell's Angels"..... 22,000** Low 5-4-33 "Looking Forward" and "A Lady's Profession" 2,100
Detroit							
Downtown	2,750	25c-40c	"Kiss Before the Mirror" (U.)....	4,300	"Diplomaniacs" (Radio)	4,100	.....
Fisher	2,700	15c-40c	"The Working Man" (W. B.)....	5,500	"Rasputin and the Empress".... (MGM)	5,200	.....
Fox	5,100	15c-40c	"Hello, Sister" (Fox) and..... "Be Mine Tonight" (U.) (25c-40c)	6,700	"Pleasure Cruise" (Fox).....	8,800	.....
Michigan	4,000	25c-50c	"Elmer the Great" (F. N.) and.. "Girl in 419" (Para.)	10,600	"Story of Temple Drake" (Para.)	10,400	.....
State	3,000	25c-50c	"Hell Below" (MGM).....	9,300	"Mussolini Speaks" (Col.) and..... "Girl Missing" (W. B.)	4,500	.....
United Artists	2,000	25c-50c	"Reunion in Vienna" (MGM)....	11,400	"Little Giant" (F. N.).....	10,600	.....

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
W. B. Hollywood	3,000	25c-50c	"The Working Man" (W. B.)....	14,900	"Picture Snatcher" (W. B.).....	13,700	High 2-7 "Little Caesar"..... 30,000 Low 11-7 "Honor of the Family"..... 7,000
Indianapolis							
Apollo	1,100	25c-40c	"Adorable" (Fox)	4,000	"Kiss Before the Mirror" (U.)....	2,750	High 6-13 "Daddy Long Legs"..... 10,000 Low 3-10-33 "Topaze" 2,500
Circle	2,800	25c-40c	"Grand Slam" (F. N.).....	3,500	"Grand Slam" (F. N.).....	4,000	High 2-14 "Cimarron"..... 13,000 Low 3-3-33 "Sign of the Cross"..... 2,500 (Second run)
Indiana	3,300	25c-40c	"Song of the Eagle" (Para.).....	5,500	"From Hell to Heaven" (Para.)..	7,000	High 1-17 "Her Man"..... 25,000 Low 4-16-33 "The Big Drive"..... 5,000
Lyric	2,000	25c-40c	"Bondage" (Fox)	7,500	"Out All Night" (U.).....	8,000	.....
Palace	2,800	25c-40c	"Peg O' My Heart" (MGM).....	4,500	"Hell Below" (MGM)	5,000	High 5-2 "Trader Horn" ..... 22,000 Low 3-3-33 "Clear All Wires"..... 3,500
Kansas City							
Apollo	1,000	25c-40c	"Be Mine Tonight" (U.).....	1,300	.....		.....
Mainstreet	3,049	25c-40c	"The World Gone Mad" (Majestic) (stage show) (25c-50c)	16,000	"Sweepings" (Radio)	4,000	High 1-9-32 "Peach o' Reno"..... 25,500 Low 5-19-33 "Sweepings"..... 4,000
Midland	4,000	25c	"Reunion in Vienna" (MGM).... (7 days and Sat. midnite show)	8,000	"Hell Below" (MGM)..... (7 days and Sat. midnite show)	10,000	High 1-5-33 "Strange Interlude"..... 30,000 Low 12-8-32 "Man Against Woman"... 6,000
Newman	2,000	25c-40c	"Picture Snatcher" (W. B.)..... (6 days and Sat. midnite show)	2,800	"Story of Temple Drake" (Para.).. (7 days and Sat. midnite show)	5,700	High 2-27-32 "Shanghai Express" ..... 25,000 Low 5-24-33 "Picture Snatcher"..... 2,800
Uptown	2,000	25c-40c	"Zoo in Budapest" (Fox).....	2,000	"Bondage" (Fox)	2,000	High 1-10 "Girl of the Golden West".. 8,000 Low 5-27-33 "Zoo in Budapest"..... 2,000
Los Angeles							
Loew's State ...	2,416	25c-40c	"Adorable" (Fox)	11,221	"Hell Below" (MGM).....	16,000	High 10-25 "Susan Lenox"..... 39,000 Low 3-5-32 "The Silent Witness"..... 6,963
Paramount	3,596	25c-40c	"The Eagle and the Hawk" (Para.)	17,500	"Supernatural" (Para.)	14,000	High 10-31 "Beloved Bachelor"..... 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-40c	"Diplomaniacs" (Radio)	4,700	"Christopher Strong" (Radio)....	5,300	.....
W. B. Downtown	2,400	25c-50c	"The Working Mna" (W. B.).... (25c-40c)	11,400	"Picture Snatcher" (W. B.).....	12,000	High 2-7 "Little Caesar" ..... 27,000 Low 4-23-32 "Destry Rides Again"..... 6,200
Minneapolis							
Century	1,640	25c-40c	"The Barbarian" (MGM)	4,000	"Looking Forward" (MGM).....	4,000	.....
Lyceum	1,800	25c-40c	"Should a Woman Tell?..... (State Rights)	3,000	"Ladies They Talk About" (W.B.)	3,000	.....
Lyric	1,238	25c-40c	"Song of the Eagle" (Para.)	2,000	"Picture Snatcher" (W. B.).....	2,500	High 5-30 "Kiki" ..... 4,000 Low 1-24 "Men on Call"..... 1,200
RKO Orpheum..	2,900	25c-50c	"Out All Night" (U.)	7,000	"Penguin Pool Murder" (Radio)..	8,500	.....
State	2,300	25c-55c	"Adorable" (Fox)	6,500	"Today We Live" (MGM).....	7,000	High 1-2-32 "Sooky" ..... 10,000 Low 3-10-33 "King of the Jungle"..... 3,500
World	400	25c-75c	"Be Mine Tonight" (U.)..... (6th week)	1,200	"Be Mine Tonight" (U.)..... (5th week)	1,200	.....
Montreal							
Capitol	2,547	25c-60c	"The Devil's Brother" (MGM) and "Men Must Fight" (MGM)	12,000	"Christopher Strong" (Radio) and "The Great Jasper" (Radio)	12,000	High 1-10 "Just Imagine" ..... 18,000 Low 12-23 "The Guardsman" and "The Tip Off" ... 8,000
Imperial	1,914	25c-60c	"Roger La Honte" (French).....	2,500	"Une Idee Folle" (French).....	2,500	High 1-17 "Office Wife" ..... 10,000 Low 4-14-33 "Allo, Mademoiselle"..... 1,500
Loew's	3,115	25c-75c	"Sailor's Luck" (Fox)	13,500	"Murders in the Zoo" (Para.)...	12,500	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	25c-75c	"The Working Man" (W.B.).....	13,500	"The White Sister" (MGM).....	13,500	High 4-2-32 "One Hour With You".... 19,500 Low 12-23-32 "Life Begins"..... 8,500
Princess	2,272	25c-60c	"Circus Queen Murder" (Col.) and "When Strangers Marry" (Col.)	7,000	"Yes, Mr. Brown" (British) and.. "Just My Luck" (British)	7,500	High 4-1 "City Lights" ..... 22,500 Low 12-23-32 "The Crusader" and "Hearts of Humanity" 6,000
New York							
Astor	1,120	55c-$2.20	"Hell Below" (MGM)..... (5th week)	6,500	"Hell Below" (MGM)..... (4th week)	8,861	High 1-2-32 "Hell Divers" ..... 24,216 Low 3-26-33 "The White Sister"..... 14,559
Cameo	549	25c-75c	"Cougar, the King Killer" (Snow)	3,200	"India Speaks" (Radio).....	3,000	.....
Capitol	4,700	35c-$1.65	"Peg O' My Heart" (MGM).....	41,137	"The Barbarian" (MGM).....	31,425	High 1-9-32 "Mata Hari" ..... 110,466 Low 2-2-33 "Whistling in the Dark".. 23,600
Palace	2,500	25c-75c	"Story of Temple Drake" (Para.)	6,750	"The Silver Cord" (Radio).....	11,500	.....
Paramount	3,700	35c-99c	"The Girl in 419" (Para.).....	17,600	"The Eagle and the Hawk" (Para.)	29,070	High 2-7 "Finn and Hattie"..... 85,900 Low 2-2-33 "Hello, Everybody"..... 15,600
Rialto	2,200	40c-65c	"Forgotten Men" (Jewel)..... (2nd week)	11,000	"Forgotten Men" (Jewel)..... (1st week)	22,500	High 2-27-32 "Shanghai Express"..... 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-85c	"I Cover the Waterfront" (U. A.)	30,320	"A Bedtime Story" (Para.)..... (4th week)	10,000	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Music Hall	5,945	35c-$1.65	"Adorable" (Fox)	60,580	"The Warrior's Husband" (Fox)..	72,045	.....
RKO Roxy	3,700	35c-$1.65	"Hold Me Tight" (Fox)	12,322	"Kiss Before the Mirror" (U.)....	19,928	.....
Roxy	6,200	25c-55c	"Cheating Blondes" (Equitable)..	15,200	"Jungle Bride" (Monogram).....	16,700	High 1-1-32 "Delicious" ..... 133,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	25c-85c	"Picture Snatcher" (W. B.).....	21,321	"Ex-Lady" (W. B.).....	13,293	High 1-17 "Little Caesar" ..... 74,821 Low 4-2-32 "The Missing Rembrandt".. 8,012

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Oklahoma City								
Capitol	1,200	10c-40c	"Perfect Understanding" (U. A.)..	2,200	"The Kid From Spain" (U. A.)	2,600	High 2-7 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"	1,350
Criterion	1,700	10c-55c	"Reunion in Vienna" (MGM).....	3,000	"Hell Below" (MGM).....	4,000	High 2-21 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires"	1,800
Liberty	1,500	10c-35c	"Bondage" (Fox)..... (4 days)	1,200	"42nd Street" (W. B.)..... (2nd week-4 days)	1,500	High 1-24 "Under Suspicion"	7,200
			"Racetrack" (World Wide)..... (3 days)	800	"A Shriek in the Night" (Allied).. (3 days)	900	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"Zoo in Budapest" (Fox)..... (4 days)	1,500	"Little Giant" (F. N.).....	4,000	High 9-19 "Young As You Feel"	11,000
							Low 3-11-33 "Employees' Entrance"	1,400
Omaha								
Orpheum	3,000	25c-40c	"Diplomaniacs" (Radio) and..... "Below the Sea" (Col.)	6,250	"World Gone Mad" (Majestic).... (25c-55c) (with stage show)	14,250	High 2-14 "Cimarron"	25,550
							Low 4-29-33 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Adorable" (Fox)	6,500	"Hell Below" (MGM).....	6,500	High 4-23-32 "Tarzan, the Ape Man"..	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
State	1,200	15c-25c	"Sunset Pass" (Para.)..... (4 days)	900	"Bondage" (Fox)	2,000	High 3-14 "Trader Horn"	10,000
			"Supernatural" (Para.) ..... (3 days)	750			Low 2-10-33 "The Devil Is Driving" and "The Intruder"	1,000
World	2,500	25c-40c	"The Barbarian" (MGM) and.... "Song of the Eagle" (Para.)	4,850	"Elmer the Great" (F. N.) and.. "Hello, Sister" (Fox)	5.000	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	25c-50c	"From Hell to Heaven" (Para.) (5 days)	1,500	"Pick Up" (Para.)..... (6 days)	2,200	High 12-17 "The Guardsman"	6,500
							Low 10-1-32 "Make Me a Star"	1,500
Boyd	2,400	40c-55c	"Lilly Turner" (F. N.)..... (6 days)	9,000	"The Working Man" (W. B.).... (6 days)	11,000	.....	
Earle	2,000	40c-66c	"The Devil's Brother" (MGM).... (6 days)	13,000	"Strictly Personal" (Para.)..... (6 days)	14,000	High 1-5-33 "Breach of Promise"	29,000
							Low 4-13-33 "Fast Workers"	12,000
Fox	3,000	35c-75c	"Adorable" (Fox)..... (6 days)	18,000	"The Warrior's Husband" (Fox).. (6 days)	16,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-50c	"Looking Forward" (MGM)..... (6 days)	3,000	"Christopher Strong" (Radio).... (6 days)	4,000	High 5-2 "City Lights"	8,000
							Low 3-23-33 "Air Hostess"	2,500
Stanley	3,700	40c-55c	"Hell Below" (MGM)..... (6 days)	11,500	"The Barbarian" (MGM)..... (6 days)	9,500	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	30c-55c	"I Cover the Waterfront" (U. A.) (6 days)	7,000	"Made on Broadway" (MGM)..... (6 days)	7,500	High 3-21 "Last Parade"	16,500
							Low 3-23-33 "Cohens and Kellys in Trouble"	5,500
Portland, Ore.								
Blue Mouse	669	25c	"42nd Street" (W. B.).....	3,000	.....		.....	
Broadway	1,912	25c-40c	"The Eagle and the Hawk" (Para.)	4,800	"Looking Forward" (MGM).....	5,900	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Liberty	1,800	15c-25c	"Under the Tonto Rim" (Para.)..	3,000	"Hello, Sister" (Fox).....	2,300	.....	
Oriental	2,040	25c-35c	"Ex-Lady" (F. N.).....	2,000	"42nd Street" (W. B.)..... (5th week)	4,000	.....	
United Artists	945	25c-40c	"Reunion in Vienna" (MGM).....	5,800	"Hell Below" (MGM)..... (8 days)	5,300	High 1-10 "Hell's Angels"	12,500
							Low 3-10-33 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Phantom Broadcast" (Monogram) and "Secrets of Wu Sin" (Chesterfield)	9,100	"State Trooper" (Col.) and..... "Hearts of Humanity" (Majestic)	9.600	High 1-3 "Lightning"	70,000
							Low 5-26-33 "Phantom Broadcast" and "Secrets of Wu Sin"	9,100
Golden Gate	2,800	25c-65c	"Kiss Before the Mirror" (U.)....	8,000	"Below the Sea" (Col.).....	13,000	High 2-9-33 "The Mummy"	25,500
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-75c	"Hell Below" (MGM).....	9,000	"Zoo in Budapest" (Fox)..... (5 days)	5.500	High 1-9-32 "The Champ"	35,600
							Low 5-25-33 "Hell Below"	9,000
St. Francis	1,435	25c-50c	"Luxury Liner" (Para.) and..... "Blondie Johnson" (F. N.)	6,000	"42nd Street" (W. B.) and..... "Untamed Africa" (W. B.)	9,000	.....	
United Artists	1,200	25c-50c	"Be Mine Tonight" (U.)..... (6th week)	8,000	"Be Mine Tonight" (U.)..... (5th week)	10.000	.....	
Warfield	2,700	35c-90c	"Story of Temple Drake" (Para.)	10,000	"The Barbarian" (MGM).....	15,400	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 5-24-33 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Secrets" (U. A.).....	5,000	"Out All Night" (U.).....	3,750	.....	
Fifth Avenue	2,750	25c-55c	"The Barbarian" (MGM).....	7,000	"Today We Live" (MGM).....	7,000	High 7-30-32 "Million Dollar Legs"	18,500
							Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Obey the Law" (Col.) and..... "Jungle Bride" (Monogram)	3,750	"Speed Demon" (Col.).....	3,500	High 1-10 "The Lash"	11,500
							Low 11-11-32 "Amazon Head Hunters"	3,000
Music Box	950	25c-50c	"Sweepings" (Radio) ..... (6 days)	3,500	"The Keyhole" (W. B.).....	3,500	High 2-28 "City Lights"	14,000
							Low 11-25-32 "The Crooked Circle"	3,000
Paramount	3,050	25c-55c	"Zoo in Budapest" (Fox) and.... "Song of the Eagle" (Para.) (5 days)	3,500	"The Devil's Brother" (MGM)..	6,500	High 1-10 "Paid"	18,000
							Low 4-15-33 "Clear All Wires" and "Broadway Bad"	4,500
Rex	1,500	15c-35c	"Under the Tonto Rim" (Para.)..	2,500	"Billion Dollar Scandal" (Para.)..	3,500	.....	
Roxy	2,275	25c-50c	"Be Mine Tonight" (U.)..... (15c-50c)	9,000	"The Woman I Stole" (Col.).....	5,500	.....	

Restore Subtitles To Keep Patrons, Exhibitor, Urges

To the Editor of the Herald:

Mr. Editor, there is one question that has been discussed in the columns of your magazine, in every magazine connected with this industry, without arriving at any satisfactory conclusion so far as I'm concerned, and that is, what is the greatest contributing factor to this widespread falling off in interest, and, of course, decreased attendance to what motion pictures have to offer.

The causes are manifold, of course. The first might well be charged to natural reaction of the public on anything after the novelty has worn off somewhat. This one fact alone could easily account for a 10 per cent decrease. Lack of funds, from which every section of this country—in fact, all countries—has suffered for the past three years, and many other contributing causes might be cited. But there is one cause that to my knowledge has never been mentioned yet. To me it looms up as one of the greatest if not really the greatest of all. And it is this: The discontinuance of the subtitles, any pictured story where one has to rely entirely on dialogue. I have had patrons tell me, "In the days of silents, I could just relax, read the subtitles and know exactly what was going on." But now they have to be on the alert all the time for fear of missing some important part of the story. Why couldn't each reel, like the chapter in some novel, have a line or two telling the patron what to look for in said reel? You know, Mr. Editor, with all these flash-backs, imperfect recording, etc., if the patron could be told in advance what to look for, where each scene of the action was laid, it would help a lot. And a line or two in the middle of the reel would not be amiss.

I have been managing this theatre 12 years and have seen nearly every show, yet I have to see some of them twice before I get the real drift of the story. Also, when giving the cast, why not give the part they portray as well? Some do this, but others do not.—Peter Bylsma, Victory Theatre, Napoleonville, La.

Cherin Gets Half Interest In Principal; Changes Name

Nat Cherin, former vice president of DuArt Film Laboratories, has purchased a half-interest in the New York exchange of Principal Distributing Corp., and will rename it Principal Film Exchange, Inc. Outside independent product, as well as Principal, is to be handled.

Officers of the new exchange are: Nat Cherin, president; Frank R. Wilson, vice-president, and J. Fred Thompson, treasurer.

Carr on London U.A. Board

Edward T. Carr, general sales manager for United Artists in Great Britain, has been appointed to the board of directors of United Artists Corporation, Ltd., according to an announcement made this week by Managing Director Murray Silverstone in London.

SCHAEFER AND LYNCH NAMED BY PARAMOUNT

Sales Executive Made General Manager; Lynch Heads Committee To Advise Trustees on Reorganizing of Theatres

Two important steps were taken last week by the management at Paramount Publix in furthering the process of reorganization. George J. Schaefer, general sales manager, was appointed to the general managership of Paramount Publix and all its subsidiaries, and S. A. Lynch was made chairman of a committee to advise trustees on all matters pertaining to theatre reorganization.

Behind the promotion of Mr. Schaefer is the inference, crystallized by the new post, that operation of the various Paramount organizations is to undergo no major changes.

Renew Circuit Efforts

Despite widespread decentralization of home office theatre management, Paramount Publix does not intend to abandon its policy of exhibition control on a national scale. The appointment last week of Mr. Lynch, who was formerly president of Southern Enterprises, Inc., to chairman of the trustee advisory committee was the cue for renewed effort on the company's part to retain its leading position as a major circuit. However, the old policy of operating directly from the home office all theatres throughout the country which was abandoned last year, the first step toward decentralization, will not be restored. The company's theatre divisions in various territories will continue to be operated individually in the field.

At its peak, 18 months ago, the entire Publix chain comprised approximately 1,100 houses. As a result of the decentralization, brought about principally by receiverships, several hundreds of houses have been turned over to former operators, usually on a partnership basis with management vested in the hands of those who re-acquired the properties. The parent circuit corporation, Publix Enterprises, has dropped 60 of 247 houses which it operated directly, according to Dan Michalove, special assistant to Irving Trust Company, the receivers.

Lynch's Committee Named

Mr. Michalove said Monday that while Paramount Publix is planning to continue in control of a major circuit, it would be impossible at present to forecast how many theatres would be retained for the reorganized circuit. He would not comment on the final disposition of houses which have been decentralized and a part ownership retained. He did, however, intimate that unless drastic reorganization of some form took place, outright ownership of many might be relinquished.

The new appointment was made at the suggestion of Adolph Zukor and Mr. Schaefer and has met with complete approval of the trustees. Mr. Lynch's committee is composed of Frank Freeman, head of the Paramount Publix real estate department; Austin Keough, general counsel of the company; Fred Mohrhardt, auditor; Rumsey Scott, former president of American Cable Company, and Ethan D. Alyea, of the firm of Root, Clark and Buckner, counsel for the trustees.

The plan to continue as a major circuit is said to call for partnerships throughout the country, complete decentralization with operation vested in the partners or through local representatives.

Paramount Publix trustees and 12 creditor banks have in progress negotiations to effect the surrender of the banks' preference growing out of the $13,200,000 Film Productions Corporation financing, without instituting court proceedings. An action was ready for filing a week ago when negotiations were opened. New Paramount financing is understood to be involved.

Final examination of the contested transaction was made Wednesday at the creditors' hearing, when Mr. Kohn, Paramount treasurer, identified notes turned over to Paramount by Film Productions Corporation subsequent to the bank transaction.

During 1929 and 1930, Paramount Publix acquired 176 theatres by issuing stock with repurchase guarantees, according to the testimony of Ralph A. Kohn, Paramount treasurer, at a creditors' meeting Wednesday before Referee Henry K. Davis. Mr. Kohn's testimony revealed that the acquisition of the Kunsky-Trenble, Great States, Dent, Rickard, Nace and Hostadtler circuits on this basis cost the company $10,766,360 for repurchase of the stock issues while the market value of the stock at the time of the reductions aggregated $3,409,892.

Included in all such deals were options which provided that in the event Paramount called the stock for redemption at the guaranteed price and the stock owner refused to sell, the company would be relieved of its guarantee to repurchase thereafter. William Morris Agency, in which Paramount acquired a 50 per cent interest in this manner in August, 1929, was the only company which refused the redemption offer. A total of 736,087 shares of its common stock was issued by Paramount for these properties, Mr. Kohn testified, and most of the deals were authorized by Sam Katz, then head of Publix Theatres, and Sidney R. Kent, at that time Paramount general sales manager.

The situation in the field has taken on a new light during the past week. Theatres which have been dark, bankrupt, or in receivership, are being turned over to new interests. In Salt Lake City two offers for a 50 per cent interest in Publix Salt Lake, wholly owned by Publix Enterprises, were made last week by Oscar Oldknow, former Fox Theatre executive, and Louis Marcus, formerly of the houses now comprising the Publix-Salt Lake circuit. Offers of $50,000 are said to have been filed by each, a price which would permit either one to take over seven of the theatres. The offers were disclosed last week at a creditors' meeting in the offices of Referee Davis. Decision on the offers is still pending.

The formation of a bondholders protective committee for the owners of Granada Realty Company 6 per cent first mortgage bonds was announced last week in San Francisco. The realty company is owned by Paramount Publix and the property involved is that occupied by the Paramount theatre. In Phoenix, Arizona, Harry Nace is reported to be winding up a deal to take over the Publix circuit of 11 theatres in Arizona from the receivers. Nace and Rickard formerly operated many of the houses.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Big Brain

(Radio)

Drama

Novelly interpreting a familiar, yet interesting, theme, "The Big Brain," has those entertainment elements which set it in the better-than-ordinary program picture classification. Basically a character drama with every development centering about the career of one man, it affords comedy, topical timliness, romance appeal and a lot of excitement.

The way the story has been constructed, building a barber to a combination Kruger-Insull-Ponzi big business-promoting character, tuned to a modern key, continually maintaining a vein of suspense and ringing in the associated development at the most opportune times, gives it a novel interest, one that should hold the interest of patrons who are looking for something new in screen entertainment.

Bootblack in a barber shop, Werner, spurred by Margy's laughter at his dreams, becomes ambitious to boost his position in life. Attending a barber college, there is much comedy. Then, in his own shop, he becomes associated with Slick Ryan in a high pressure stock selling enterprise. When Slick starts two-timing him with Margy and the D. A. starts sticking his nose into the bucket shop business, Max leaves for England and safety. Meanwhile, he gets a yen for Cynthia, but it's no sale. On the boat, invited by Darlington, he is taken in a poker game. Not being a welcher, he ties up with Darlington in introducing modern American promotion ideas to the British. Short-lived success, then a collapse of an oil scheme, and he runs out, leaving some one else holding the bag. Safely tucked away beyond extradition in a New York county, he is visited by Cynthia, who persuades him to visit her house. Over the county line, he is arrested.

To get over the idea of the film, it probably will be necessary to use advertising lines that will explain the title, since it suggests something mechanical. Get over the idea that "The Big Brain" could concoct all sorts of ideas for fleecing suckers, but that it was a chump for a girl. Use the theme of the story—the bootblack, barber-college pupil, high pressure stock salesman, billion dollar promoter, to make the idea more understandable. Unusual ballyhoo should certainly be used. The story probably will be more effective than the cast in drawing interest. Sell fun, excitement and novelty. It would not be out of place to develop the barber college angle in all sorts of ways. A stock promotion herald that guarantees 100 per cent dividends in entertainment certainly has a place in any campaign.—McCarthy, Hollywood.

A KBS production. Distributed by RKO Radio. Directed by George Archainbaud. Story and dialogue by Sy Bartlett. Continuity by Warren B. Duff. Photographed by Arthur Edeson. Supervising editor, Martin G. Cohn. Film Editor. Rose Loewinger. Settings, Ralph DeLacy. Running time, 70 minutes. Release planned during July.

CAST

Max Werner	George E. Stone
Terry	Phillips Holmes
Cynthia	Fay Wray
Margy	Minna Gombell
Lord Darlington	Reginald Owen
Dorothy	Lilian Bond
Lord Latham	Reginald Mason
Slick Ryan	Sam Hardy
Justic of Peace	Lucien Littlefield
Dan Thomas	Douglass Dumbrille
Col. Higginbothom	Berton Churchill
Detective	Robert Emmett O'Connor

Sunset Pass

(Paramount)

Western Romance

This is a straight western dramatic romance that, with few exceptions, follows the familiar formula. The Zane Grey story, given unusual production values, beautiful scenic backgrounds, a competent cast and thoughtful direction, constitutes entertainment not only for the "western fans" and the youngsters, but also for those patrons who are looking for a little exciting diversity. Drama, excitement, action, romance and comedy are there aplenty.

The plot has Jack, in the guise of a train robber, going to jail with the bad man, Clink, in order to ferret out the secret of who is responsible for all the cattle rustling. Escaping, he proceeds to the Preston Ranch, first meeting Jane and then Ash, who is the weakling front for Hesbitt.

Minor rustlings continue as Hesbitt makes his plans for one grand clean-up. Busting into the Hesbitt camp and introducing himself as the notorious train robber, it develops that Hesbitt is actually the man whom Jack is posing as. The big drive is underway. Our hero gets the news to the owners and sheriffs, and the cattle are stampeded down Sunset Pass onto the would-be rustlers. Of course, there's the man-to-man fight between Ash and Jack and the apparent breakup between him and Jane, but all is straightened out.

There is more than enough in "Sunset Pass" in the elements mentioned to interest the everyday man and woman theatregoers. Naturally, it's the kind of show that will win the youngsters.

Supplementing the exciting, hard-riding adventure atmosphere of advertising that should be given the picture, there is opportunity for much exploitation. Tieups with book stores and libraries on the Zane Grey stories should not be overlooked, nor opportunities to arrange for window displays of guns, early western pictures, old newspapers that feature stories of cattle wars. Including stills from the picture and other ballyhoo material—particularly if you have slackened off in this kind of showmanship during the past months—should whip up more than ordinary interest. Use advertising lines based on the idea that "Sunset Pass" is a rousing, romantic drama of life in the old west—of a man who dared death to establish law and order, to win the love of a woman.—McCarthy, Hollywood.

Produced and distributed by Paramount. Story by Zane Grey. Directed by Henry Hathaway. Screen play by Jack Cunningham and Gerald Geraghty. Photographed by Archie Stout. Running time, 63 minutes. Release date, May 26, 1933.

CAST

Ash Preston	Randolph Scott
Jack Rock	Tom Keene
Jane Preston	Kathleen Burke
John Hesbitt	Harry Carey
U. S. Marshall Blake	Noah Beery
Hetty Miller	Leila Bennett
"Clink" Peeples	Kent Taylor
Willie Willard	Fuzzy Knight
Judge	George Barbier
Williams	Charles Middleton
Grace	Patricia Farley
Windy	Vince Barnett
Buck	Christian J. Frank
Tom	James Mason
Dick	Al Bridge
Harry	Bob Kortman
Ben (Deputy)	Tom London

The Sphinx

(Monogram)

Murder Mystery

A murder mystery theme provides the dramatic punch. A neat romance involving a hustling, ingenious police reporter and a sob-sister writer, supplemented by a clever line of comedy revolving around a typically dumb-smart detective, sustains it. As the show develops, suspense adds a melodramatic wallop.

The odd feature of the film is that the detectives, Hogan and Riley, together with Burton, the reporter, have a strong suspicion that Breen is a murderer. The audience is almost certain of it. Yet even though Breen is positively identified and brought to trial, he is not convicted. The gag that provides his alibi is that the murderer conversed with the people who identified him. The man who was tried and freed was scientifically proved deaf and dumb.

With three killings unsolved, the story reaches the point where Jerry's infatuation for the mute brings her in close association with him. To stifle this growing romance her reporter-lover is more than ever determined to get the goods on Breen. Here is generated the tense suspense that carries the last two reels. Jerry, disappearing in the Breen mansion, Hogan, Burton and their associates set out to sweat a confession out of Breen. Hogan strums a piano, the idea injecting much comedy. With everybody on pins and needles, he strikes the last note on the keyboard. Asliding door opens and Breen's counterpart steps forward. He is killed and the mute commits suicide as Jerry is found. Then the twin-brother identity is divulged, the motives are established, romance culminates and Hogan proves that he is a swell detective.

Although interest is centered on the principals, the entire cast carries the story. Everything is played up as an illusionary, yet logical, series of events. While not a big production, it is interesting entertainment.

There is a broad field for diversified patron appeal. Publicity that effectively combines the murder mystery premise, the romantic angle and the comedy contrast should intrigue curiosity of men and women. Exploitation that capitalizes on the familiar detective-newspaper reporter feuds, developing into some sort of contest that asks how this man whom everybody knows to be a murderer could be proved innocent, will help. As the deaf and dumb sign language plays a prominent part, trick gags using those signs in advertising should prove effective in stimulating interest. With the title as a basis, there is an unusual opportunity to develop ingenious campaigns. — McCarthy, Hollywood.

Produced and distributed by Monogram. Supervised by Sid Rogell. Directed by Phil Rosen. Screen play by Albert DeMond. Photographed by Gill Warrenton. Recorded by John A. Stransky, Jr. Trem Carr, vice-president in charge. Running time, 70 minutes. Release date, June 1, 1933.

CAST

Jerome Breen	Lionel Atwill
Jerry Crane	Sheila Terry
Jack Burton	Theodore Newton
Terrence Hogan	Paul Hurst
Luigi	Louis Alberni
Inspector Riley	Robert Ellis
Jenks	Lucien Prival
Dave Werner	Paul Fix
Mrs. Werner	Lillian Leighton
Curran	Hooper Atchley
Casey	George Hayes

"It's needless

to remark that

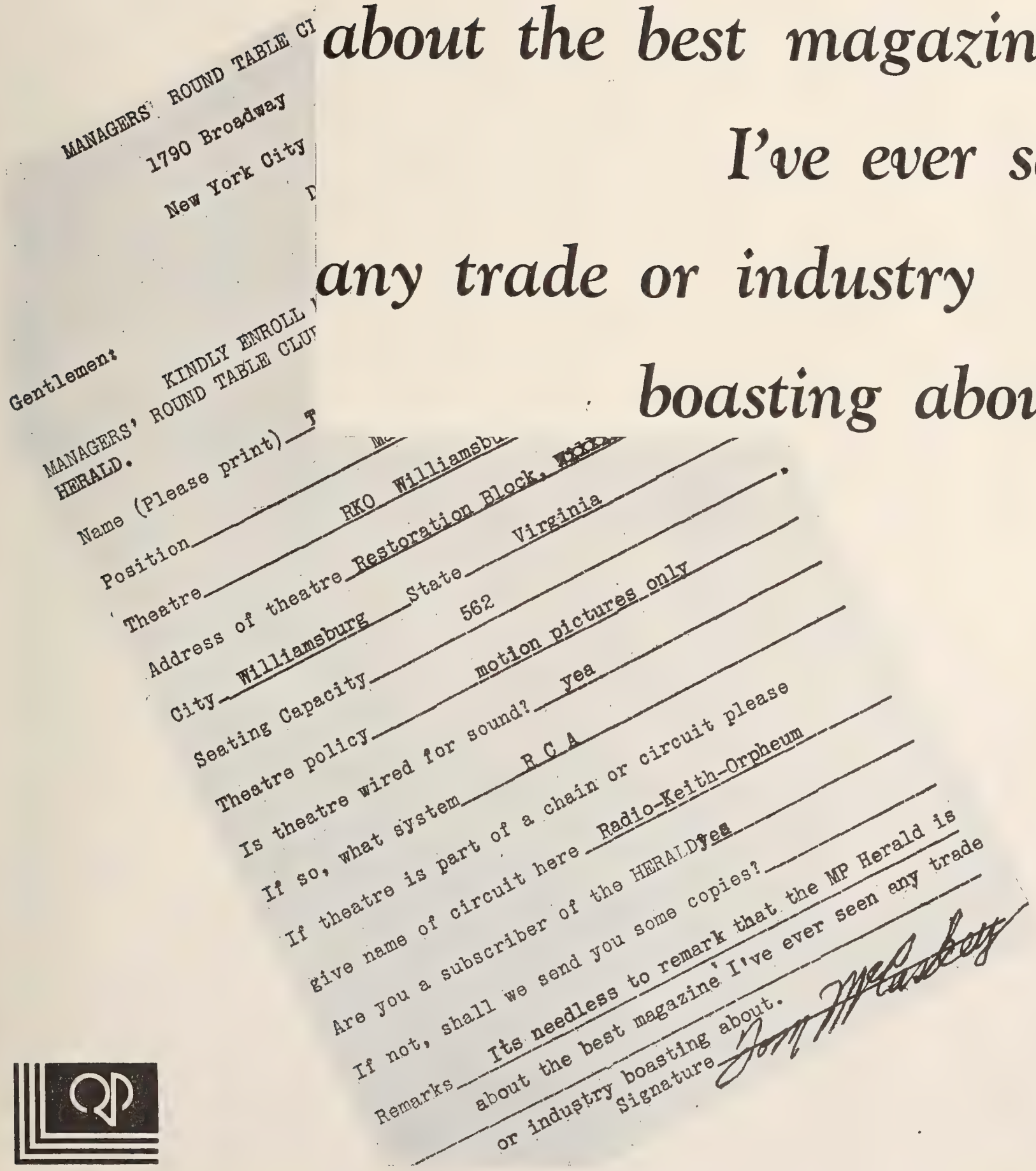
the MP Herald is

about the best magazine

I've ever seen

any trade or industry

boasting about."



MANAGERS' ROUND TABLE CI
1790 Broadway
New York City

Gentlemen:

KINDLY ENROLL
MANAGERS' ROUND TABLE CLU
HERALD.

Name (Please print)
Position
Theatre
Address of theatre Restoration Block,
City Williamsburg State Virginia
Seating Capacity 562
Theatre policy motion pictures only
Is theatre wired for sound? yes
If so, what system R C A
If theatre is part of a chain or circuit please give name of circuit here Radio-Keith-Orpheum
Are you a subscriber of the HERALD yes
If not, shall we send you some copies?
Remarks Its needless to remark that the MP Herald is about the best magazine I've ever seen any trade or industry boasting about.
Signature

Over the Seven Seas

(Vanderbilt)

Travel Film

The seafaring William K. Vanderbilt, who spends much time aboard his beautiful white yacht, Alva, made a trip last year which literally carried him into all of the seven seas. With cameras and the occasional use of sound recording apparatus, Mr. Vanderbilt has contrived to produce a motion picture travel feature of undeniable interest, some unusual scenic effects, and several sequences of really remarkable quality done in Multicolor.

There is comparatively little undersea photography included in the compilation, yet there obviously was little opportunity to insert such material when so much ground was to be covered for the film to conform to the title. The result is naturally rather spotty, since only a flash is given of each of the many shores upon which the Alva touched during the round-the-world trip of Mr. and Mrs. Vanderbilt and their crew of 51.

In the cutting and editing, as well as in the writing of the subtitle continuity, Mr. Vanderbilt was aided commendably by an editorial staff headed by Truman Tally and Louis de Rochemont of the Fox Movietone organization. In addition to the subtitles, there is a certain amount of natural sound and considerable accompanying explanatory dialogue by Mr. Vanderbilt, smoothly rendered.

In the same manner that there is a deal of generally wide appeal and interest in travel subjects, there is much in this feature. Whether the picture can stand on its own feet as the feature attraction on a regular run theatre program is for the exhibitor to determine for himself, basing his decision, probably, on the type of patronage upon which he can draw, as well as on the previously demonstrated drawing power of such material for his patronage.

The use of color is a strong selling point in any campaign on this picture, and a very liberal lobby use of stills from the film should bring wide pedestrian attention. Every effort should be made by the exhibitor to engage the attention and support of schools and various women's organizations in the community, since it is the type of material which very definitely appeals to them. Offer this film as something in the nature of a special attraction, shown at a special time, if the ordinary methods seem inadvisable for best results.—AARONSON, New York.

Produced and directed by William K. Vanderbilt. Distributor and general release date not determined. Editorial staff: Truman Talley, Louis deRochemont, Sydney MacKean, Russell Shields, J. H. Bursch. Cameramen and sound engineers: A. L. Gilks, Robert Bronner, Bonney Powell, Walter Hicks. Running time, 70 minutes.

Melody Cruise

(Radio)

Musical Comedy

As summertime entertainment this light musical comedy romance is decidedly appropriate. Novelty in idea, construction and presentation is the outstanding characteristic. The show is colorfully glamorous, music catchy, settings modernistic and generally lavish. Bevies of charming girls accentuate the color. Unusual camera work strengthens production values and the unusual idea of shifting successive lines in the dialogue, lyrics and music to various groups, individuals and even the machinery of the ship in perfect rhythm, is almost sure to prove an audience-interesting feature.

Most of the action takes place on a mid-winter cruise from New York to California with stops at Havana and Panama and the finale in Los Angeles, Santa Barbara, Yosemite and Palm Springs. Ruggles, naturally, is the chief mirth-provoker, but he is only a short step ahead of Chick Chandler. Between the carryings-on of this pair and the antics of the two shanghaied show girls, preview audience found plenty of laugh opportunity.

Typical of musicals, the basic story is broken up by numerous asides and interludes in the specialty features that aid greatly in maintaining interest in the romantic and pseudo-dramatic elements. The ice-ballet, coming near the close, is a tingling picturization of modernistic geometric design skate waltzing. This episode, in conjunction with the wintry atmosphere of the prelude, is a decided asset for exploiting the show as "hot weather" amusement.

Appeal should be general. The picture is clean and clever, smart and colorful, so should be appreciated by all classes of trade from family audiences to sophisticates.

The plot places the pals, Pete and Alan, aboard the ship, where Alan meets Ann, a European siren. A gay pre-sailing party precedes the casting off, during which Alan writes a letter to Pete's wife detailing several of the scarlet chapters of that man's life, and Pete unwittingly signs it. The letter is mailed to Pete's wife with instructions that it be not opened until Alan is married, all of which is Alan's idea of insurance against his marrying.

The situation is complicated by the discovery of two empty-domed show girls, Zoe and Vera, in Pete's stateroom next morning, and by Alan falling in love with Laurie. Hickey now shares the comedy with Ruggles, with the two girls making it exciting for all concerned.

Eventually landing in California, Alan gets in wrong with Laurie, who has learned to love him, when she sees him kissing Ann. The unexpected appearance of Pete's wife doesn't make for serenity. But while he's wondering how he's going to keep her from opening that letter, Alan chases Laurie through Santa Barbara, Yosemite and Palm Springs. Finally they marry and though Pete thinks he has destroyed the incriminating letter, Mrs. Wells flashes it on him and he sinks into wee proportions for the fadout.

Stressing the novelty, charm and comedy-romance color, in addition to the musical atmosphere, should create better than usual audience interest. The title is intriguing and suggests a host of ingenious exploitation ideas from travel tie-ups to music-radio contacts. Capitalize on the pulling power of Ruggles' name and don't overlook the popularity of Harris with radio fans. Tuneful advertising and colorful decorated lobbies built around a "nautical, but nice" idea should be effective.—MCCARTHY, Hollywood.

Produced and distributed by RKO Radio. Executive producer, Merian C. Cooper. Associate producer, Louis Brock. Directed by Mark Sandrich. Screen play by Ben Holmes, Mark Sandrich. Additional dialogue, Allen Rivkin, P. J. Wolfson. Music and lyrics by Will Jason, Val Burton. Ice ballet staged by Dave Gould. Music director, Max Steiner. Art directors, Van Nest Polglase, Carroll Clark. Photographer, Bert Glennon. Sound recorder, Hugh McDowell, Jr. Film editor, Jack Kitchin. Running time, 75 minues. Release date, June 2, 1933.

CAST

Pete Wells	Charlie Ruggles
Alan Chandler	Phil Harris
Ann Von Rader	Greta Nissen
Laurie Marlowe	Helen Mack
Hickey	Chick Chandler
Zoe	June Brewster
Vera	Shirley Chambers
Miss Potts	Florence Roberts
Mrs. Wells	Marjorie Gateson

When Ladies Meet

(MGM)

Comedy Drama

Smart, but not too sophisticated, "When Ladies Meet" has all the earmarks of class entertainment with mass appeal. Finely acted and mounted, moving along with a pace that always maintains interest, it balances drama with timely comedy; continuously keeps its romance prominent, giving novelty, color and glamour to its basic plot of the old eternal triangle.

Everything is logically and sensibly developed. Sympathies are directed into the proper channels, yet the buildup is consistently tense, but the suspense is not too dramatic, comedy letdowns taking care of that. While there are moments when it tugs at the heartstrings, it nevertheless is amusing entertainment.

The story is simple but appealing. Mary, an ambitious authoress, is the apple of Jimmy's eye, yet she cannot help but fall in love with Roger, a philandering publisher. Jimmy's efforts to break up the liaison only add to Mary's determination. Roger's many affairs being known to his wife, Clare, she is content to let them run their course, knowing that her mate always returns to her. With Bridget aiding and abetting Roger and Mary, the film approaches the point where Jimmy realizes he must do something desperate.

He brings Clare in on the two lovers and when she fully understands what her husband's ardor has done for many other girls, the story reaches the breaking point. The finale has Roger appreciating that he has stepped off the straight and narrow once too often, determining to win back his wife's respect and love, and Mary convinced that Jimmy is the only man for her.

Sold to your patrons with a dignity commensurate with its smartness, combining art with copy that stresses its sparkling wit, intriguing drama, appealing love interest, glamour and humanness, it should be a standout. Convince your patrons that you are certain of the entertainment value of the picture even to the point of guaranteeing it with a personal endorsement. Don't worry that it is essentially a woman's show. There is more than enough to hold the attention of the men. Sell the cast. Sell the show and box office will be limited only by the effort and ingenuity you put into your introductory campaign.—MCCARTHY, Hollywood.

Produced and distributed by M-G-M. Directed by Harry Beaumont. From the play by Rachel Crothers. Screen play by John Meehan and Leon Gordon. Photographed by Ray June. Running time, 85 minutes. Release date, June 23, 1933.

CAST

Jimmy	Robert Montgomery
Clare	Ann Harding
Mary	Myrna Loy
Bridget	Alice Brady
Roger	Frank Morgan
Pierre	Luis Alberni
Walter	Martin Burton
Caddie	Stuart Holloway

When Strangers Marry

(Columbia)

Drama

Moving at a rapid pace, this has its fair share of action, but the picture falls rather short of what might have been expected. The conclusion was too much in routine to measure up to the standard set earlier in the picture. "When Strangers Marry" falls into the program classification, is mildly entertaining for the regular run smaller theatre.

Coming close to being the only really salable name in the cast, but that a good one for the lesser theatre especially, is that of Jack Holt, two-fisted, pugnacious and a steady, consistent performer. Lilian Bond, playing opposite, is attractive and turns in a reasonably good performance, while the others of the cast work satisfactorily.

The title is in a measure an unfortunate choice. It is rather a lifeless phrase, and as far as the picture is concerned it conveys little, applying only in the slightest degree to the story.

Holt, a railroad engineer, and Ward Bond, his assistant, stop in Paris on the way to a construction job in the fever-infested jungles of the East. An accidental meeting of Holt and Miss Bond results in a sudden and quite unexpected (for Holt) marriage. The girl insists on accompanying them into the jungle, but Holt leaves her in the nearest town. On the job Holt encounters numerous unforeseen obstacles in the form of destroyed supply trains, stolen quinine, raided food stores, all of which he traces back to a rival syndicate, anxious that his railroad building fail, and to Arthur Vinton, posing in the town as a salesman, who is the agent of the syndicate.

Vinton, incidentally, pays altogether too much attention to Miss Bond, a fact resented not only by Holt but also by Barbara Barondess, an accomplice. When Holt comes to town and leaves with the necessary pack train after refusing to take Miss Bond, she almost suc-

cumbs to Vinton's invitation to accompany him to Europe. When she learns, however, that Vinton has sent a squad of men after Holt, planning to kill him, she shoots Vinton, reaches Holt with a few friends, and they defend their railroad from the attack in a lively closing sequence which is more noisy than effective.

Sell this as a lively action picture of railroad building in the jungles, stressing the popular name of Jack Holt for all it is worth. Bring in the secondary angle of the sudden marriage and the girl who learns loyalty all at once, and in a hard school. Therein should be a possible appeal to both men and women. It would perhaps be well if the exhibitor did not promise too much. The youngsters may see it without particular objection.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Clarence Badger. From the original story by Maxmilian Foster. Screen play by James Kevin McGuiness. Dialogue director, Andrew Bennison. Cameraman, Benjamin Kline. Sound engineer, Edward Bernds. Film editor, Gene Havlick. Release date, March 20, 1933. Running time, 68 minutes.

CAST

Steve Rand ..... Jack Holt
Marian Drake ..... Lilian Bond
Hinkle ..... Arthur Vinton
Antonia ..... Barbara Barondess
Billy McGuire ..... Ward Bond
Van Wyck ..... Gustave Von Seyffertitz
Phillipe ..... Paul Porcasi
Major Oliver ..... Harry Stubbs
Von Arnheim ..... Rudolph Amendt
Chattermahl ..... Charles Stevens

Professional Sweetheart

(RKO Radio)

Comedy

A glance at the cast should be sufficient indication that "Professional Sweethearts" is a comedy; yet, until it is clarified, the title is hardly relevant to the theme. Actually it's a semi-satirical, almost burlesque, picturization of behind-the-microphone radio life. At times it is gayly tuneful with catchy musical numbers; then it is roaringly funny; it becomes romantic and psuedo-dramatic and winds up in a farcical business merger. These factors, plus a definite novelty that features what high-powered publicity can do, endow the picture with an appeal that should be pleasantly received by the run-o'-the-mill picture-goers. Hokum predominates.

The yarn presents Glory as the publicity-created, innocent, demure ace performer on the Ipsy-Wipsy Wash Cloth radio program. Really, she's a hard-boiled spit-fire with a yen for night clubs, hot romance, bright lights and everything else that her sponsor, Ipswich, and his press agent, Speed, deny her.

When Glory threatens to kick over the traces in an interview with Elmerada, Speed digs up one of her fan-mail admirers, Jim, a Kentucky mountaineer. Any man is good enough for Glory, so the romance is on and following a lot of high pressure air-wave, newspaper publicity, a radio wedding is set.

But Glory's contract is about to expire and the Kelsey Dish Rag Company is hot to sign her up. O'Connor convinces the hill-billy, Jim, that his romance was just a big publicity stunt and assures him that his wife's future is better in Kelsey's hands than in Ipswich's. O'Connor arranges a secret honeymoon trip to Atlantic City; Speed fixes one up for Niagara Falls; but Jim crosses 'em both by taking Glory back to his mountain cabin. Turning cave-man, he finds that Glory revels in it, while Speed and O'Connor, bedeviled by their bosses, race to find the missing song-bird. Glory's maid meanwhile has substituted on the Ipsy-Wipsy program and Jim gets all excited about her. He doesn't know she's a colored girl.

The pair, escorted by the two high-pressure boys, come back to New York; the business rivals merge as the Ipsy-Kelsey Clothiers, with Jim and the Purity Girl Glory the biggest radio stars ever.

There's plenty of fun, color and life to sell in "Professional Sweethearts." Much thought should be given to creating ad lines that will elucidate the title. Showmanship exploitation should prove more of an asset in this connection than straight description. Wherever possible, tieups with radio stations should be made to spread the "inside stuff" hurly-burly. Any number of trick gags can be built around the Ipsy Wipsy Wash Cloths and the Kelsey Dish Rags, through tieups with merchants. The musical background should not be overlooked, nor should the publicity buildup given the Purity Girl be ignored. This angle makes it possible to concoct a local talent "Purity Girl" contest. —MCCARTHY, Hollywood.

Produced and distributed by RKO Radio. Executive producer, Merian C. Cooper. Associate producer, H. N. Swanson. Directed by William Seiter. Original story and screen play by Maurine Watkins. Art directors, Van Nest Polglase, Carroll Clark. Music director, Roy Webb. Music and lyrics by Harry Akst, Edward Eliscu. Photographer, Edward Cronjager. Sound recorder, Clem Portman. Film editor, James B. Morley. Running time, 70 minutes. Release date, June 16, 1933.

CAST

Glory ..... Ginger Rogers
Jim ..... Norman Foster
Elmerada ..... Zasu Pitts
Speed ..... Frank McHugh
O'Connor ..... Allen Jenkins
Ipswich ..... Gregory Ratoff
Herbert ..... Franklin Pangborn
Kelsey ..... Edgar Kennedy
Announcer ..... Lucien Littlefield
Appleby ..... Frank Darien
Stu ..... Sterling Holloway

Laughing at Life

(Mascot)

Drama with Comedy

Detailing the colorful career of a daring soldier-of-fortune, "Laughing at Life," Nat Levine production, is an exciting, attention-arresting yarn that should find a ready reception from all types of patrons. Rough, tough and he-man, it departs radically from the rowdy sexy character of previoues McLaglen films. Including drama, romance, comedy, intrique, the major part of the story deals with the exciting life of the gun-running gringo military leader of the liberal faction planning an O. Henry South American revolution.

At first glance, the show might appear as essentially a man's picture, but due to the human interest that surrounds Captain Easter's early family life, the romance between Pat and Ruth and the influence of Panchita, there is plenty of entertainment that can be made to appeal strongly to feminine patrons.

The cast, numbering a host of familiar names, with noted players occupying bit roles, should in itself be a healthful influence in any campaign.

Beginning with the construction of the Panama Canal, McHale is revealed as an adventurous character whom the law always is looking for. Effecting a thrilling escape from his nemesis, Mason, the story takes McHale soldier-of-fortuning around the world for a generation. In 1917 he gets word that his wife has died and his son is lost. A bit of the World War comes when the now Captain Burke meets up with Mason and again disobeys orders, for which he is court martialed and imprisoned. He escapes as he is about to be medaled for heroism, then the yarn settles down to its South American revolution atmosphere. Here enters Panchita, who has a strong yen for Captain Easter, but business is the only thing on his mind and the gal becomes an untrustworthy associate in the movement. Also appear the sweethearts, Pat and Alice. With Mason again showing up, President Valenzuela's forces, Don Flavio (the rebel leader) and his old foe are trying to knock off Easter. When Pat decides to cast his lot with Easter everything is jake, but just on the eve of the revolt Pat, fearing for her lover's life, reveals that the boy is really his son. Easter sets out to get the boy out of the country. But the jealous Pancheta has started the revolution. Pat is caught by the federals. Easter makes a deal with the president to round up Don Flavio's cohorts. This done in the nick-of-time fashion saves Pat's life, Mason is arrested as "Captain Easter" and Pat and Alice flee in her high-powered car, while McLaglen and Frankie Darro make their getaway on horses.

Packing a punch in almost every sequence, with color and novel twists, the show finely possesses the elements of fictionized and illusionary entertainment. Selling McLaglen, who dominates the portentious cast, as a glamorous soldier of fortune, should lay the foundation for audience interest. Promise a decided revelation in the McLaglen character, providing entertainment for youngsters as well as grownups and creating the impression (which will be borne out) that "Laughing at Life" is a much better than ordinary show, and the box office should show some pleasing returns.—MCCARTHY, Hollywood.

Nat Levine production for Mascot. Directed by Ford Beebe. Original story by Ford Beebe. Adaptation by Prescott Chaplin and Thomas Dugan. Photographed by Ernie Miller and Tom Galligan. Musical director, Lee Zahler; Film editors, Ray Snyder and Joseph Kane; Sound engineer, Earl Crane. Running time, 70 minutes. Release date to be determined.

CAST

McHale, Burke and Captain Easter.. Victor McLaglen
Panchita ..... Conchita Montenegro
Mason ..... William Boyd
Mrs. McHale ..... Lois Wilson
President Valenzuela ..... Henry B. Walthall
Pat Collins ..... Regis Toomey
Alice Lawton ..... Ruth Hall
Smith ..... Dewey Robinson
Jones ..... Quinn Williams
Don Flavio ..... ;Ivan Lebedeff
Mamacita ..... Mathilde Comont
Hauseman ..... Noah Beery
Stone ..... Tully Marshall
Warden ..... J. Farrell MacDonald
Henry Armetta — Arthur Hoyt
Edmund Breese — Pat O'Malley
Frankie Darro — William Desmond
Otis Harlan — Lloyd Whitlock
Buster Phelps — Philo McCollough
George Humbert

The Fighting Parson

(Allied)

Comedy Western

Comedy providing the motivating force, this newest Hoot Gibson western combines the old thrill-adventure formula with much that is different. Preview audience reactions indicated it would just about fill the bill in theatres using this type of entertainment. Story and action constitute the type of amusement that seldom fails with the youngsters. At the same time there is more than enough romance, drama, excitement and thrill supplementing the comedy.

Arizona loses most of his and Steve's outer garments in a crap game. Riding along, they come across some ministerial raiment which Mike forced the Rev. Mr. Doolittle to shed before he chased him out into the desert. Steve puts on the clothes and rides into town, where he is mistaken by Mrs. Larkin for the evangelist who is going to hold a revival and by Bart, the bad man, as a no-account cowboy. As the price of keeping his identity secret, Hoot agrees to intercede for Bart, who is only a couple of steps from the noose.

Besides the comedy, provided chiefly by Bill Robbins and Ethel Wales, many laughs are engendered by Gibson, Marceline Day and even the bad man, Stanley Blystone. Spotting it as a western that is as amusing as it is exciting should lure many in addition to the regular western fans.

Several incidents should inspire unusual showmanship. Six or seven infants are gathered for the christening, which suggests an old-fashioned baby-show. The almost-wedding sequence points to a stage wedding. June being the month of brides, such an effort should be the means of pepping up unusual interest. The baby show for a matinee and the stage wedding for evening should be one means of getting around the hot weather problem.

Go after the youngsters strong and devote a little more attention to stimulating adult attention.—MCCARTHY, Hollywood.

Allied production, made by M. H. Hoffman, Jr. Story by Edward Weston. Directed by Harry Fraser. Photographed by Harry Neumann. Sound recorder, Dave Stoner. Production manager, Ray Culley. Edited by Mildred Johnston. Running time, 70 minutes. Release date, May 22, 1933.

CAST

Steve ..... Hoot Gibson
Susan ..... Marceline Day
Mr. Doolittle ..... Robert Fraser
Bart ..... Stanley Blystone
Arizona ..... Skeeter Bill Robbins
Mrs. Larkin ..... Ethel Wales
Mr. Larkin ..... Phil Dunham
Marshall ..... Jules Cowles
Mike ..... Charles King

JENKINS' COLYUM

Detroit Lakes, Minn.

DEAR HERALD:

Last Sunday was "Mother's Day" and we were in Minneapolis and spent the afternoon with some relatives out at "Minne-Ha-Ha Falls." The falls were there, but we didn't see Minnie. In fact, there wasn't any water running over the falls. The falls were as dry as a Nebraska politician. But speaking of "Mother's Day," why is it we can't have a "Dad's Day"? If it weren't for Dad there wouldn't be any mothers. Jevver think of that? Congress ought to do something about this. This thing is getting to be too one-sided.

If we ever go to Minnesota again and fail to find H. J. Ludcke operating the Ludcke theatre at St. Peter we are going to make a fuss about it. There's an operator who knows what it's all about. You can spend a couple of hours with H. J. and never miss the time. The business ought to have more like him.

H. H. Sandon of the Sandon theatre at Blue Earth agrees with every other theatreman we have called on that dirty, salacious pictures are the bane of this business. But what he and other theatremen think about it doesn't seem to cut any figure with the production heads. You know what the old lady said about her son, "The whole army was out of step except Jim." That's the Hollywood theory.

▽

H. A. Nelson of the Princess theatre at St. James was playing "Be Mine Tonight" when we called. Universal advertises this picture as a musical comedy, but it isn't. It's a comedy-drama with music, and that's the way you should advertise it, but put a footnote to it that it's the cleanest picture ever made. H. A. had us up to his house for breakfast the next morning, and the Mrs. sure had a feed for us. Now wasn't that sumpin'?

King Vidor is going to make a rural farm picture. Hip, Hip, Hurrah! He's going to shoot the scenes in California instead of Nebraska or Iowa and there's no darn sense in that. All California knows about farming is to farm the farmer. When the directors want an Alaskan scene they shoot it down in Paragua, where they can show some Hula Hula girls with gowns made out of a couple of bullrushes. If they want an Egyptian desert scene they shoot it down at Yuma, Arizona. King Vidor is a swell director and his pictures are generally A1, but we've seen some pictures by other directors where we thought they should have shot the director instead of the scene and dismissed the cast and called it a half a day.

▽

When we called on R. A. Palmer of the Princess theatre at Sleepy Eye he said he always left his gun at home when he should have carried it. We told him that we never carried ours any more because we seldom found a theatreman who was worth shooting. Then he said, "Come on; we're going to add a little to Minnesota's 'Prosperity.'" And just a little way from Sleepy Eye was a lake full of bass and the season wasn't open.

Redding and Stroud still operate the Wonderland at Windom. The Wonderland is like Schlitz beer: it is what made Windom famous. The public has come to know that if it's on the screen of the Wonderland it's the best show in the state. That's why all roads lead to Windom, and that's why Redding and Stroud try to pick clean pictures, and that's why they are getting ringbones and spavins on both feet trying to do it.

▽

One might suppose from his name that Jack O'Brien of the Colonial theatre at Tracy is a Swede. When he gave us a renewal for his subscription to the HERALD he said: "A yust tank A take dos HERALD some more times." But folks, you can't make an Irishman out of a Swede. And you can't make the people around Tracy think that Jack isn't 100 per cent plus any way you are a mind to take him. He's Johnnie-at-the-rat-hole when it comes to putting on entertainment for the Tracy folks.

Granite Falls is located right down in a hole in the ground. There are hills all around the place, but Joe Schindele found a spot level enough to build the Avelon on, and the Avelon is a swell theatre. It couldn't be anything else when Joe built it, and Mrs. Schindele wouldn't have been satisfied with anything short of the best theatre in the neighborhood.

▽

Willmar is where they had the big rain the night we stayed there, and Abner, what a rain it was. April Shower stood in water clear up to her—knees, and that rain was the reason why M. H. Carey didn't have a corporal's guard to his show. We were treated so swell by Mr. and Mrs. Carey that we have forgotten what the show was.

We are going to take our hat off to A. F. McKellar, who operates the Hancock theatre at Hancock. There's a town that isn't bigger than your thumb nail, but A. F. has his house open for business and he goes after business like a pup for warm milk. Mrs. McKellar said she was much pleased that we called on 'em, and we told her it was unanimous. We hope the McKellars make it go, and they probably will, for they are both HERALD fans.

▽

W. J. Benfield operates the Grand at Graceville. W. J. is single and he won't let a girl get within 40 feet of him, although they try to gang up on him occasionally, but he's pretty foxy and has succeeded in dodging 'em to date, but some day he will meet his Waterloo. Right now he says he's too poor to buy fig leaves.

Bonnie Benfield of the Strand at Morris has bought himself a new car and a new set of golf clubs. He drives his new car around of days and Mrs. Benfield says he sleeps with his clubs under his pillow every night.

Bonnie is going to Minneapolis and clean up on the boys when they have their tournament in a few days. Besides his Morris house he has a theatre at Elbow Lake, Minn., and one at Milbank, S. D. He drove us around to all his houses and his car ran just like April Shower, only a little different. It's a half sister to April Shower.

H. J. Longaker still has the Glenwood theatre at Glenwood. Glenwood is located right on the banks of a big lake. H. J. says he has a trained northern pike that does all the billing for him around the lake. He says he goes down to the lake each morning with a roll of bills and blows a horn and the pike comes up and takes the bills in his mouth and goes and distributes a bill to each cottage around the lake and when he comes back he gives him a bottle of "prosperity" and a huckleberry pie. H. J. has been listening to Baron Munchausen. We want to match him against Elmer Gaily of Wayne, Neb. We'll bet on Gaily.

▽

The State theatre at Alexandria is owned and managed by the Midwest Theatre Corp. It is one of the finest houses we have found in the state in a town of that size except the Redwood at Redwood Falls, which is operated by Mr. Gagley.

Andy and Herb Anderson are still at the helm of the State theatre here in Detroit Lakes. This afternoon they are starting "King Kong" and we'll betcha they do business. These boys are the top-notch golfers of northern Minnesota, and out of consideration for their feelings, we wouldn't go out and play with them. Andy and Mrs. Anderson took us out to the club house to dinner today, which was mighty nice of 'em.

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist

SIGNED . . . .

Columbia

Walter Connolly is added to "Madame La Gimp" . . . Buck Jones in "The Men Trailer," Lambert Hillyer to direct . . . Richey Craig, Jr., and Ted Healy engaged for a short subject each, Ralph Staub to direct both . . . George E. Stone signed for "The Wrecker" . . . Carole Lombard engaged for "Brief Moment," David Burton directing . . .

▽

Educational

Andy Clyde, Billy Bevan, Dorothy Christy and Ethel Sykes in "The Big Squeal," Charles Lamont directing . . . Flora Finch, Ethel Skes, Shirley Temple and Andy Clyde in "She Dunked Him Wrong" . . .

▽

Fox

Vivienne Osborne joins "The Devil's in Love" (formerly "Consul of the Damned") . . . Francis Ford added to "Life in the Raw" . . . J. Carrol Naish engaged for "Arizona to Broadway" . . . James Dunn and Sally Eilers in "Sally and Jimmy" . . . Will Rogers in "The Last Adam"; John Ford will direct . . .

▽

William Goldburg

Betty Hamilton signed for series of pictures . . .

▽

MGM

Alice Brady and Robert Montgomery given new contracts . . . Joan Crawford and Robert Montgomery in "The Dancing Lady," Robert Z. Leonard to direct . . . Jeannette MacDonald and Nelson Eddy assigned to "The Prisoner of Zenda" . . . Stuart Irwin in "Five Days" and "The Big Liar" . . .

▽

Monogram

Charles Vidor signed to direct "Sensation Hunters" . . .

▽

Paramount

Charles Bickford and Fuzzy Knight added to "This Day and Age" . . . Edward Everett Horton joins "The Way to Love" . . . Johnny Hines signed for "Her Bodyguard" (B. P. Schulberg) . . . Helen Vinson engaged for "Midnight Club" . . . Fay Wray, Neil Hamilton and Frances Fuller sign for "One Sunday Afternoon" . . . Ricardo Cortez succeeds Cary Grant in "Torch Singer" . . .

▽

RKO Radio

Edgar Kennedy and Florence Lake in "The Happy Valley Express" (short), George Stevens directing . . . Edward Cahn to direct Irene Dunne's next picture (untitled) . . . Violet Knight added to "The Public Be Sold" . . .

▽

Principal

Buster Crabbe engaged for "Tarzen, the Fearless" (Sol Lesser) . . .

▽

United Artists

Paul Robeson in "Emperor Jones," Dudley Murphy directing (Krimsky & Cochran) . . .

▽

Universal

Kurt Neumann and Eddie Buzzell, directors, given new contracts; Neumann to direct "The Secret of the Blue Room" and Buzzell "Love, Honor and Oh Baby," with Slim Summerville and Zasu Pitts . . . John Boles and Margaret Sullavan assigned to "Only Yesterday" . . .

▽

Warner-First National

Rochelle Hudson engaged for "Boys of the Road" . . . Sheila Barrett and Vincent Lopez and his orchestra signed for a short . . . Sylvia Froos and Eddie Duchin and his orchestra engaged for a short subject . . .

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Allied

LOCAL BAD MAN: Hoot Gibson—Only a fair program picture that meant nothing at the box office. Running time, 62 minutes. Played April 28-29.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Columbia

AIR HOSTESS: James Murray, Evalyn Knapp—Very good. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

BELOW THE SEA: Ralph Bellamy, Fay Wray—A very good melodrama of this kind. Picture appeals more to men than to women. Undersea shots thrilling and very interesting. Where the octopus surrounds the diving bell and cuts off the oxygen, almost suffocating the occupants, and the fight with the octopus and the deep sea diver with an undersea torch is the most thrilling part of the picture. Running time, 79 minutes. Played May 20-21.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

CHILD OF MANHATTAN: Nancy Carroll, John Boles—A very entertaining picture. Should please most every one. Work of Nancy Carroll and John Boles excellent. Columbia is releasing some good pictures this season. Played May 13-14.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

FORBIDDEN TRAIL: Buck Jones—Very good western. Not one of these cheap westerns. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HELLO, TROUBLE: Buck Jones—Very good western picture. Pleased all. Running time, 60 minutes. Played May 20.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

OBEY THE LAW: Leo Carrillo, Lois Wilson—A very interesting program picture. Good story and well acted. Gave satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SO THIS IS AFRICA: Wheeler & Woolsey—This has made more money for us than any other picture has for the past 10 months. I didn't think it was possible to get a full house in this depression, but "So This Is Africa" did the trick. As far as the picture was concerned, it had plenty talking in it that was just plain vulgar. It seems as if about 75 per cent of the picture patrons like this kind of entertainment. Not a walkout or any direct compliment, so I guess we should be satisfied. My advice to exhibitors is if you can get away with this type of pictures be sure and hook it. Columbia will treat you right and no doubt the picture will make money. Running time, 72 minutes. Played May 7-8.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STATE TROOPER: Regis Toomey, Evelyn Knapp—Very good family picture. Fine for Friday-Saturday. Running time, 68 minutes. Played May 5-6.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WHITE EAGLE: Buck Jones—A mighty good western. In fact very entertaining and instructive as to Indian lore and pony express days. Good business three days.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

First National

CENTRAL AIRPORT: Richard Barthelmess—Very good picture. Full of thrills and excitement. Everybody well pleased and business good. Running time, 70 minutes. Played May 15-16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ELMER THE GREAT: Joe E. Brown—Another good one from First National. Brown is quite a favorite here, and this picture pleased my patrons very much. Played May 5-6.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city and rural patronage.

EMPLOYEES' ENTRANCE: Warren William, Loetta Young—Good program picture.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

LILLY TURNER: Ruth Chatterton—This is as poor a show as we've had on a Sunday for a long time. Play it on an off night. Pleased about 15%. This is really the first poor picture we've played from this company this year. Right straight through Warner-First National have been giving us real good shows. Runing time, 65 minutes. Played May 14-15.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

THE MIND READER: Warren William—Another William picture that the Saturday night patrons did not like, and they evidently advertised it, for my Sunday night attendance was less than a third of my usual attendance. Warren does some good acting, but he is poison to this town. Can't put over a picture featuring him since "The Match King." Allen Jenkins and Constance Cummings good. Played May 20-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SILVER DOLLAR: Edward G. Robinson—Very fine picture for the better class patrons. It did not draw for me. Played May 7-8.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SILVER DOLLAR: Edward G. Robinson—This is a big picture if ever there was one. Wonderful production values, wonderful acting, cast, direction, etc., but for some reason this picture grossed less than any picture I have played in the middle of the week for quite some time. Why, I can't explain. Perhaps it was because beer was legalized. What an ending. It ends with the lowering of a casket, even though the casket is a silver one. Perhaps the ending had something to do with the drawing power.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

20,000 YEARS IN SING SING: Spencer Tracy, Bette Davis—Spencer Tracy is always O. K. You don't have to take scrip on this one. They will pay the real cash to see this one.—J. E. Weber, Princess Theatre, Chelsea, Mich. General patronage.

Fox

BROADWAY BAD: Joan Blondell, Ricardo Cortez—They dislike pictures with "Broadway" in the title and they don't want "Bad" either. A big unmitigated flop. A sample of the tripe forced on us by block booking that is killing the business.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

CALL HER SAVAGE: Clara Bow—Good picture. Drew fair at the box office. Clara is coming back. Just give her a good story and she will do the rest. Running time, 75 minutes. Played April 30-May 1.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CAVALCADE: Clive Brook—A flop. Fine picture. Why don't the producers make pictures for the one hundred twenty million American people?—Herman J. Brown, Majestic and Adelaide Theatres, Namba, Idaho. Family patronage.

CAVALCADE: Clive Brook, Diana Wynyard—An excellent production. While not as great a picture as heralded, it is a wonderful picture nevertheless. This is my personal opinion. Recording not so good. It was not so well received by my patrons. The English accent spoiled it here. Several said they could not understand. Several left. My opinion is it's a "washout" for the small town. Played May 14-15-16.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DANGEROUSLY YOURS: Warner Baxter, Miriam Jordan—Flopped.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

DANGEROUSLY YOURS: Warner Baxter, Miriam Jordan—Fair program only. Played May 12-13.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HANDLE WITH CARE: James Dunn—No box office. Just another picture made to collect on block booking contracts. That stuff will sink us all and kill the exhibitor.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

HELLO SISTER: James Dunn, Boots Mallory, Zasu Pitts—This is the picture that Von Stroheim started and was run out and that is where it should have been definitely shelved. If he could have made it worse we can't see where. They tried to make another "Bad Girl" and Fox this year has had three or four just about the same treatment. Not a new idea in the lot of them. One reason why they stay at home and listen to the radio is mediocre, run of the mill pictures. I would be there, too, if I had to see very many of this kind. This was sold as "Walking Down Broadway." I doubt if Broadway even sees it. If Fox cannot make better pictures than the above, also "Humanity," "Bondage" and "Infernal Machine," all the lot of them not worth running, they had better see what is wrong that they have slipped so far down behind last year.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—A good program picture. Played May 11-12.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

STATE FAIR: Janet Gaynor, Will Rogers, Lew Ayres, Sally Eilers, Norman Foster—Marvellous business. Couldn't believe it possible in these times.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

STATE FAIR: All star—This picture broke a two-year record for attendance. If properly advertised it will make new records for your depression-day business. Pictures of this type should convince producers that the public wants good, clean stories, simply told in a simple, natural way. Every exhibitor in the United States should run this picture just as soon as possible. Too bad Fox had to insert one unnecessary smutty reel. Absolutely no reason to do so, but the producers just must have at least one reel of sex in every picture, so they put it in for good measure. But regardless of this I say "State Fair" is the best picture this year, and the box office will prove it. Fox needs a few more good pictures, as they have fallen down this year. "State Fair" will pull you out of the red. Get it just as soon as possible, and step on it. Played May 7-8-9.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city and rural patronage.

STATE FAIR: Janet Gaynor, Will Rogers—One of the best pictures I ever ran. Small town men can't afford to pass this one up. Play Fox pictures and stay out of the red.—J. E. Weber, Princess Theatre, Chelsea, Mich. General patronage.

TOO BUSY TO WORK: Will Rogers—One of Rogers's best. Running time, 73 minutes. Played April 16-17.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TRICK FOR TRICK: Ralph Morgan, Victor Jory—Played right after "Hello Sister," and no business. Deals with seances and that line of stuff and with the picture following "Hello Sister," it did not have a chance. They build up a star and then tear him down with rotten pictures. Did not take in film rental three days. Just another weak one from Fox and they have plenty of them this year.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

YOUNG AMERICA: Spencer Tracy, Doris Kenyon—We swapped "Infernal Machine" for this picture, and made a good trade. Every small town will thoroughly enjoy "Young America." Put it on your family night or give it to your schools, churches and Boy Scouts. I call it as good a picture as "Skippy," "Sooky" or "Huckleberry Finn." A mighty good small town picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city and rural patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—I can't understand where some of the critics get reason for such glowing raves on this one. Awful draggy for the first two-thirds and then some action, but nothing to rave about. Besides, this animal stuff is getting too monotonous. Running time, 85 minutes. Played May 16.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

Majestic

HEARTS OF HUMANITY: Jean Hersholt, Jackie Searl, Charles Delaney—The picture has heart appeal which will interest every man, woman and child. Jackie Searl gives an excellent performance. As a matter of fact, everyone in the cast depicts his part perfectly.—Pete Mallers, Riley Theatre, Ft. Wayne, Ind. General patronage.

PHANTOM EXPRESS: Sally Blane, J. Farrell McDonald, Wm. Collier, Jr.—This is one of the finest railroad pictures we have ever had the pleasure of exhibiting in our theatre. It played to excellent business.—Pete Mallers, Riley Theatre, Ft. Wayne, Ind. General patronage.

UNWRITTEN LAW: Greta Nissen, Skeets Gallagher, Mary Brian—This is an exceptionally good

picture. Far superior to any independent picture we have shown this season.—Pete Mallers, Riley Theatre, Ft. Wayne, Ind. General patronage.

MGM

CLEAR ALL WIRES: Lee Tracy—A flop. Rotten title. People fed up on the whole tribe of newspaper men and publicity men who are a terrible kick to themselves but a pain to the rest of the world.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

CLEAR ALL WIRES: Lee Tracy, Benita Hume—The star and support tried hard to make entertainment out of this story, but it took in too much territory. The poorest picture we ever played Tracy in, but he did his best and we will overlook this one.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FAST LIFE: William Haines, Cliff Edwards—Leo can well roar over this production, for it is one of the best small town pictures I have exhibited for some time. Not a dull minute. Edwards gets more laughs than Haines. Why can't they make more features like this and cut the Chinese, horror, ganster and sob stuff? It is what the small town wants. Played May 11-12. Running time, 75 minutes.—Gladys E. McArdle, Own Theatre, Lebanon, Kan. Small town patronage.

FLESH: Wallace Beery, Karen Morley—I call this a very good program picture. Gave general satisfaction, but these stars have been here in so much bigger and better pictures, this did not draw as it should.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston—Poorest matinee, poorest Sunday night and poorest Monday night, so it holds the record of low business for Sunday and Monday, but certainly not the picture's fault. It's one of the best and most timely, but just a box office flop.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

THE OUTSIDER: English cast—All English cast in an all English made production that was too slow and boresome for this town. Jerked it before end of run. Three MGM flops in succession. If Thalberg doesn't come home soon and take charge of things we'll all be able to take a vacation without pay.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

RASPUTIN AND THE EMPRESS: Ethel, John and Lionel Barrymore—It did well. Some raved, some "no like." Idiotic in conveying the idea that the degenerate Czar was really a liberal democrat, but that was good moron fodder apparently.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

THE SIDEWALKS OF NEW YORK: Buster Keaton, Anita Page—The best Keaton picture we have played so far. This is no doubt one of the best comedies on the market. If you want a knockout comedy for Friday-Saturday, don't fail to book this one. Running time 74 minutes. Played May 12-13.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

SON DAUGHTER: Helen Hayes, Ramon Novarro—Good acting. Wonderful cast. But when all is said it was just a Chinese flop here.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—I thought the acting poor and inadequate to the O'Neill play, but it did fairly in this tank. Some "no like." Gable is not an actor. A real actor was needed. Shearer is bad enough.—Herman H. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—Wonderful acting by the stars and the whole cast, but a country town is no place to show pictures of this type. The big towns like them, but this picture gave about 50% satisfaction here. They told me the acting was great but the story rotten, and there you are. Played May 14-15.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—Another war picture done on a big scale by three men and one woman. The men drank, fought and killed, and the woman cried. That's the story of "Today we Live." Had the director injected in the picture a little happy atmosphere, such as a party or banquet, this picture would have been a great hit. As it is many left with sad faces. This is not type of picture for Crawford. Running time, 115 minutes. Played May 18-19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHAT! NO BEER?: Buster Keaton, Jimmy Durante—Very disappointing at the box office. Although it contains many very funny situations it is not up to the standard of Buster's last few pictures. Played May 14-15.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

Paramount

A BEDTIME STORY: Maurice Chevalier—Best Chevalier picture. Has a little of everything in it. Of course the baby steals the entire picture, and he is cute. Nothing risque in this.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

FROM HELL TO HEAVEN: All star cast—Pleased our Friday and Saturday patrons.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

KING OF THE JUNGLE: Frances Dee, Buster Crabbe—The public are sick of this imitative cycle, and this was a three-ringed flop.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

KING OF THE JUNGLE: Buster Crabbe, Frances Dee—Very good jungle picture, although its theme is shifty and only partly jungle.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

LUXURY LINER: George Brent, Zita Johann—Good average picture with all the action taking place on a palace steamship. It's out of the ordinary, and makes a good evening's entertainment. Just enough comedy to relieve the dramatic situations, and gives us landlubbers an insight into the nature and workings of a large, modern ocean liner. It went over O. K.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city and rural patronage.

MURDERS IN THE ZOO: Charles Ruggles, Lionel Atwill—Ran this as midnight show, and seemed to go over good. Have run nothing but "horror" pictures at our midnight shows and this was different. Played May 13.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PICK UP: George Raft, Sylvia Sydney—Clever, light romantic type. Pleased Sunday patrons. Played May 7-8.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

THE STORY OF TEMPLE DRAKE: Miriam Hopkins—Pleased about 70%. It's just another program picture. Running time, 70 minutes. Played May 21-22.—R. L. Matson, Crystal Theatre, Flandrau, S. D. General patronage.

TROUBLE IN PARADISE: Miriam Hopkins, Herbert Marshall, Kay Francis—Besides being clever to the "nth" degree, this picture is absolutely marvelous from a production standpoint, some new ideas introduced that put this piece of entertainment way out in front. Not too much credit can be given direction, and besides that a most capable cast. Business average four days.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

UNDER THE TONTO RIM: Stuart Erwin, Verna Hillie—Good picture with some wonderful western cattle scenes. Beautiful scenery, good photography and perfect sound. Small towns will enjoy this picture. Played May 5-6.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city and rural patronage.

THE WOMAN ACCUSED: Nancy Carroll, Cary Grant—Very good picture that pleased everybody. Running time, 70 minutes. Played May 17.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Principal

WITH WILLIAMSON BENEATH THE SEA: Very entertaining as well as educational, but this should be shown as part of a double bill. I had "Hallelujah I'm a Bum" with it, and some commented that it was a good show. Speaking of the "Hallelujah I'm a Bum"—an ace writer, Ben Hecht; Director Lewis Milestone, a capable trouper like Al Jolson, somehow or other failed to register. Perhaps it was the attempt to tell part of the story in rhythm that did not seem so successful. If you don't promise too much, this has pleasing moments. Business on this double bill about average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

RKO

THE GREAT JASPER: Richard Dix—Good picture to satisfactory business.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa Idaho. Family patronage.

KING KONG: Fay Wray, Bruce Cabot—A cross between "Frankenstein" and "Ingagi." A good picture of the "gyp" variety where entertainment requirements are 90% ballyhoo and 10% entertainment. RKO's last effort to make a comeback after a long series of mediums and "getbys." Two years ago one of these kind would have been great, but the public has shifted from the strong man acts to the snake charmer. Any more shock type pictures will sink the ship. If you stayed shy of shock pictures in the past, your patrons might allow this one. Some left before the show was over.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

KING KONG: Fay Wray, Bruce Cabot—A wonderful picture. Too big for me to comment upon. You have got to see it to appreciate the bigness of it. Gave 100% satisfaction here. Played May 7-8.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LUCKY DEVILS: Bill Boyd—Good action picture, but weak on talent.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

MAN HUNT: Junior Durkin, Mrs. Wallace Reid—Business terrible. The continued production of many small false alarms instead of real pictures in smaller volume by major companies will break us all.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

THE MONKEY'S PAW: Ivan Simpson, Louise Carter—Another of the interminable series of mystery and murder flops being ground out by incompetent producers.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

THE PAST OF MARY HOLMES: Helen MacKellar, Eric Linden—This is a very interesting program picture. Good story and well acted. Gave satisfaction. And that is saying a lot nowadays.—Played May 18-19.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PENGUIN POOL MURDER: Edna May Oliver—Bad flop. Public nauseated with mystery and murder. Oliver in proper vehicle paired with Roscoe Ates could duplicate the Summerville-Pitts combination.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

SECRETS OF THE FRENCH POLICE: Gwili Andre, Frank Morgan—A very good program picture. Somewhat different from the rest.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THE SPORT PARADE: Joel McCrea—Had been afraid this was too much like "Madison Square Garden," and kept it out, but was most pleasantly surprised and our patrons were out-and-out pleased. Clever comedy mingled with romance and action. Played May 5-6.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

THE SPORT PARADE: Joel McCrea, Marian Marsh—A very good program picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SWEEPINGS: Lionel Barrymore, Gloria Stuart—Splendid, high class drama. Pleased and held interest of even the younger class. Barrymore's work very, very good. Played May 14-15.—P. G. Estes, S. T. Theatre, Parker, S. D. Small town patronage.

SWEEPINGS: Lionel Barrymore—Very good, but somewhat draggy.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

TOPAZE: John Barrymore, Myrna Loy—Not for small towns and only for a very few in big ones. Radio is too high hat. Perhaps because of Rockefeller and the arty angles that derive from the big dough and especially the wives of the big doughboys.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

TOPAZE: John Barrymore, Myrna Loy—The six that stayed to the finish thought it fair. I wonder when RKO will start making pictures.—J. E. Weber, Princess Theatre, Chelsea, Mich. General patronage.

Universal

AIR MAIL: Pat O'Brien, Ralph Bellamy—Here is a real one, fellows. One of the best pictures of this type that we have ever run. Outside of the tragic death of the mail pilot who was burned alive, there was no fault to find in the picture. Sorry this was not eliminated. Business punk. Running time, 83 minutes. Played May 13-14.—Estes & Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

AIR MAIL: Ralph Bellamy—Good picture. Running time, 74 minutes. Played April 23-24.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BE MINE TONIGHT: Jan Kiepura, Magda Schneider—Universal's prize package of the year closed here last night as the prize flop of the season. "Uncle Carl" and everyone else who praised it are right as far as they go. The music is the finest we have ever heard on a screen. On the other hand, the dialogue is probably the poorest recording and the hardest to understand we have heard in years. The voice of the unknown leading man is superb, but what the artists, who have ballyhooed the picture, have neglected to tell us, is that with the exception of the theme song (which is in English if you can understand it), all the other outstanding songs are grand opera. There will be only two possible reactions to this one. People who go in for tenors and grand opera will like it, the vast majority of theatre patrons will not understand it and they will not like it. "Be Mine Tonight" should be sold as grand opera through the local choral societies, the school music departments and local musicians. Let us emphatically state that this picture is not "small town entertainment."—Wm. Sayre, Delmar Theatre, Morrill, Neb. Small town and rural patronale.

FAST COMPANIONS: Tom Brown, Maureen O'Sullivan—Very good. Did not draw for me. Played May 4-5.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

THE FIGHTING PRESIDENT: We paid more money for this, but it was a complete flop. Cut-ins and outs. No drawing power because of bad reports from Spartanburg, where it ran the week before. It might be all right as a souvenir for Mr. Roosevelt, but proved a loss here.—Amuzu Theatre, Inman, S. C. General patronage.

FLAMING GUNS: Tom Mix—Personally, think this the best picture Tom ever made. No unnecessary shooting, he did not fight half-dozen men single handed, the heroine was fine, and the heroine's father, William Farnum, was no doubt partly responsible

for such a good picture. William Farnum was excellent. Played May 13.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HIDDEN GOLD: Tom Mix—Tom Mix weakened his other pictures when he made "My Pal, The King," because that, in our opinion, was the best he ever made. "Hidden Gold" proved a poor drawing card for us. In fact, just another western.—Amuzu Theatre, Inman, S. C. General patronage.

THE MUMMY: Boris Karloff—A complete flop at the box office. No more of this type of picture for me. The people are sick and tired of gruesome pictures. They just won't come. Running time, 72 minutes. Played May 14-15.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NAGANA: Just fair. Did not draw.—J. E. Weber, Princess Theatre, Chelsea, Mich. General patronage.

PRIVATE JONES: Lee Tracy, Gloria Stuart—Good picture to satisfactory business.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

ROME EXPRESS: Esther Ralston, Conrad Veidt—Carl will not get any hurrahs for releasing this one, as there have not been many reports in "What the Picture Did for Me" on it, but what few did report were right that the recording is rotten. I never made a dollar on a foreign made picture and thought that I had taken the cure, but once a sucker you always double back once in a while and this is one of those times. It is a safe bet to screen these foreign pictures, but I didn't and took a little of the high pressure salesman talk to heart, along with some favorable criticisms that I saw. It may be a wow on Broadway, but it is a flop in this town. Further, in looking over the spots in the Herald's reports of box office, I can't see where it got a first run. Universal has a foreign complex, due I think to the fact that Carl has a weakness for the pictures that come from his birthplace. Swap it if you can. It will hit a lot of walkouts and much adverse criticism from your patrons.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Warner

HARD TO HANDLE: James Cagney—Excellent entertainment. Chuck full of action and comedy. Don't give all the credit to Cagney. The supporting members of the cast are equally good. The story is good. Sound and photography O. K. Played May 12-13.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city and rural patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—Wonderful picture, and it still has marvellous drawing power. If you haven't played it, by all means do so. You will get people out that you have never seen before. I used the trailer and circus heralds. Played May 2-3.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

LADIES THEY TALK ABOUT: Barbara Stanwyck—I call this a mighty good picture. The star always good, cast fine, story interesting. Gave satisfaction. Played May 9-10.—Bert Silver, Silver family Theatre, Greenville, Mich. Town and country patronage.

ONE WAY PASSAGE: Kay Francis, Wm. Powell—Splendid picture. It did not draw any extra business but it certainly pleased. Played May 9-10.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

THE PARACHUTE JUMPER: Douglas Fairbanks, Jr.—Very good. Drawing power was only fair for me. Played May 11-12.—Edith M. Fordyce, Princess Theatre, Selma, La. General Patronage.

THE WORKING MAN: George Arliss—This is one of the nicest produced, acted and directed pictures in a long time. Story very good and interesting from start to finish without a dull moment. It's a dirty shame the "shieks" and "shebas" won't give Arliss a tumble, but there being no sex appeal or dirt in his pictures, they are not interested. I had a world of patrons go out of their way to tell me how they enjoyed this one and thanks be for that, in this sad day of so many mediocre, poor and censorable offerings. Running time, 75 minutes. Played May 21-22.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

World Wide

COME ON, TARZAN: Ken Maynard—A good western picture for Saturday crowd. They all liked it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HELL FIRE AUSTIN: Ken Maynard—This proved to be excellent entertainment for our mid-week bargain show fans. Patrons seemed to enjoy this western more than any that we have shown for some time. Consider Ken Maynard the best rider on the screen. His pictures are always filled with action. Running time, 70 minutes. Played May 17-18.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

RACE TRACK: Leo Carrillo—Splendid picture. Drew only fairly well but pleased. Played May 16.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

THOSE WE LOVE: Mary Astor, Kenneth MacKenna—Just fair. Running time, 68 minutes. Played April 21-22.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighboring patronage.

Short Features

Columbia

HIS VACATION: Sunrise Comedy—Nothing to write home about. Seemed to please the kids.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

MIND DOESN'T MATTER: Sunrise Comedies—Only fair comedy. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PARTNERS TWO: Alexander Carr—A very funny two-reel comedy. Better than the average.—Bert Silver, Silver Family Theatre, Greenville, Mich.—Town and country patronage.

SCRAPPY: Cartoon—Good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SEEING STARS: Krazy Kat Cartoons—The best cartoon that we have shown in many a day. If they were all as good as this one we would never complain. Pleased 100%. Running time, 6 minutes.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

Educational

SPEED IN THE GAY NINETIES: Andy Clyde—Just an average comedy. Print received in very poor condition. Sound just fair. Have shown worse comedies, but this one could have been much better.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

MGM

ALUM AND EVE: Zasu Pitts, Thelma Todd—A good Pitts-Todd comedy. Always sure of a good attendance when I run a Zasu Pitts comedy.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BLOCK AND TACKLE: Sport Champions—Very interesting where people are interested in football.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FISH HOOKEY: Our Gang—The best "Our Gang" ever made. Plenty of laughs. Mary Gorman and Mickey Daniels were good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MR. BRIDE: Charley Chase—Very silly. Two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

NATURE IN THE WRONG: Charley Chase—This is a good one. Better than some features. Very funny. Give this guy the stories and he will make them.—Bert Silver, Silver Family Theatre, Greenville, Mich.—Town and country patronage.

SNEAK EASILY: Zasu Pitts, Thelma Todd—Just an ordinary comedy. Too much similarity to previous comedy. It was played on Saturday and brought a few laughs from the kids. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TAXI FOR TWO: Taxi Boys—Average Taxi Boys comedy. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THEIR FIRST MISTAKE: Laurel and Hardy—Judging from the laughs, this one certainly pleased. Laurel and Hardy adopt a baby and you can imagine the rest. Two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

Paramount

BETTY BOOP'S CRAZY INVENTIONS: A good filler any time.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BLUE OF THE NIGHT: Bing Crosby—Is good on any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BLUE OF THE NIGHT: Bing Crosby—Very good.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

THE DENTIST: W. C. Fields—Rotten.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

SHORT SUBJECTS: I find all Paramount shorts good, except the "Hollywood on Parade" and the "Sport Eye View." The sound is bad on the last named subjects. Grantland Rice must have poor sound equipment for his unit, as it was bad with the Pathe and RKO subjects also. The same theory applies for parts of "Hollywood on Parade." Paramount has the best sound on all other subjects, but the two mentioned should be corrected. Recently Maurice Chevalier appeared in "Hollywood on Parade No. 4" and the sound was simply awful. The acts, one and two reels, the "Pictorials," "Screen Songs," "Screen Souvenirs," "Newsreels" and "Talkartoons" are good. The color scenes in some of the "Pictorials" are fine, and make this an outstanding reel. People appreciate this touch of color, and it helps the whole program. There never was a time when color was needed or appreciated more than at present. Music and dancing are very popular again, and more consideration should be given musicals. I have noticed that when we get a good color or musical reel that my patrons see it over twice. Give us more color.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city and rural patronage.

THE SINGING BOXER: Donald Novis—Singing by Novis very good. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RKO

HOKUM HOTEL: Aesops Fables—Take-off on "Grand Hotel," and very clever. One reel.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

LOOPS, MY DEAR: Harry Sweet—First good RKO comedy we've had for a long time. Two reels.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MICKEY'S RACE: Mickey McGuire—A good kid comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich.—Town and country patronage.

OPENING NIGHT: Aesop Fable—One of the best one-reel cartoons we ever played.—Bert Silver, Silver Family Theatre, Greenville, Mich.—Town and country patronage.

A SPANISH TWIST: Tom and Jerry—Very good.—J. J. Hoffman, Plainview Theatre, Plainview, Neb.

Universal

DOWN MEMORY LANE: Texas Guinan, Louis Sobol—Disappointing. One reel.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

THE HOLD UP: Morton Downey—Very good. Two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

LIGHTS OUT: James Gleason—No good. If producers would put in more action and less dialogue, maybe people could get more kick out of these nothings labeled comedies. Running time, 18 minutes.—Estes & Estes, Marry Land Theatre, Addison, Mich. Small town patronage.

THE MERRY DOG: Pooch the Pup Cartoon—Good stuff. Running time, 10 minutes.—Estes & Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

OCEAN HOP: Oswald the Rabbit—Good. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THE PLUMBER: Oswald the Rabbit—Very good. Running time, 10 minutes.—Estes & Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

THE PLUMBER: Oswald the Rabbit—Only fair. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Warner Vitaphone

ABE LYMAN AND BAND—Another Melody Master series, very entertaining and music very good. Received many comments on this one-reel musical. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BOSKO'S DIZZY DATE: Looney Tune—Good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BOSKO'S DIZZY DATE: Looney Tune Cartoon—Very good cartoon. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THE BUILD-UP: Jack Haley—Good comedy, singing and music. Running time, 16 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

C'EST PARIS: Technicolor Musical—Splendid. Running time, two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

CONTACT: Pepper Pot Series—Good. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FIFI: Broadway Brevities—Here is a musical of the higher type taken from Victor Herbert's "Mademoiselle Modiste." Of the sentimental type but a mighty fine morsel of rare entertainment and while of higher type than the usual musical, it's not over the head of anyone. Running time, 20 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

I WISH I HAD WINGS: Merry Melody—Very good cartoon. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE WHITE LIES: A fine single-reel short with some good trick photography and color effects.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

A MODERN CINDERELLA: Ruth Etting—A Broadway Brevity, but a poor one. It has very little entertainment value. Running time, two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

(*Continued on next page, column 2*)

TRAVELERS . . .

MORT BLUMENSTOCK, Warner executive, is in Philadelphia. From there he will go to Washington and Pittsburgh.

PAUL MUNI left New York via the Panama Canal for Hollywood.

RUTH CHATTERTON and GEORGE BRENT are planning to leave England for this country within the next fortnight. They have been abroad three months.

CHARLES (BUDDY) ROGERS left Hollywood for Chicago for a broadcasting engagement. He has just completed a picture for Fox.

JULIETTE COMPTON arrived in New York from Hollywood en route to England for a short vacation.

MORTON DOWNEY left New York for Europe.

TIM MCCOY, western player, returned to Columbia studio from Wyoming vacation.

JEAN HERSHOLT arrived in New York from Europe, en route to Coast.

HARRY FOSTER, theatrical producer, returned to New York from Europe.

ALFRED SANTELL, Fox director; ARTHUR KOBER, scenarist and playwright, and MILTON BREN, players' representative, arrived in New York from Hollywood aboard S. S. Santa Lucia.

FREDERICH HOLLAENDER, European composer, arrived in New York, en route to Movietone City to write music for Fox.

FRANK MCHUGH, First National player, returned to Hollywood from New York vacation.

RICHARD BARTHELMESS, First National star, flew from New York to Burbank.

MURRAY SILVERSTONE, United Artists' executive in Great Britain, was due in New York from London for 1933-34 product conference.

GLORIA SWANSON is en route to Switzerland, from New York and Hollywood, returning in three weeks to resume work for United Artists.

DUKE ELLINGTON sails Friday for England, after New York Capitol theatre appearances.

LAURENCE STALLINGS, playwright, sailed for Europe.

HARRY COHN, president, and LEWIS MILESTONE, director for Columbia, sailed to Europe for survey on foreign expansion of Columbia's distribution system.

MAJOR ALBERT WARNER, vice-president; GRADWELL SEARS and ANDY SMITH, distribution heads, and S. CHARLES EINFELD, advertising director of Warners, returned to New York from product conferences in Hollywood.

SAM TAYLOR sailed for London to direct for British and Dominion.

JOE HUMMELL, assistant foreign manager for Warners, returned from Europe.

MARY PICKFORD arrived in New York from coast to search for story material.

MILT KUSSELL returned to New York from Maine vacation.

GROUCHO and ZEPPO MARX left New York for Paramount studio on Coast to make "Duck Soup."

MORTON VAN PRAAG, executive of National Screen, arrived in Hollywood from New York.

DALE VAN EVERY, Universal scenario editor, returned to Coast after story search in New York.

CHARLES WILSHIN, RKO booker in New York, left by auto for Hollywood, where he will represent Curtis and Allen Agency.

SYPROS SKOURAS was scheduled to leave New York for Coast to confer with CHARLES SKOURAS on Fox West Coast policies.

JACK LUSTBERG sailed from New York to Buenos Aires to open branch office for Spanish Productions.

ERNEST HALLOR, camerman, arrived in New York from Coast to film "Emperor Jones."

SAMUEL CUMMINGS, independent distributor, left New York for Chicago to open "Forgotten Men." LOU POLLARD left for Middle West to exploit the picture.

JOSEPH BERNHARD and MOE SILVER, Warner circuit executives, returned to New York from another tour.

ROBERT HUREL, of Canadian Motion Picture Co., sailed from New York for Europe.

JOSEPH M. SCHENCK, president of United Artists, and JOSEPH MOSKOWITZ arrived on Coast from New York.

D. A. DORAN, Fox story executive, was due in New York for story conferences.

HARRY BUXBAUM returned to New York from Bermuda.

HAL ROACH, MGM short-reel producer, was due in New York from Europe, en route to Coast.

WILLIAM DANZIGER, Paramount home office exploiter, was scheduled to leave New York for Coast.

JOSEPH I. BREEN, West Coast assistant to WILL H. HAYS, arrived in New York from Hollywood.

TOM BAILEY and WILLIAM PINE, Hollywood studio publicity and advertising directors, respectively, due in New York from Coast.

HERBERT CRUIKSHANK, motion picture writer, and his wife, REGINA CREWE, New York American film editor, sailed for Europe.

EDDIE CANTOR arrived in Hollywood from New York to begin work for Samuel Goldwyn.

WHAT THE PICTURE DID FOR ME

(*Continued from preceding page*)

MUSIC TO MY EARS: Jack Denny and Band—Very good. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PASSING THE BUCK: Broadway Brevity—One of the best Brevities that I have run. Running time, two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

PASSING THE BUCK: Alexander Gray—Excellent. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SPORT THRILLS: No. 2—Fair. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TEE FOR TWO: Technicolor Musical—Very good. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TRANSPORTATIONS OF THE WORLD: E. M. Newman Traveltalks—Fair. Running time, 10 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

New Reports Come From San Salvador

Continuing his reports on the motion pictures that come to his attention as manager of the Meardi-Hermanos circuit in San Salvador, El Salvador, Central America, Mr. O. Beer has this to say about the latest group:

NIGHT COURT: MGM, with Phillips Holmes, Walter Huston, Lewis Stone and Anita Page—One of the outstanding MGM hits. Old Leo's pictures sell themselves at this end. Lewis Stone is always a draw. This will please everyone. Running time, 90 minutes. Played March 26.

TRADER HORN: MGM, with Edwina Booth, Duncan Renaldo and Harry Carey—Ran it again (we released it about two years ago) and made much money with it, in spite of two other similar pictures shown by us a short time ago. Running time, 120 minutes. Played March 25.

LOVE IN THE RING: Terra (German), with Max Schmeling, Renate Muller—After having seen this picture one finds out that the treaty of Versailles does not cover any damage Germany is making to the world. The most rotten picture I have ever seen. The advertising said that it has songs in half a dozen languages, but what happens is that a bunch of drunkards start occasional yells and if at the same time someone makes noise on a piano, then they call it songs in different languages. Running time, 90 minutes. Played April 29.

HOLLYWOOD CIUDAD DE ENSUENOS: Universal, with José Bohr, Lia Tora and Nancy Drexel—The second best moneymaker we got the last six months. This and "Frankenstein" were the two best pictures we got, the only ones which were better than the nine best pictures of MGM, which is the best company. José Bohr has a fine drawing power. All Spanish talking. Running time, 75 minutes. Played April 2.

CONGORILLA: Fox, with Mr. and Mrs. Martin Johnson—A good draw, although the third picture of the same style. In the class, average business. In the gallery, we sold every ticket in three consecutive shows. Running time, 85 minutes. Played April 22.

THE WASHINGTON MASQUERADE: MGM, with Lionel Barrymore and Karen Morley—One of the MGM hits. It is interesting that this picture, which should be difficult to understand by the average patron, as political situation is here different from U. S. A., was a hit, as our patrons, owing to the fine quality of old Leo's pictures, rush to every MGM release. Running time, 90 minutes. Played March 19.

THE MAN I KILLED: Paramount, with Lionel Barrymore, Phillips Holmes and Nancy Carroll—A fine picture, nevertheless a failure for us. Paramount sent us such a lot of failures in their last contract that our patrons expect always to see a "Sous Les Toits De Paris," "This Is the Night," "A Man of the World," etc. Made 35% less than MGM's "Washington Masquerade," although it should have been the better picture for a Latin American country. Running time, 80 minutes. Played April 23.

Shorts

LE VENDEUR DE PIANOS: Paramount, with Wiener & Doucet—An outstanding failure among the big lot of Paramount failures we got the last six months. Sent it back, so it didn't hurt business. This has a bit of French talking, but is dull and dumb.

WIENER & DOUCET: Paramount, with Wiener & Doucet—The best picture of those two guys, but still far below the average shorts we get from other firms.

RAQUEL MELLER: Fox, with Raquel Meller—Spanish singing. Had to cut it during the run because our patrons protested against it.

THE SQUARE RIGGER: Fox—A fine picture. A Polish school sailing vessel. Some songs. Interesting views.

JOE HEWITT CALLS TURN ON SOPHISTICATES

Does the public want sophisticated pictures? Nothing new as a question; it's as old as the motion picture itself, but Joe Hewitt, that faithful contributor to the Department, rises at the Lincoln theatre, Robinson, Ill., to make some pertinent remarks. Says Joe:

"Mae West is reported as saying or inferring that the public does not want 'sweet and simple stories'.

"Perhaps she's right! They do not want this type of story from Mae West. But take it from one who has been fighting censorship, taxes and other adverse legislation for 27 years: If the type of story Miss West THINKS the public wants is continued to be forced onto the exhibitor, all I can say is that within a very short time we will be faced with such rigid legislation that we will be showing nothing but Sunday school pictures to our patrons, especially right now when the bluenoses have more time to pay attention to laws other than prohibition.

"Does Miss West mean to imply that Janet Gaynor, Mary Pickford, Will Rogers, et al., because of their simple and sweet type are not or have not been our biggest successes?

"Yes, Miss West, you may think you know what the audience wants, which type also includes the late efforts of McLaglen and Lowe and Wheeler and Woolsey, but if I get what you mean, we'll be showing 'em at stag shows.

"Mr. Hays and his organization, as well as all well-thinking exhibitors, deplore the day when the 'sweet and simple' type of story will be taken from us, and substituted in its place the type Miss West refers to, which of course 'can be made', but is it advisable?"

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

OBSERVATIONS

By JOHN W. CREAMER

Manager, Fox-Waldo Theatre, Kansas City, Mo.

I HAVE always been a firm believer in the old saying that "One can learn more by keeping his eyes and ears open, and his mouth closed" . . . . hence a few observations. . . . In going around the country quite a bit . . . . I notice . . . .



EXHIBITORS . . . . are not getting the personal touch . . . . that personal atmosphere into their places of business . . . . they do not know their patrons. . . . I seldom see exhibitors even in the smaller towns, taking tickets at the door . . . . and greeting their patrons with a "Hello, Bill" . . . . "Good evening, Mrs. Smith" . . . . instead this important task is left to a young chap . . . . whose main interest is his "date" after the show . . . . or his pay check on Saturday. . . . In Paducah, Kentucky, one enterprising manager . . . . has his day's running schedule . . . . neatly typed and displayed in his front box office window . . . . this probably saves his cashier answering a lot of silly questions that other cashiers have to put up with. . . . Recently passing through a Missouri town . . . . I looked for the theatre . . . . and my gaze was met by a front . . . . consisting of at least seven or eight one sheet frames . . . . portable type . . . . leaned one next to the other clear across the glass doors . . . . from sidewall to sidewall. . . . Now understand these one sheet frames were in addition to numerous other frames that were fastened to the theatre front. . . . This exhibitor probably never heard of the true saying . . . . "All display is no display". . . . In another town . . . . a high class house was playing "Blondie Johnson" for an admission of . . . . 5c and 10c . . . . Wow! . . . . and first run, too. . . .

"FAN MAGAZINES". . . . It seems to me that our patrons know more about our business, that is . . . . the producing end, than we do. . . . I have talked with many exhibitors . . . . they all tell me . . . . "The fan magaiznes and their critics are hurting our business". . . . It is true that many a person in reading a criticism in his or her favorite Hollywood magazine . . . . will pay too much attention to what the critic is raving about . . . . which reminds me of a patron that I used to have in an Iowa town . . . . this man, a well educated person, used to tell me that he would never go to a picture show unless a certain magazine recommended that certain feature as being worthy of seeing. . . . I used to remonstrate with this gentleman . . . . and asked him "Why do you, with the brain you have . . . . allow someone else to pick your entertainment for you? . . . Do you allow someone else to select the food you eat? . . . Do you allow another person to select what you wear?". . . . Verily the ways of some are beyond all reckoning . . . . and they miss a lot of mighty fine entertainment.

MANAGERS . . . . seem to have lost their old time pep . . . . without a doubt something is causing it . . . . anyway there seems to be too much of a lack of initiative . . . . a fear to go ahead and to stand or fall on the results of their decisions. . . . . I was recently looking at the front of a house, as I stood talking to the manager . . . . I couldn't help but notice the empty lamp sockets . . . . dozens of them. . . . There used to be a saying "You can judge a theatre by the dead lamp bulbs on the front." . . .

EMPLOYEES . . . . Many are called but few are chosen . . . . by that I mean . . . . many theatre employees have the chance, the opportunity . . . . to advance and make something out of themselves . . . . but so few do . . . . why is it? . . . . Is it due to the managers they work under? . . . . perhaps . . . . but even that shouldn't stop them. . . . I have had in my power the chance to advance many employees . . . . some of these I did . . . . many of these I did not . . . . and mainly for the reason that they did not take an interest in the operation of my theatre. . . . . I firmly believe that in these trying times . . . . that it should be the duty of every employee to do all within his power to increase patronage . . . . and every employee should be careful of items of expense, over which he has control . . . . just as much as if he himself had to pay the bill when due. . . .

ADVERTISING . . . . ah, there is the always important item of operation . . . . by the way, are the expert ad men of today preparing someone else to follow in their footsteps? . . . Are they imparting the knowledge gained in years gone by, to someone who can carry on? . . . Where are the advertising men of the future coming from? . . . There are a lot of good young managers who should be trained by men such as my old friend Howard Jameyson, the dean of theatre ad men.

PRESS BOOKS . . . . it seems like after all the years exhibitors have been roasting the press books that the producers would get wise to the fact . . . . that we exhibitors . . . . want press books that will help us sell the picture to our patrons . . . . and *not flashy, gaudy books that are trying to sell the picture to us.* . . . . for God knows we have bought the picture and need help to sell it to others . . . . not ourselves. . . . .

DICK KIRSCHBAUM'S LOBBY LAFFS!



Can you blame the old lady for thinking that "shorts" are sold in theatres, with lobbies cluttered up these days with all sorts of merchandise. Don Wiersum, of Grand Rapids, Mich., sent this idea in and Cartoonist Dick did the rest. Get the facial expression!

WIGHT REPORTS FROM YAKIMA VALLEY WITH INTERESTING SLANTS

News from Yakima Valley, Wash., is always welcome news when received by this department, and we are of the opinion showmen agree with us, especially if said information relates to Milt Wight's show selling.

A glance through eight pages of a Yakima newspaper discloses that Milt knows his way 'round the editor's office, according to front page, editorial section and other portions devoted to generous plugs on "Movie Month." He modestly admits having stood at the editor's shoulder while that corking editorial took copy form, but what's that? More power to his ability as a salesman! In fact, the idea was so well sold that the editor personally saw that reprints were made and distributed to every merchant in town. Since cooperative ads had never met with much enthusiasm in Yakima, it was Wight's idea that the campaign would lay a foundation for future tie-ups.

We note that Milt also tried out one of those "One Cent" sales, whereby two admissions are given with one regular admission plus one cent, and met with marked success. The stunt was run day and date with another "One Cent" sale advertised by a local drug concern and both theatre and store cooperated with appropriate advertising copy, even to the extent of having a girl in theatre uniform preside over a booth in the drug store to sell tickets.

Wight has a scattered and therefore unwieldy territory to cover out of Yakima and perforce utilizes every available medium to obtain productive coverage. In addition to advertising in three weekly newspapers he lifts his ads at opportune times and sends them out through the mails. The whole territory, both urban and rural, is also covered with dodgers rolled up in newspapers from Walla Walla, a city 40 miles distant. Other coverage is obtained by sending out monthly bookings in personal letter form; supplying the local telephone exchange with current programs to answer inquiries from out of town, and employment of a regular staff of boys to make house to house distribution of dodgers, etc. A guest ticket to the show always takes care of a boy and he generally comes to the theatre with another member of the family, consequently turning the deal into a two-for-one.

In short, Wight is taking advantage of every possible means to overcome the handicap of limited newspaper circulation in a wide territory and, to all account, appears to be getting on pretty well in the matter of solving his problem. You'll hear again from him in the near future.

Waldron's Give-Away!

Bill Waldron, manager of the Central Theatre, Newark, N. J., recently engineered a lamp give-away in connection with a theatrical exploitation company in New York City that is reported as a knockout for both theatre and merchant. The storekeepers pay all expenses attached to the deal and the give-away is conducted along usual lines.

AMIDON IS DOING NICELY WITH HIS LATONIA DISPLAYS

We have at hand an interesting little snap-shot of a display made for "Hypnotized" by Elmer Amidon, partner-manager of the Latonia Theatre, Oil City, Pa., and it's too bad the print is too faint to permit reproduction.

At any rate, the display featured the faces of Moran and Mack. Circles from the centre out were black, dark purple, lavender, blue, light blue with a background of turquoise blue. The faces of Moran and Mack were cut from beaverboard and set out about three-quarters of an inch and colored dark grey and black. Bars on the sides from inside out were yellow, orange and red. Moran and Mack lettering was cut out and covered with silver flitter. The title was done in orange and face decorations in yellow shaded with black. The base of the display was covered with silver paper.

We hope anyone interested in constructing a similar display will be able to complete the job with aid of the above description. Despite the fact that Amidon hasn't been doing art work all his life he shows real talent in this direction and we'll be on the lookout for further examples of his work. Just one thing, Elmer, send along a larger and sharper print of the next one you pass along.

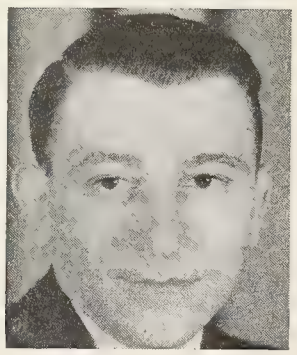
Brother, Can You Spare a Dime?

"Just think for a moment—isn't there someone in your circle of friends who, through circumstances hasn't been able to afford a movie in many months? Someone out of work—who hasn't had a good laugh in a long, long time. And here's another suggestion: adopt a Movie Kiddie! Some poor tot whose daddie has been out of work. . . . What better use could you make of a few pennies?" . . .

The above excerpts and more like them appeared on the back of a postcard sent out on a mailing list by Schine's State Theatre, Cortland, N. Y. Maybe you'd like to try the gag?

ROUND TABLE BIOGRAPHIES

Robert Menches is another Round Tabler who frankly admits that the show bug bit him in early youth and has since held him firmly in its grip.



Bob was born in Canton, Ohio, in the year 1897 and there received his education at St. Bernard's School. At 15 years of age he donned an usher's uniform and went to work in a local theatre. From this post he was promoted to the doorman's job; then to assistant manager, and so on up to the office of manager. He is at present located at the Liberty Theatre, Akron, Ohio, where he functions as manager and vice-president of the corporation operating the Liberty.

Showbusiness still holds the same fascination for Bob as the day he entered it, for he informs the Club that he has no intention of ever leaving it for another field. Yes, he's married and the father of three children.

ORGANIZING THE "YOUNG TIMERS"

Efforts of L. W. Carroll Have Produced Enthusiastic Booster Army of 8 Hundred Active Boys and Girls in Burlington

FOLLOWING closely the lines of a plan fostered by the Capital Theatre, Dover, Del., which was outlined in this department some time ago, L. W. Carroll, of the Flynn and Majestic Theatres, Burlington, Vt., recently began formation of his "Young Timers Club." Starting with a hand-picked group of local youngsters he expanded the organization until it now numbers several hundred enthusiastic boys and girls.

As with all clubs of this kind, the purpose back of the idea is to boost Saturday matinee trade and carry theatre good will to parents through the medium of the children. Boys and girls from 5 to 15 years of age are admitted to membership. The first time they attend any show they are given an application card, requesting such information as name and address, school, grade, name of teacher, approval of parent and guardian, how many members of family attend the theatre and as to musical or dancing talent of applicant. Numerals are provided to designate age, as is space to check off issues of cards, club buttons, numbers, letters mailed, stencil, etc.

Identification Cards

When the application card is properly filled out and returned the youngsters are given an identification card which entitles the holder to a free show the following Saturday. They are also assigned a number which allows participation for the several guest tickets given away each week in the usual fashion to members between the ages of 5 and 12 years.

Those between the ages of 12 and 15 years are admitted to either theatre at any time during the week for ten cents on presentation of their cards; otherwise, they would have to pay adult admission rate. A president, vice president and two flag escorts are elected by members every four weeks, during which time these officers are admitted free. Membership cards are issued for a period of two months, with the cashier checking the attendance records each Saturday. If it is found that the older members are not taking an active part in club meetings and only using their cards to take advantage of the ten cent rate, they are dropped.

Special Shows

A special show is put on for the Young Timers each Saturday at 1.15 P. M. and they are permitted to stay through the regular show, which starts at 2 P. M. A chapter of a serial is used as part of the club program and shown at no other performance. When it happens that the theatre holding the club meeting has an adult picture scheduled for showing that day the club marches en masse to the other house to see a more suitable film. The local Better Films Committee has heartily approved this policy.

In addition to regular meetings since organization Carroll featured for his Young Timers an Xmas Party, New Year's Show, a Minstrel Show and a Broncho Race, all of which were received with tremendous response.

During the Holidays

The Xmas party was staged on a Saturday and each youngster was greeted by Santa Claus and given a bag of candy donated by a local merchant in lieu of advertising imprint on bag. At the New Year's Whoopee party each member was handed a hat and noise maker when entering the theatre. It is interesting to note that while the kids nearly raised the roof off the house during the party, all were quiet as mice when the 2-o'clock show got under way.

The cast of the Minstrel show consisted of 94 Young Timers and ran for one hour. Originally intended as just an entertainment unit for a Saturday meeting, the youngsters begged so to put it on in the evening for their parents that they were allowed to repeat the show. The following morning the head of the local radio broadcasting station phoned and requested use of the highlights for a half-hour's broadcast.

The Broncho race probably gave the youngsters and theatres more publicity than any other stunt since the club was organized. Permission was obtained from the Board of Aldermen to rope off the portion of Main street in front of the theatre and the race was held at 4 P. M. on a Saturday afternoon. Big flood lights were erected on the marquee and city authorities were prevailed upon to turn on the street lights an hour earlier. Although the race was staged on one of the coldest days last winter, ropes were necessary to keep adult spectators in line and bets placed on the several contestants who rode the mechanical nags provided real race track atmosphere.

Boys interested in aviation are given instruction in the building of model planes at each meeting. The theatre furnishes the material and Carroll's assistant takes care of this phase of the club. The work is done in the dressing room and as long as the boys go about their tasks in a quiet way the rooms are open to them any time during the week. At this writing there are twenty-odd model planes in the lobby as evidence of the boys' handiwork.

Further evidence of cooperation on part of the theatre is seen in a few mimeographed forms used to entertain and instruct members of the club. One is headed, "Can You Name the Parts of This Ship?" There follows a sketch of the schooner used in "Tess of Storm Country," with parts designated by number and space to fill in answers. Another form is devoted to the "Young Timers Club Song," written to the tune of "Yankee Doodle" by a local citizen. Members were urged to get busy and write additional verses for the song. This same form called attention to a forthcoming "Button Collection" contest. Still another form shows how the attendance record is kept. All members from 100 up are run off and mimeographed sheets, about 500 to a page, so that it is a comparatively easy matter for the cashier to check them off as the youngters pass the box office.

Work Well Justified

To members of the Round Table interested in a Club such as outlined above, Manager Carroll cautions that the move entails considerable work. In order to keep interest at the proper pitch the program must be interesting and he plans them at least one week ahead. However, as far as his labors are concerned, he feels well repaid by way of enjoyment the children receive as the result of his efforts, to say nothing of the indirect advertising value of seven or eight hundred children talking Flynn and Majestic theatres at home, in the schools and on the streets.

REPRINTS AVAILABLE FREE!

From time to time we make reprints of the different special articles which are published in the Club section. Many of them are snapped up so fast that we hardly have time to tell you about them.

We have on hand a limited number of reprints on the following articles and we will gladly send them along as long as they last:

"Improving Your Ads," by Ken Long
"Putting Over a Fashion Show," by Floyd Fitzsimmons
"Chamber of Commerce Activity," by Jack Jackson
"Profitable Radio Tie-ups"
"School and College Activity," by Floyd Fitzsimmons
"Hallowe'en Business Suggestions," by Floyd Fitzsimmons
"Effective Art Work," by John E. Perry
"Warm Weather Suggestions"
"Facts About the Small Ad," by Bill Adler
"Baby Contest Campaign," by H. B. Ashton
"Your Anniversary Celebration," by Floyd Fitzsimmons
"Putting Over a Stage Wedding"
"Football Tie-ups"
"Christmas Suggestions"
"Defeat that December Slump," by Jack Jackson
"Dressing the Theatre For Summer," by H. M. Addison

The above list constitutes but a few of the stories which appeared in the Round Table Club section. Practically every form of merchandising or special promotion has been covered and while not listed above we feel certain that your request for any particular form of show-selling can be taken care of.

Use the service bureau of the Club for all purposes. We stand ready to serve you at all times.

GLASE PROMOTED!

Paul Glase, formerly assistant to A. Frank O'Brien, city manager of Wilmer & Vincent theatres in Reading, Pa., and in direct charge of the State Theatre there, recently succeeded to his chief's post following the latter's assignment to the Wilmer & Vincent district managership in Richmond, Va. Glase will now make his headquarters at the Embassy in Reading.

HERMAN COHEN DID SPLENDID WORK ON 'BE MINE' CAMPAIGN

Herman Cohen, manager, and Charles Leonard, publicity manager for the United Artists Theatre, San Francisco, gave "Be Mine Tonight" a campaign that had the whole city talking about the picture and whistling its songs!

Having implicit faith in the soundness of poster advertising, they covered the city with 120 24-sheets. Their newspaper campaign started a week in advance with small spot ads and built up to a smash three-columns by 13 inches announcement that was staggered through the day before opening to the first day after the opening. Special Italian, French, German, Swiss and Russian ads were carried in the foreign language newspapers.

Complete radio coverage in the San Francisco area was secured through the co-operation of Luckey Wilber, Pacific Coast manager for Harms, Inc., publishers of "Tell Me Tonight," the hit song from the picture. This coverage included a plug over every radio station with a mention of the picture and the theatre. Many of the programs using the number were broadcast from popular hotel rooms adding materially to the value of the plugs.

Music stores and music departments of large department stores in all parts of the city devoted large window and interior displays to the song. The feature window was in one of the Kress stores where a whole window was given over to a display of a three-sheet poster mounted and cut up into a jig saw puzzle. This poster was surrounded with displays of the song cover. Twenty pairs of guest tickets were offered passersby interested in solving the puzzle. The stunt attracted wide attention and hundreds of persons stopped to hand in their guess.

To build up additional word of mouth advertising personal contacts were made with all local musical organizations, parent-teacher associations, the Board of Education and women's clubs.

CONVICT BALLY!



Photo above shows convict and overseer phase of campaign waged in behalf of "Laughter in Hell" by Manager Simon Griever of the Adams Theatre, Detroit, Mich., assisted by Duke Hickey, Universal exploiteer. The man who impersonated the overseer was an expert whip-cracker and gave demonstrations of cutting paper and cigarettes from mouth.

HENGER'S "MUMMY"



George Henger, manager of the Warner-Midwest Theatre, Oklahoma City, used the display pictured above as an advance announcement on "Mummy." It was placed in one corner of the inner lobby and attracted favorable comment.

ALL THAT TALK ABOUT "SCRIP" GAVE SAUL L. GOLDSTEIN GOOD IDEA

The hard times and bank holiday gags which came into Club headquarters included one from Saul L. "Goldies" Goldstein, manager of the Ideal Theatre in Roxbury, Mass., in the form of the much talked about "scrip"—only it wasn't scrip at all.

The color of the fake certificate will not permit reproduction so we'll place emphasis on the words which stood out in caps: "THIS preSCRIPtion IS a GOOD cure FOR your blues!" (numerals signifying $25 were on each upper end of certificate). More copy follows: "In useful, attractive gifts given absolutely free to lucky patrons—men, women and children—every Saturday evening" (dates).

So you will perceive that the words above in caps apparently read: "This Scrip Is Good for $25," with the words in lower case taking out the sting. Goldstein advises us that the gag was an attention getter and wished to pass it along the line. Thanks to him.

Give-Aways Popular Here!

Thrown into the discard for several months, Gift Nights are again popular in Kansas City neighborhood houses, according to report. However, instead of costly articles such as motor cars, electric refrigerators, etc., current give-aways are being confined to sets of china and glassware, which are distributed piecemeal. Some houses are restricting the policy to jig-saw puzzles. In most cases the gifts are purchased from neighborhood merchants, thus gaining good will.

JAKE ROSENTHAL IS STILL GAGGING HIS WAY THROUGH LIFE

Always in a happy frame of mind, even though under the weather of late, Jake Rosenthal, manager of the Iowa Theatre, Waterloo, Iowa, continues to gag his way through life, and we don't mean the kind of gagging one goes to see a medico about. What Jake does is to include some little touch here and there, such as in newspaper ads and other mediums, which constantly keep the name of Rosenthal and Iowa before the public eye.

For instance, during the recent "Bank Holiday" he ran an ad with the following copy: "During the Bank Holiday or During Money Shortage we will accept diamonds, emeralds, other family jewels, automobiles ('32 and '33 models), farm mortgages, cows, turkeys and radio sets in lieu of admission to the Iowa Theatre. (P. S. We have utmost confidence in our country's future, the same as you should Always have confidence that you'll see the best show in town at the Iowa."

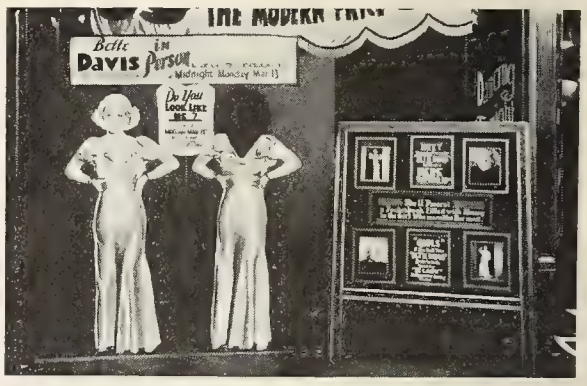
Among his recent activities was a campaign on "20,000 Years in Sing Sing," in which he used street laborors dressed in striped suits and swinging picks. They carried Iowa Theatre copy on their backs.

Next time we may be able to set forth details of a "Big Iowa Corn Show," which Jake is planning for a Saturday afternoon in the near future. He intends to let the farmers in to the "best show in town" for a bushel of 10 cent corn and then turn it over to the Salvation Army to grind up for local needs. How would the Iowa look with a big pile of golden corn out in front, asks Jake?

Lorence Now Independent!

Herman Lorence, former manager of the Strand and Cataract Theatres, Niagara Falls, N. Y., and who recently took over motion picture houses in Youngsville and Albion, Pa., is actively engaged in learning how it feels to be an independent owner-manager. The Club will expect to hear from him just as soon as the throes of taking over operation of two theatres passes the first stage.

RESEMBLANCE!



Bette Davis, Warner star, was enlisted into service when the "42nd Street Special" arrived in New York. Richard M. Decker, major domo of Empire Ballroom, and a showman of long standing, effected a tie-up with the Strand Theatre whereby girls who believed they looked like the blonde star were invited to participate in a stunt judging the closest resemblance. A life-size cut-out of the movie actress was used as model, while another cut-out, as the photo shows, with head removed, was the testing block for hopeful entrants. The stunt proved a natural for both theatre and ballroom.

QUICK SERVICE IDEAS THAT WORKED

JACK LYKES, always on the job at Loew's Stillman Theatre, Cleveland, pulled a neat gag in connection with the engagement of "Looking Forward" by placing a large leather bound book in the lobby on which patrons will record impressions in praise of President Roosevelt. When 10,000 signatures have been affixed, Jack will send the book to the President. . . .

SID GRAUMAN, of Grauman's Chinese, Los Angeles, has arranged to shoulder his share of the nation-wide beauty contest to be held in connection with national release of "Gold Diggers of 1933." From the beauty chorus of 200 girls in the film 18 will be dangled before the public to choose one most fitted for stardom. Slogans will be: "Be a Beauty Contest Judge"; "Help Make Me a Star." A vast newspaper campaign is in preparation. . . .

ANDREW SASO, manager of Hamrick's Oriental Theatre, Portland, Ore., aroused considerable curiosity by placing a "42d Street" sign on Grand Avenue in his city when exploiting the current musical film. Lots of folk wanted to know if the City Council had given Saso permission to change the name of the street. . . .

JACK MARPOLE, chief of the Paramount Theatre, Salt Lake City, had all ushers rigged out in sailors' whites during the showing of "Sailor's Luck."

IRVING WATERSTREET, manager of the Victory, Salt Lake City, recently cashed in on a two-for-one tie-up with the local traction company, whereby car pass holders were entitled to bring a companion to the Victory for one admission. . . .

MICHAEL UALA, manager of the Eighth Street Playhouse, Greenwich Village, New York City, recently issued a program as distinctive as his house. Outside was done in silver against white and a folder insert of good grade bond announced dates for "Child of Manhattan." The spread of the folder carried photo of Nancy Carroll and reprint of a review from a daily. Very neat piece of work, say we. . . .

TED GAMBLE, well known manager of the Northwest, brought increased business by arranging for a personal appearance of Norma Talmadge and George Jessel at Parker's Broadway Theatre, following their engagement at the New Roxy, Seattle. . . .

ROBERT HICKS, manager of the Empire, San Antonio, Texas, found the Barthelmess memory stunt outlines in First National's merchandising campaign on the picture to his liking and tied the idea to his local newspaper. It found ready response from patrons, he reports. . . .

HARD TO GET!



You bet it's hard to get a window on Fifth Avenue, New York City, such as the one shown in the photo above, but Martha Wilchinsky, formerly of the Terry Turner office at Radio City, and the Disney office, succeeded in tying up the Southern Pacific Lines with current Mickey Mouse and Silly Symphony attractions, as well as Disney Motion Picture Academy awards. The display created lots of comment.

ED. M. FAY, operator of Fay's Theatre, Providence, R. I., and houses in several other cities, used a diversified collection of some 50 stills to play up production values of "42d Street." The frame had strip lights on top and bottom and a gold background. It made a most effective display and caused plenty of comment on the attraction. . . .

J. ELMER REDELLE, in charge of the Victory, Dayton, Ohio, took advantage of the topical timeliness of "Elmer the Great" through a newspaper stunt which requested readers to name an all-star or championship team of players who at one time or another had played with a Dayton club. Much local interest was aroused.

HOWARD WAUGH is always several jumps ahead of the parade when plugging trade for his Warner Theatre, Memphis, Tenn. Although the "Old Maestro" will not play "Gold Diggers" for several weeks he has already distributed hundreds of 5½ by 4½ telephone pads which carry advertising copy on the forthcoming film and admonition to watch for playdate. Catchline was: "'Watch for the date on Seventh Wonder of the Show World." . . .

CHARLES R. STOFLET, formerly of Ludington, Mich., and for the past year manager of the Margie Grand Theatre, Harlan, Ky., is one of this industry's latest gift's to the staff of Kentucky Colonels surrounding the colorful personality of Governor Ruby Laffoon. Salutes are again in order. . . .

GEORGE DELIS, manager of the Palace, Canton, plugged "King Kong" with a herald which carried "terror" copy and photo of three characters on one side and a jigsaw puzzle scheme on the reverse. Puzzle was purported to have been devised by Robert Armstrong for amusement of Fay Wray and Bruce Cabot while all were en route to Skull Island and consisted of a picture of Armstrong and his friends. Armstrong accused friends of hiding pieces. Patrons were invited to piece the puzzle together, exonerate friends, who refused to answer, and thereby earn a free show. 500 heralds carried complete puzzles. . . .

JACQUES SHELLMAN, former movie editor and theatre contact man for Baltimore Sunpapers, handled the exploitation for Morris A. Mechanic, proprietor of the New Theatre, Baltimore, on "Cavalcade" and did a corking job, we hear. Popular prices were stressed. With all Jacques' experience as a newspaperman he failed to supply this department with details of his campaign. Next time, maybe? . . .

FRANK BARNES, skipper of the Dickinson Theatre, Lawrence, Kansas, is gaining the good will of the University of Kansas students by admitting fraternity members free on designated nights. . . .

MIKE WESHNER, impresario of the Fabian Theatre, Hoboken, N. J., helped "42d Street" roll up a most satisfactory gross by sending out over his entire mailing list postal telegraph blanks blown up to 17 x 11. Copy reads "Hello, Everybody—Stars Galore and what a score has '42d Street'—Action—Drama—Fun—Suspense. A cast that's hard to beat—Warner Baxter—Bebe Daniels — Ginger Rogers, Too—Powell—Brent—Merkel—Keeler — Just to name a few—Take a tip, don't let it slip—When you see it billed—Of course, it's Warner's and you'll be thrilled," etc. And may we add that Mike's somewhat of a poet—whether you know it—or not. . . .

C. C. McDERMOND, in charge of the New Stadium Theatre, Salt Lake City, now nearing completion, is keeping his house in the limelight by sponsoring a baseball club made up of a combination of youngsters and veterans. . . .

NELSON HAMPTON, new chief of the New Strand Theatre, Birmingham, Ala., recently made a splendid food advertising tie-up with a local newspaper. Names of a large number of residents of the city placed in food store ads throughout the paper were redeemable in pairs of ducats for "Rain." The paper came through with a large announcement ad. . . .

STUDIO PREVIEW SHOWS!

New Idea for Theatres Offers Great Possibilities for Increasing Ticket Sales!

HERE is a slant that blew in from Ohio a short time ago, which excited our interest and will, we believe, have the same effect on other Club members.

The idea, briefly, is this: You contract your local independent exchange and buy, for one performance only, one of their pictures that have not been sold to the town. Play it as near to original availability as you can so that those who see it in your theatre will not be able to say that they had already seen it in some other town not too far away.

Following the Hollywood idea, the theatre must build up interest in their "Studio Preview" by giving it an advance campaign without undue emphasis. Merely a one-frame trailer advising your patrons to watch for "Preview" night when by special arrangement with a studio in Hollywood your theatre will give a preview of a newly completed feature.

Announcing the Preview!

On the day you are to present this picture we suggest that you announce it via your regular newspaper ads and special plugs elsewhere in the paper than your theatrical page. Place a large sign in front of the theatre, especially if you are on a busy transient street, reading: "TONIGHT—STUDIO PREVIEW."

In presenting the picture, spot it between your first and second night show. Original titles must be removed and in its place have your own trailer reading somewhat along these lines: "BY SPECIAL ARRANGEMENT WITH THE HOLLYWOOD STUDIOS THE PALACE THEATRE PRESENTS A NEWLY COMPLETED FEATURE WHICH HAS NOT BEEN TITLED AS YET." They go on to ask that all patrons will confer a favor on the studio and management if they will kindly fill out the forms handed out by the ushers and to leave them with theatre attendants on the way out.

Give It Atmosphere!

Surround the entire idea with as much Hollywood atmosphere as is possible along these lines and see how they go for this in a big way. The cards handed out by the ushers, as used in Ohio by Horton Kohn of the RKO Palace in Columbus, reads as follows:

FEATURE PREVIEW COMMENTS

Story .....
Cast .....
Title suggestion .....
.....
Remarks .....
.....

Please give to any theatre attendant as you leave the theatre. Feature previews will be held at the Palace every week. Watch newspaper ads for announcements.

These cards measure three by five inches and are distributed to the patrons as they come in for the first evening show.

In spots where every foot of product has not been already bought due to double featuring or because of two or more theatres needing all available product, this idea can be built up to be a real novelty. It can hardly be labeled a double feature bill because the preview is held on but one night of your run and is given as a special added idea.

Although the major distributors may refuse to sell their product into towns not holding regular contracts, you will find that the independents will work with you. If the comment about one of these preview pictures is sufficiently good, you should book the picture in for a short run a few weeks later under its proper title and announce in your ads that this is the picture previewed on such-and-such a date.

Good word-of-mouth advertising will give it an excellent start to large grosses and altogether the idea possesses many worthwhile slants certainly worthy of serious consideration. Perhaps there is a slant or two in this that will start you working something out along your own lines. If you try out a Preview Night and can add some original idea of your own, go to it and let us in on the details. We will pass them along so that all may benefit by each other's experiences.

MILWAUKEE SMILED!

During the recent "Bank Holiday" the M.P.T.O. of Wisconsin and Upper Michigan took almost an entire page in the Sunday edition of a Milwaukee newspaper to boost theatre patronage.

Alongside a photo of a fellow with a regular Joe E. Brown smile ran the head: "Trade Your Long Face For A Smile". Following was a quotation from President Roosevelt's inaugural address: "The Only Thing We Have To Fear Is Fear Itself!" Other paragraphs pointed out that there was no better way to forget troubles and worries than by attending the theatre; that everyone in town was in the same boat; that "Smiles Are Best" medicine for the blues, etc. The entire M.P.T.O. local membership was listed. Prominent mention of the move was made in the paper's main editorial column.

Although no signature was attached to the tear sheet we have at hand, it's perfectly safe to credit this fine piece of box office propaganda to Fred S. Meyer, guiding spirit of the above-named organization.

Cummings Mailed a Letter

To stir up interest on "King's Vacation", Harold G. Cummings, manager of the Warner-Palace Theatre, Danbury, Conn., sent out a special, personal letter on a selected mailing list. Gist of the letter concerned the line-up at Radio City Music Hall when the picture played there and made a strong bid to Arliss fans to come to the theatre and enjoy seeing a favorite and accomplished star in one of his best vehicles. A postscript also got in a plug for a couple of forthcoming attractions.

DICK WRIGHT WAGED SPLENDID CAMPAIGN ON MUSICAL PICTURE

Among the raves received by the Club on box office potentialities of "42nd Street" is one from Dick Wright, manager of Warner's Strand Theatre, Akron, Ohio. He reports that in spite of the day and date banking crisis the film was held for a second week and did the best business since "All Quiet" was played back in '30. Maybe Dick's campaign had something to do with this. Let's see what he did:

Although the "42nd Street" Special stopped at Akron but 40 minutes a photo shows that Wright made the most of the occasion. Both papers carried news stories five days in advance advising Akronites that they could glimpse a bevy of movie stars and approximately 5,000 fans, newspapermen, photographers, the American Legion Post's band of 40 pieces and a flock of Postal boys with banners, turned out to meet the train.

The General Electric tie-up also proved an effective selling angle. Thirty canvassing salesmen employed by the company distributed 20,000 four-page tabloids (regular material) one week in advance in all residential sections and a fine window display in the G. E. salesrooms created further interest. A complete health-kitchen was assembled in the theatre lobby where one of the salesmen was in constant attendance.

Another tie-up (see photo) was made with a local merchant and netted a very attractive window of "42nd Street" fashions, cards and stills on the picture.

In addition to 500 brilliantly colored pennants the front of the theatre was decorated with large colored blow-ups, with a rotating beacon light atop the marquee to attract attention at night. Eight 28 x 42 colored enlargements of chorus girls were placed in individual frames and set along the sidewalk five days in advance, as well as a large display containing 40 stills. This display proved an excellent medium for making Akron movie fans "42nd Street" conscious.



A tie-up made with the classified department of one of the local newspapers netted 100 inches of gratis advertising display.

Dick states he was also fortunate in having on hand at the time loudspeakers with amplifiers mounted on marquee to pick up Inauguration Day ceremonies from the radio station. Voice range extended for two blocks in either direction.

Wright pays glowing tribute to the press book gotten out on this picture and suggests that fellow showmen follow it closely when planning their campaigns. This same hint was conveyed in a past issue of the Round Table Club section. Many thanks to Dick for his suggestions.

CAMERA DISCLOSES REASON WHY LOUIS ORLOVE IS POPULAR

The secret of Louis (Eagle) Orlove's success as a showman par excellence is at last brought to light!

No need to keep you all in suspense any longer. Step up close, fellow Round Tablers, and take a good look at the accompanying photo. This may be the reason why they all raise cain when any move is made to take the Eagle to another nest; that may be the secret of his success when promoting cooperative deals between merchant and theatre; that may be the reason why they all follow him around and smilingly give him the glad hand.

Incidentally, and getting away for the nonce from Orlove's mesmerizing methods of showmanship, let us comment on this particular tear sheet, which was taken from his neighborhood newspaper. It was an "extra" and carried the head: "Mitchell St. Men Declare War on Depression." The head of the main bank stated that the association demanded the immediate serving of beer.

What is of particular interest, however,



At the Right: Louie Himself

is the style of make-up and its possibilities for the promotion of some similar idea in other neighborhoods and cities. The page carried from a dozen to 15 photos of neighborhood merchants, all wise-crackingly captioned and with brief statements of who was who and why. There may be the makings of a swell trade boosting stunt in this idea. If it appeals to any of our members, make a note of it and the next time you make the rounds among merchants and your newspaper friends, sound it out; and if it works out to your advantage, thank Orlove.

A Gold-Digging Pressbook!

Charlie Einfeld's department in the Warner home office, New York City, has again come through with a remarkably fine pressbook, to our way of thinking. This time it's "Gold Diggers of 1933," and when you have the opportunity to glance through the wealth of fine material it contains, take note of the numerous lobby accessories such as life-size standees; the giant lobby set piece; valance and burgees; streamer cutouts spelling the title; special 27x64 displays; striking roto art, and excellent publicity yarns. The exploitation and advertising sections are also particularly well done. Credit Ed Selzer and Stan Shuford for their share of the work.

FROM ALBERTSON'S SCRAPBOOK!



LET'S LOOK THROUGH ONE OF ALBERTSON'S HOOSIER SCRAP BOOKS

Having at hand a scrap book compiled by Jack Albertson when he was in charge of the Indiana Theatre, Indiana Harbor, Ind., we'll have to jot down a brief account of what he did at that time to boost business.

First let's call attention to the photo of the attractive display he used in the inner lobby on "Grand Hotel." Note the miniature hotel, hotel grounds, figures, etc. When the windows and street lamps were lighted the display showed to even better advantage. The other portion of the photo shows the excellent work he turned out for "Cabin in the Cotton," which included miniature country cabins, cotton stalks, cutouts and stills, A sign points out that certain of the cabins were built by an East Chicago Boy Scout in the Indiana Theatre Cabin Building Contest, which indicates that Jack had the boys working in his interests while exploiting the film.

Glancing through the book it becomes evident that he waged quite an extensive campaign on "Bring 'Em Back," including a circus bally with loudspeakers; huge banner across the main thoroughfare; jungle front; special newspaper advertising and special heralds.

Other pages disclose special heralds advertising "A Double Blast of Entertainment" on a Sunday and Monday; a "mystery Special" herald on "70,000 Witnesses"; special guest ticket herald on a show arranged for kiddies; a "word-hunt" among advertisements as a plug on "Down to Earth," etc.

Although some of the above suggestions may be making a somewhat belated appearance, we're sure Albertson's fellow Round Tablers will be interested. He has contributed much useful show-selling information in the past and just as soon as we again hear from him at his new location more will be forthcoming.

INGENUITY!



Jack Johannsen, manager of the Imperial Theatre, Augusta, Ga., made an eye-filling front display recently by creating a number of cut-outs. Atop his marquee he used cut-out block letters to advertise the picture. The entire stunt was done at very small cost.

THAMES' AD COPY IS AIMED DIRECT AT THE MOVIE FANS

It's a funny thing about newspaper advertising, especially that pertaining to motion picture attractions. If you were handling a theatre in the Big Towns, the agencies would look it over and label it, such as: "Intimate Advertising," "Sophisticated Advertising," and so on.

But the showman never even heard of these terms. He figures out the angle best suited to his personal selling problems. And that's why Jimmy Thames, Jr., handling advertising and publicity for Arkansas Amusement Corp., in Little Rock, Arkansas, turns out potent copy.

Here's how: Atop his usual ads, made up by cleverly cut mats and breezy copy, he writes an intimate head and copy aimed directly at the reader. An example (a mat cast of Washington chopping down the cherry tree; alongside the mat, a head): "We CANNOT TELL A LIE!—Our best friends have accused us of doing a lot of boasting here lately . . . but, dear people, why not? Maybe it's boasting . . . we call it the truth, the whole truth and nothing but the truth! We have THE pictures . . . we know it . . . and if you don't believe it read below and follow some good entertainment advice!"

That copy is the selling kind.

New England Changes!

The following changes in theatre personnel were recently announced by Harry Arthur, head of the Harry Arthur Circuit in New England: William Gleason is now managing the Capitol Theatre, Hartford, Conn., instead of the Palace, Waterbury; E. J. Fitzpatrick, formerly of the Palace, Meriden, has taken Gleason's old post at Waterbury; W. H. Thompson, former assistant at Waterbury, is now manager of the Palace, Meriden; Barney London, of the home office, is the new assistant at the Palace, Watertown.

THE LATEST FROM WABASH AVENUE

CHICAGO

The many friends in the industry extend their sympathies to Clyde Eckhardt and his family over the death of his wife, Edna, who was killed in an automobile accident near Morris, Ill.

▽

Headquarters of Midwest Theatre Corporation are to be moved to the Allied offices at 910 S. Michigan Avenue with Aaron Saperstein taking over the duties of the late Floyd Brockell. The staff remains intact.

▽

Lou Reinheimer is father of a new baby girl.

▽

Aaron Saperstein didn't know whether he was to be "fired" or what not when he suddenly was asked to vacate the chair at a recent Allied directors meeting. It's hard to pull a surprise on any one, but this one worked perfectly. Aaron had no idea of what it was all about until Eddie Hafferkamp, with a neat little speech, presented him with a silver coffee set and a set of silverware inscribed "To Aaron Saperstein from Allied Theatres for loyal and valuable service."

▽

Dan Roche, veteran publicity expert, is doing his stuff in his customary effective manner in connection with the opening of Orchestra Hall by Aaron Jones. Jones has Orchestra Hall for the duration of the Fair and opened June 1 with Sam Cummings' "Forgotten Men." Aaron Jones, Jr., is managing the house.

▽

Ludwig Sussman of the Adelphi is back from a trip to the Big Stem, where he looked over trade and tricks at the big Broadway houses.

▽

Was it a party or was it a party? The surprise given by the Ladies' Auxiliary of Allied at the home of Louis Rudolph in honor of the twenty-fifth anniversary of Mr. and Mrs. Jake Gross of the Independence theatre. It *was* a party, all agree, culminating with breakfast as the sun began to gather strength for its day's work. Among those present were Mr. and Mrs. Aaron Saperstein, Mr. and Mrs. Nate Wolfe, Mr. and Mrs. Meyer Saperstein, Mr. and Mrs. Herman Bland, Mr. and Mrs. Philip Bland, Mr. and Mrs. A. Fader, Mr. and Mrs. Harry Nepo, Mr. and Mrs. Morris Wells, Mr. and Mrs. Morris Hellman, Mr. and Mrs. George Paul and others.

▽

Esther Wolf of Tampa, Fla., a sister of Carl Lesserman, Warner district manager, was one of the first World Fair visitors to hit the city. Mrs. Wolf is a daughter of I. Lesser, who will be remembered by scores of folks along the row as the man who for 18 years served Uncle Carl as Universal manager here. Mrs. Wolf reports that her father is in good health and cherishes a warm spot in his heart for Chicago.

▽

Walter Green, an attorney of Freeport, Ill., is reopening the Patio theatre in that city. The house formerly was operated by John Dittman. Frank Ford manages and Bob Lucas buys film.

▽

Henri Ellman has bought an interest in the Mexican Village at the World's Fair and threatens to study foreign languages so that he can parleyvous with some of the beautiful tambourine shakers in the floor show.

▽

Mr. and Mrs. Ted Schlanger motored here from New York for the opening of the Fair. Mr. Schlanger is a home office representative of Warner Bros.

▽

J. J. Rubins, head of Great States Theatres, is making a visit to all downstate houses.

▽

Harry Phillips has joined Johnny Mednikow's sales staff at Master Art Products.

▽

There's a neat little war on in the Halsted and Madison Street neighborhood. An announcement by the Academy proclaims "the greatest movie bill ever offered in any theatre" for May 26-27. Here's the menu—all for 10 cents: Jack Holt in "Dirigible," Mary Pickford in "Kiki," Buck Jones in "Ranger Feud," Babe Ruth in "Home Run," a comedy, "Opening Night," Snapshots of Movie Stars, cartoon, and "The Last Frontier." The Haymarket and Empire pulled a counter-attack by cutting admissions to a nickel.

HOLQUIST

NEWS PICTURES

FOX MOVIETONE NEWS—No. 71—1933 bathing suits on display—Elliott Roosevelt boosts aviation—Orphanage heroes meet "Babe" Ruth—Start new Mooney trial in California—Helen Wills Moody tunes up at Forest Hill, N. Y.—Long Island elite get race thrill—Gouraud honors armless priest in France.

FOX MOVIETONE NEWS—No. 72—Brooklyn Bridge is 50 years old—Hold stock show at Sidney, Australia—British hero dogs get reward—Pictures of Jimmy Walker and bride in Paris—German veterans hail a comrade—Kansas City boy picked as nation's star orator—Britons give spirng high-hat welcome.

HEARST METROTONE NEWS—No. 270—J. P. Morgan in finance inquiry—Cadets at Valley Forge, Pa., train on stilts—Solo flier tunes up for world hop—Jimmy Walker poses with bride in Paris—Vienna troops in demonstration—Stars perform in Australian stock show.

HEARST METROTONE NEWS—No. 271—Davis speaks at Geneva conference—College oarsmen in race at Philadelphia—Middies in dress parade at Annapolis—Dempsey trains with Baer and Schmeling—Al Smith hails pushcart champ in New York.

PARAMOUNT NEWS—No. 85—Visitors at World's Fair try new toboggan ride—Japan in the headlines—Royal Scot, English train arrives at Harrisburg, Pa.—Demonstrate modern mounted offensive at Ft. Clark, Tex.—Mat Kings in New York bout—Senate probes banks.

PARAMOUNT NEWS—No. 86—British bands in rehearsal in England—United States looks for recovery—Display summer styles in New York—"Red" McLelland speaks on Senatorial behavior in Washington—Mooney back to jail in San Francisco.

PATHE NEWS—No. 86—Mooney makes newsreel debut—Captain Roosevelt strokes crew to victory at Groton, Mass.—Italian liner crosses Atlantic in record time—Helen Wills Moody in practice at Forest Hills, N. Y.—Dive for sunken gold off Virginia—Girl jumps 12,000 feet from plane at Valley Stream, L. I.—News flashes.

PATHE NEWS—No. 87—Mill workers strike at Manchester, N. H.—J. P. Morgan testifies in Washington—Model animals added to World's Fair—Fire destroys five miles of forest in Maine.

UNIVERSAL NEWSPAPER NEWSREEL—No. 148—J. P. Morgan quizzed by Senate—Honor Joan of Arc in Paris— Floods inundate wide area at Monette, Ark.—Stork brings 18 to San Francisco zoo.

UNIVERSAL NEWSPAPER NEWSREEL—No. 149—World's Fair opens—Swimming race held in Mexico—Forest army arrive at Vancouver, Wash.—New plane amazes aviators at South Bend, Ind.—Citizens act in circus at Gainesville, Tex.

On Broadway

Week of May 27

CRITERION
- Beauty on Broadway..... Universal

MAYFAIR
- A Garden Granary..... Capital
- Rossini ..... Capital
- Sunny Splendor..... Capital

PARAMOUNT
- Knockout Kisses..... Paramount
- Popeye, the Sailor..... Paramount

RIALTO
- Aggravatin' Bear..... Paramount
- Roadhouse Queen..... Paramount
- Screen Souvenirs—No. 9.... Paramount

RIVOLI
- Stephen Foster..... Master Arts
- The Mail Pilot..... United Artists
- When in Rome..... Fox

RKO MUSIC HALL
- Three Little Pigs..... United Artists

ROXY
- Building a Building..... United Artists
- Melodies on Parade..... Master Arts

STRAND
- Bosko in Person..... Vitaphone
- Down Swing..... Vitaphone
- Pie a la Mode..... Vitaphone

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IN THREE VOLUMES

Universally accredited as the best and most practical treatise ever published on projection and the many problems daily confronting the man in the projection room. The remedy for hundreds of every day perplexing annoyances is explained in detail and in simple language.

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THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finshed or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May 1,'33	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15,'33	64.	Mar. 18,'33
Fighting Parson, The	Hoot Gibson-Marceline Day	May 22,'33	70	
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69.	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69.	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67.	Dec. 3
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr. 15,'33	70.	Mar. 25,'33

Coming Feature Attractions

Beats of Destiny ..... Hoot Gibson
Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Pullman Car
Red Kisses
Scarlet Virgin, The
Slik Trimmed
Slightly Used
Three Castles
Valley of Adventure, The ..... Monte Blue
Without Children

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten	June Clyde-Lee Kohlmar	Feb. 15,'33	65	
Love Is Like That	Rochelle Hudson-John Warburton	Mar. 15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec. 15	65	
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan. 15,'33	65	
Women Won't Tell	Sarah Padden-Gloria Shea	Nov. 15	67	

Coming Feature Attractions

I Have Lived ..... Alan Dinehart-Anita Page ..... June 15,'33

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67.	Jan. 28,'33
Ann Carver's Profession	Fay Wray-Gene Raymond	May 26,'33		
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Below the Sea	Ralph Bellamy-Fay Wray	Apr. 25,'33		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89.	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71.	Jan. 21,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr. 10,'33	65.	May 13,'33
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June 5,'33		
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67.	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18	71	
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68.	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
Mussolini Speaks		Mar. 10,'33	76.	Mar. 18,'33
Night of Terror	Bela Lugosi-Sally Blane	Apr. 24,'33	65	
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25		
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69.	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar. 4,'33	67.	Apr. 15,'33
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May 26,'33		
Silent Man	Tim McCoy-Florence Britton	Mar. 3,'33	68	
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres	Feb. 24,'33	70.	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr. 4,'33	67.	May 27,'33
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33	68.	Apr. 1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30	69	
Unknown Valley	Buck Jones-Cecilia Parker	May 5,'33		
Treason	Buck Jones-Shirley Grey	Feb. 10,'33	61½	
When Strangers Marry	Jack Holt-Lillian Bond	Mar. 20,'33	68	
Whirlwind, The	Tim McCoy-Alice Dahl	Apr. 14,'33	68	
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray	May 1,'33	66	

Coming Feature Attractions

At the Crossroads ..... Chic Sale-Diane Sinclair ..... June 12,'33
Biddy ..... Richard Cromwell
Brief Moment ..... Carole Lombard
Fighting Code, The ..... Buck Jones-Diane Sinclair
Fighting Ranger, The ..... Buck Jones-Dorothy Revier
Kaleidoscope in K
King of the Wild Horses ..... Wm. Janney-Dorothy Appleby
Madame La Gimp ..... Warren William-Guy Kibbee-May Robson-Glenda Farrell
Man Trailer, The ..... Buck Jones-Cecilia Parker
Man's Castle
Ninth Guest
Party's Over, The
Shall We Tell Our Children? ..... Willard Mack-Jean Parker
Thrill Hunter, The ..... Buck Jones-Dorothy Revier
Twentieth Century
Wrecker, The ..... Jack Holt-Genevieve Tobin

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Haroldo	Apr. 1,'33	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar. 15,'33	65	
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Mar. 1,'33	60.	Mar. 11,'33

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	91.	Jan. 28,'33
Goona Goona		Nov. 28	66.	Aug. 27
Ringer, The	Franklyn Dyall	Oct. 30	60.	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69.	Feb. 4,'33
Central Airport	Richard Barthelmess	Apr. 15,'33	75.	Apr. 1,'33
Elmer the Great	Joe E. Brown	Apr. 22,'33	74.	Apr. 1,'33
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75.	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76.	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65.	Jan. 14,'33
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13,'33	64.	Apr. 29,'33
Little Giant, The	Edward G. Robinson	May 20,'33	74.	Apr. 15,'33
Mind Reader, The	Warren William	Apr. 1,'33	68.	Feb. 25,'33
Silver Dollar	Edward G. Robinson	Dec. 24	78.	Nov. 5
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81.	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72.	Nov. 19

Coming Feature Attractions

Heroes for Sale ..... Richard Barthelmess-Loretta Young ..... June 17,'33 ..... 76. May 27,'33
She Had to Say Yes ..... Loretta Young-Lyle Talbot

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May 19,'33	83.	May 20,'33
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17,'33	69.	Mar. 25,'33
Bondage	Dorothy Jordan-Alex. Kirkland	Mar. 31,'33	65.	Apr. 15,'33
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb. 24,'33	59.	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88.	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15,'33	110.	Jan. 14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb. 3,'33	73.	Feb. 4,'33
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 22,'33	77.	Feb. 4,'33
Handle with Care	James Dunn-Boots Mallory	Dec. 25	75.	Dec. 24
Hello, Sister	James Dunn-Boots Mallory	Apr. 14,'33	56.	May 13,'33
Hold Me Tight	James Dunn-Sally Eilers	May 26,'33	71.	May 27,'33
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76.	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33	70.	Apr. 29,'33
Infernal Machine	Genevieve Tobin-Chester Morris	Feb. 10,'33	65.	Apr. 15,'33
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78.	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24,'33	72.	Apr. 1,'33
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 1,'33	64.	Apr. 1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33	78.	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64.	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69.	Nov. 26
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	Feb. 10,'33	100.	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75.	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov. 13	70.	Nov. 12
Trick for Trick	Ralph Morgan-Victor Jory	Apr. 21,'33		
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May 12,'33	68.	May 6,'33
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 28,'33	85.	Apr. 22,'33

Coming Feature Attractions

Arizona to Broadway ..... James Dunn-Joan Bennett ..... June 30,'33
Berkeley Square ..... Leslie Howard-Heather Angel
Devil's In Love, The ..... Victor Jory-Loretta Young ..... July 21,'33
F. P. One ..... Conrad Veidt-Jill Esmond-Lesley Fenton ..... July 28,'33 ..... 90. May 20,'33
Five Cents a Glass ..... Marian Nixon-"Buddy" Rogers ..... June 23,'33
I Loved You Wednesday ..... Warner Baxter-Elissa Landi-Miriam Jordan ..... June 16,'33
It's Great to Be Alive ..... Edna May Oliver-Raul Roulien ..... July 7,'33
Life in the Raw ..... George O'Brien ..... June 16,'33
Man Who Dared, The ..... Preston Foster-Zita Johann ..... July 14,'33
Man-Eater ..... Marion Burns-Kane Richmond
My Lips Betray ..... Lilian Harvey-John Boles
Pilgrimage ..... Marian Nixon-Norman Foster
Power and the Glory, The ..... Colleen Moore-Spencer Tracy
Shanghai Madness ..... Spencer Tracy ..... Aug. 4,'33

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwod Pass	Tom Tyler	May 5,'33		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	May 29,'33		
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Kiss of Araby	Maria Alba-Walter Byron	Apr. 21,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sisters of the Follies

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15,'33	63	
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov.	30	62	
Trouble Busters	Jack Hoxie-Lane Chandler	May	15,'33	55	
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan.	21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb.	6,'33	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.	1,'33	80	Apr. 22,'33

Coming Feature Attractions

Buried Alive
Curtain at Eight — Dorothy Mackaill-C. Aubrey Smith-Paul Cavanaugh
Sing, Sinner, Sing — Paul Lukas-Leila Hyams
Woman in the Chair, The

MAYFAIR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1,'33	65	May 13,'33
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1	67	
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	May	15,'33		
Her Resale Value	June Clyde-George Lewis	Apr.	15,'33		
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33		
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1		
Midnight Warning	William Boyd-Claudia Dell	Nov.	15		
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.	'33		
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33	75	Feb. 18,'33

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Barbarian, The	Ramon Novarre-Myrna Ley	May	12,'33	88	Apr. 15,'33
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33		Feb. 18,'33
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5,'33	92	Apr. 8,'33
Fast Life	William Haines-Madge Evans	Dec.	16	75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33	66	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9	75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33	87	Apr. 8,'33
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	June	9,'33	105	Apr. 15,'33
Looking Forward (Reviewed under the title "The New Deal")	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28,'33	83	Apr. 1,'33
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33	70	Apr. 8,'33
Mask of Fu Manchu, The	Boris Karloff	Nov.	5	67	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17,'33	72	Mar. 18,'33
Nuisance, The (Reviewed under the title, "Never Give a Sucker a Break")	Lee Tracy-Madge Evans	June	2,'33	80	May 6,'33
Outsider, The	Harold Huth-Joan Barry	Jan.	28,'33	90	May 2,'31
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26,'33	85	May 20,'33
Prosperity	Dressler-Moran	Nov.	18	76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33	127	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33	78	Jan. 21,'33
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	23	79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clarke Gable	Dec.	30	112	Sept. 3
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33	115	Apr. 22,'33
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33	78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33	78	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33	101	Mar. 25,'33

Coming Feature Attractions

Dinner at Eight — Marie Dressler-Wallace Beery-Lionel Barrymore-Jean Harlow-Madge Evans-Karen Morley-Edmund Lowe-Lee Tracy-Jean Hersholt
Eskimo — Native Cast
Hold Your Man — Jean Harlow-Clark Gable — June 30,'33
Lady of the Night — Loretta Young-Ricardo Cortez — July 14,'33
Night Flight — H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery
Reunion in Vienna — John Barrymore-Diana Wynyard-Frank Morgan — June 16,'33 — 100 — May 6,'33
Strange Rhapsody — Nils Asther-Kay Francis — July 7,'33
Stranger's Return, The — Lionel Barrymore - Franchot Tone-Miriam Hopkins
Tarzan and His Mate — J. Weissmuller-M. O'Sullivan
Tugboat Annie — Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan
When Ladies Meet — Ann Harding-Alice Brady-Robt. Montgomery — June 23,'33 — 85

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	May	10,'33	70	Apr. 29,'33
Breed of the Border	Bob Steele	Mar.	1,'33		
Casey Jones	All Star	May	25,'33		
Crashin' Broadway	Rex Bell	Dec.	30		
Diamond Trail, The	Rex Bell	Dec.	30		
Fighting Champ	Bob Steele	Dec.	15		
Gallant Fool	Bob Steele	May	29,'33		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15	7 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33	63	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1		
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searl	Feb.	28,'33	80	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33	68	Apr. 8,'33
Self-Defense	Pauline Frederick	Dec.	15	68	Dec. 10
Sphinx, The	Lionel Atwill-Sheila Terry	June	1,'33	70	
Strange Adventure	Regis Toomey-June Clyde	Nov.	20	7 reels	
West of Singapore	Betty Compson	Jan.	31,'33	68	Apr. 15,'33
Young Blood	Bob Steele	Nov.	5		

Coming Feature Attractions

Avenger, The — Ralph Forbes
Fighting Texans, The — Rex Bell — June 15,'33

PARAMOUNT PUBLIX

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33	87	Apr. 29,'33
Billion Dollar Scandal	C. Cummings-Robt. Armstrong	Jan.	6,'33	78	Dec. 31
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24,'33	75	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9	70	Dec. 10
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19,'33	72	May 6,'33
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24,'33	70	Feb. 18,'33
Girl in 419, The	James Dunn-Gloria Stuart	May	26,'33	76	May 6,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4	68	
Hello, Everybody	Kate Smith	Feb.	17,'33	70	Jan. 14,'33
I Love That Man	Nancy Carroll-Edmund Lowe	June	9,'33	75	May 6,'33
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft - Richard Bennett - Mary Robson	Nov.		95	Nov. 12
International House	Peggy Hopkins Joyce	June	2,'33	65	May 20,'33
Island of Lost Souls	Chas. Laughton-Richard Arlen-Leila Hyams	Dec.		70	Dec. 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33	74	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33	72	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33	70	Jan. 28,'33
M	Peter Lorre			66	Apr. 8,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30	88	Dec. 31
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33	55	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33	59	
No Man of Her Own	Clark Gable-Carole Lombard	Dec.		76	Dec. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33	75	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33	66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33	123	Dec. 10
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28,'33	83	Apr. 29,'33
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12,'33	72	May 13,'33
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33	70	Mar. 4,'33
Sunset Pass	Randolph Scott-Tom Keene	May	26,'33	65	
Supernatural	C. Lombard - Randolph Scott - V. Osborne	May	5,'33	64½	Apr. 29,'33
Terror Aboard	Neil Hamilton - Chas. Ruggles - Verree Teasdale	Apr.	14,'33	65½	May 6,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanaugh	Jan.	13,'33	76	Jan. 7,'33
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2	74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33	59	
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25	72½	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17,'33	73	Feb. 4,'33

Coming Feature Attractions

College Humor — Bing Crosby-Jack Oakie — June 30,'33
Disgraced — Helen Twelvetrees-Wm. Harrigan — July 7,'33
Gambling Ship — Cary Grant-Benita Hume — June 23,'33
Her Bodyguard — Wynne Gibson-Edmund Lowe — July 14,'33
I'm No Angel — Mae West
Jennie Gerhardt — Sylvia Sidney-Donald Cook — June 16,'33
Mama Loves Papa — Charles Ruggles-Mary Boland-Lilyan Tashman — July 21,'33
Man of the Forest — Randolph Scott-Verna Hillie — July 7,'33
One Sunday Afternoon — Gary Cooper-Fay Wray
Song of Songs — Marlene Dietrich-Brian Aherne
This Day and Age — Charles Bickford-Mari Colman

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	23	78	Dec. 10
Cheyenne Kid	Tom Keene	Jan.	20,'33	54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31,'33	72	Mar. 18,'33
Conquerors, The	Ann Harding-Richard Dix	Nov.	18	80	Nov. 19
Diplomaniacs	Bert Wheeler-Robt. Woolsey	May	12,'33	63	Apr. 15,'33
Emergency Call	Bill Boyd-Betty Furness	May	26,'33		
Goldie Gets Along	Lil Damita-Chas. Morton	Jan.	27,'33	68	
Great Jasper, The	Richard Dix	Mar.	3,'33	76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec.	16	77	Jan. 7,'33
India Speaks	Richard Halliburton	Apr.	28,'33	75	May 13,'33
King Kong	Fay Wray-Bruce Cabot	Apr.	7,'33	100	Feb. 25,'33
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov.	4	70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3,'33	60	Dec. 31
Man Hunt (Reviewed under the title "A Successful Bunder")	Junior Durkin - Mrs. Wallace Reid	Mar.	24,'33	68	Feb. 4,'33
Melody Cruise	Phil Harris-Charles Ruggles	June	2,'33	75	
Men Are Such Fools	Lee Carrillo-V. Osborne	Nov.	18	66	
Men of America	Bill Boyd	Dec.	9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13,'33	52	Oct. 1
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6,'33	58	Jan. 21,'33
Our Betters	Constance Bennett	Mar.	17,'33	72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Erle Linden	Jan.	20,'33	62	May 6,'33
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec.	30	75	Nov. 12
Renegades of the West	Tom Keene	Nov.	25	55	
Rockabye	Constance Bennett-Joel McCrae	Nov.	25	75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10,'33	68	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar.	10,'33	57	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec.	2	58	Dec. 17
Silver Cord, The	Irene Dunne-Joel McCrea	May	19,'33	74	May 13,'33
Son of the Border	Tom Keene-Julie Hayden	May	5,'33	55	
Sport Parade, The	Joel McCrae-Marian Marsh	Nov.	11	65	Dec. 24
Sweepings	Lionel Barrymore	Apr.	14,'33	80	Mar. 18,'33
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	9,'33	64	May 13,'33
Topaze	John Barrymore-Myrna Loy	Feb.	24,'33	78	Feb. 11,'33

Coming Feature Attractions

Bed of Roses — Constance Bennett-Joel McCrea
Big Brain, The — Geo. E. Stone-Fay Wray-Phillips Holmes — July '33 — 70
Cross Fire — Tom Keene-Betty Furness — June 30,'33 — 55 — Apr. 8,'33
Double Harness — Ann Harding-William Powell
Flying Circus (Tent.) — Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden
Headline Shooters — Wm. Gargan-Frances Dee-R. Bellamy-W. Ford-G. Ratoff
Jamboree — Robt. Armstrong-Helen Mack
Morning Glory, The — K. Hepburn-D. Fairbanks, Jr.
Professional Sweetheart — Ginger Rogers-Norman Foster — 70
Public Be Sold, The — Richard Dix-Doris Kenyon

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel.	Date	Running Time Minutes	Reviewed
Alone	Elena Kuzmina	Amkino				
Bachelor Mother	Evelyn Knapp-James Murray	Goldsmith	Jan.	5,'33	71	Jan. 21,'33
Bal, Le	Andre Lefaur	Pretex			80	Oct. 8
Charlotte Lowenskold	Birgit Sergellius-Eric Barclay	Scandinavian				
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr.	1,'33		

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Devil's Playground, The		Principal	Jan. 1,'33	54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten Men		Jewel Productions	Feb. '33	84	May 27,'33
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14,'33	67	Apr. 22,'33
Horizon (The Wandering Jew)	Nikolai Batalov	Amkino			
Hotel Variety	Hal Skelly - Olive Borden	Screencraft		68	
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigolo		Principal	Feb. 15,'33	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Plcts.	Mar. 9,'33		
Laughing at Life	V. McLaglen-C. Montenegro	Mascot		71	
Love and Passion		Yugoslavian Plcts.			
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	Feb. 25,'33
November Night (Polish)	S.Jaracz-J.Wegrzyn-J.Smosarska	Capital	Apr. 27,'33	97	May 6,'33
Out of Singapore	Noah Beery	Goldsmith Plcts.		61	Sept. 24
Pirl Knows All	Margit Dayka	Arkay Film			
Potemkin		Kinematrade	Mar. 31,'33	54	Apr. 15,'33
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13,'33	71	Apr. 29,'33
Shadow Laughs, The	Hal Skelly-Rose Hobart	Invincible		67	
Socko		Hoffberg		30	
Soviets on Parade		Kinematrade	Mar. 31,'31	60	
Sucker Money	Mischa Auer	Hollywood	Apr. 5,'33	70	Apr. 15,'33
Thunder Over Mexico		Sol Lesser			May 20,'33
Truth About Africa, The		Wm. Alexander		47	
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Wives Beware!	Adolphe Menjou	Regent Plcts.			
Woman in Chains	Owen Nares	Invincible		69	Aug. 19

(Reviewed under title "The Impassive Footman" — Assoc. Radio British)

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb. '33	60	Apr. 15,'33
Red Haired Alibi	Merna Kennedy-Theodore Von Eltz-Grant Withers	Oct. 15	72	Oct. 29
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar. '33	70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	Feb. 18,'33
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17,'33	75	Apr. 29,'33
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Perfect Understanding	Gloria Swanson	Mar. 11,'33	84	Mar. 4,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90	Feb. 18,'33

Coming Feature Attractions

Joe Palooka	Jimmy Durante-Stuart Erwin
Masquerader, The	Ronald Colman-Elissa Landi
Samarang	Native Cast
Yes, Mr. Brown	Jack Buchanan

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23,'33	78	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23,'33	69	Apr. 22,'33
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16,'33	67	Jan. 28,'33
Fighting President, The		Apr. 14,'33	50	Apr. 15,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Hidden Gold	Tom Mix	Nov. 3	56	
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June 1,'33		Apr. 5,'30
King of the Arena	Ken Maynard	June 1,'33		
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4,'33	67	Mar. 11,'33
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Lucky Dog	Charles "Chic" Sale	Apr. 20,'33	55	May 13,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Out All Night	Summerville-Pitts	Apr. 13,'33	72	Mar. 11,'33
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33	69	Apr. 1,'33
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Rustler's Roundup	Tom Mix—Diane Sinclair	Mar. 16,'33		
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33

Coming Feature Attractions

Fiddlin' Buckaroo	Ken Maynard-Gloria Shea
In the Money	Lew Ayres-Ginger Rogers — July 6,'33
Rebel, The	Vilma Banky-Luis Trenker — June 15,'33
S. O. S. Iceberg	Rod La Roque-Gibson Gowland
Salt Water	Summerville-Pitts — July 27,'33
Shoot the Works	Mary Brian-Leo Carrillo — July 20,'33

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ex-Lady	Bette Davis	Apr. 8,'33	62	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11,'33	89	Mar. 18,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33	69	Apr. 8,'33
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33	69	Apr. 8,'33
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3,'33	70	
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	72	Dec. 31
Picture Snatcher	James Cagney	Apr. 29,'33	75	Apr. 1,'33
Somewhere in Sonora	John Wayne	May 20,'33		
Telegraph Trail, The	John Wayne	Mar. 18,'33	55	
Untamed Africa		Apr. 8,'33		
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33
Working Man, The	George Arliss-Bette Davis	May 6,'33	67	Apr. 8,'33

(Reviewed under the title "The Adopted Father")

Coming Feature Attractions

Baby Face	Barbara Stanwyck			74	Apr. 1,'33
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas				
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May 27,'33		90	May 27,'33
Goodbye Again	W. William-Joan Blondell				
Man from Monterey, The	John Wayne-Ruth Hall				
Mary Stevens, M.D.	Kay Francis				
Mayor of Hell, The	James Cagney	June 24,'33		80	May 20,'33
Narrow Corner, The	Douglas Fairbanks, Jr.				
Private Detective 62	William Powell	June 10,'33			
Silk Express	Neil Hamilton-Sheila Terry	June 10,'33			
Voltaire	George Arliss-Doris Kenyon				

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The	Conrad Nagel-Leila Hyams	Apr. 23,'33	75	Mar. 3,'33
(Reviewed under the title "Auction in Souls")				
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Lone Avenger, The	Ken Maynard	May 14,'33	61	
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	62	
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25,'33	78	Mar. 11,'33
Study in Scarlet, A	Reginald Owen-June Clyde	May 14,'33	72	
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov. 20	80	Nov. 19

Coming Feature Attractions

Tarnished Youth	Jetta Goudal-Gilbert Roland

GERMAN

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4,'33	70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	93	Feb. 18,'33
Comradeship		Assoc. Cinema	Nov. 8	78	Dec. 10
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb. 15,'33	91	Feb. 25,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb. 25,'33	80	Mar. 18,'33
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10,'33	82	Mar. 25,'33
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22,'33		
M	Peter Lorre	Paramount	Mar. 31,'33	96	Apr. 8,'33
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15,'33	85	May 27,'33
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24,'33	66	Apr. 15,'33
Spell of Tatra, The		Protex	Feb. 17,'33	65	Feb. 25,'33
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28,'33	78	Apr. 15,'33
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8,'33	90	Apr. 22,'33
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22,'33
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Good Companions, The	Jessie Matthews	Gaumont-British		96	Apr. 29,'33
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Just My Luck	Ralph Lynn	British and Dominions		80	May 20,'33
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82	Oct. 15
Love in Morocco	Rex Ingram	Gaumont-British	Mar. 18,'33	67	Oct. 15
(Reviewed under the title "Baroud")					
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	Apr. 22,'33
Man They Couldn't Arrest	Hugh Wakefield - Renee Clama	Gaumont-British	Mar. 11,'33	70	Mar. 25,'33
Marry Me	Renate Muller-Geo. Robey	Gaumont-British		85	Apr. 22,'33
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15,'33
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May 26,'33	77	
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13,'33
Sally Bishop	Harold Huth - Joan Barry	British Lion		82	Dec. 10
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Antique Antics			
Broadway Malady	Apr. 18,'33		
Bunnies and Bonnets	Mar. 29,'33		
Crystal Gazabo	Nov. 7	1 reel	
Medicine Show	Feb. 7,'33	1 reel	
Minstrel Show, The	Nov. 21	1 reel	
Prosperity Blues	Oct. 8		
Russian Dressing	May 1,'33		
Seeing Stars	Sept. 12	8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells	Jan. 10,'33		
Wooden Shoes	Feb. 25,'33	1 reel	
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept. 8	2 reels	
Lambs All-Star Gambol	Dec. 20	21½	
Poor Fish, The	Apr. 27,'33		
Shave It with Music	Sept. 30	19	
MEDBURY SERIES			
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury in Wonders of the World	Dec. 13	1 reel	
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Beer Parade, The	Mar. 4,'33		
False Alarm			
Flop House	Nov. 8		
Great Bird Mystery	Oct. 20		
Match Kid, The	May 9,'33		
Sassy Cats	Jan. 25,'33		
Scrappy's Party	Feb. 13,'33		
Technoracket	May 20,'33		
Wolf at the Door, The	Dec. 29		
World's Affair, The			
SUNRISE COMEDIES			
Campus Codes	Jan. 19,'33	21	
College Gigolos	Jan. 3,'33	18½	
Fifty Million Dollars Can't Be Wrong		2 reels	
Smith and Dale			
His Vacation	Sept. 8		
I'm a Fugitive from a Chain Store	Feb. 11,'33		
Mind Doesn't Matter	Nov. 21	19½	
Partners Two	Jan. 19,'33	22	
The Curse of a Broken Heart	Feb. 4,'33	18	
The Strange Case of Poison Ivy	Mar. 23,'33		
WORLD OF SPORT			
All's Wet That Ends Wet	May 5,'33		
Champions	May 5,'33		
Rough Sport	Dec. 29		
Throwing the Bull	Jan. 14,'33	11	

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddles	Jan. 29,'33	20	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Apr. 30,'33	21	
Giddy Age, The	Sept. 25	21½	June 4
Loose Relations	June 11,'33	20	May 20,'33
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches	Feb. 5,'33	11	Dec. 31
Kid' in' Hollywood	May 14,'33	11	
Kid's Last Fight, The	Apr. 23,'33	11	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
Polly Tix in Washington	June 4,'33		
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	Apr. 29,'33
Sea, The	May 7,'33	9	
World Beneath Our Feet, The	June 25,'33		
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Giants of the North	June 4,'33		
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Pirates of the Deep	May 7,'33	9	
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Wild Life at Home	June 18,'33	1 reel	
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
No. 3	Feb. 5,'33	11	
No. 4	Mar. 5,'33	11	
No. 5	Apr. 30,'33	11	
CAMERA ADVENTURES			
Cougar's Mistake, The	May 28,'33	9	
Taming the Wildcat	Jan. 15,'33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
Two Hundred Fathoms Deep	Mar. 19,'33	8	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Highlights of the Past	Apr. 9,'33	8	
Old New York	Sept. 11	10	Jan. 14,'33
Puffs and Bustles	Mar. 12,'33	7	
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	11	
Animal Fair, The	Jan. 15,'33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Little Thrills	Oct. 23	9	
Out of the Ordinary	May 28,'33		
Sawdust Sidelights	June 4,'33		
Skipping About the Universe	Feb. 12,'33	10	
Traffic	Nov. 6	10	
Women of Many Lands	Mar. 12,'33	9	
Women's Work	Sept. 25	9	Mar. 11,'33
Wonder City, The	Nov. 20	9	Feb. 25,'33
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Knight Duty Harry Langdon	May 7,'33	22	May 13,'33
Tired Feet Harry Langdon	Jan. 1,'33	22	
Vest with a Tale, The Tom Howard	Dec. 4	22	
MORAN AND MACK COMEDIES			
A Pair of Socks	May 14,'33	20	May 13,'33
As the Crows Fly	Feb. 5,'33	19	
Hot Hoofs	June 18,'33		
Two Black Crows in Africa	Mar. 5,'33	20	
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Canteen Girl, The			
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS (Reinald Werrenrath)			
California	Mar. 5,'33	10	
Cornell	Dec. 18	9	Dec. 17
Georgia Tech	May 7,'33	9	
McGill	May 28,'33	9	
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Banker's Daughter, The	June 25,'33	6	
Burlesque	Sept. 4	6	
Cinderella	May 28,'33	6	
College Spirit	Oct. 16	6	
Down on the Levee	Mar. 5,'33	6	
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
King Zilch	June 11,'33	6	
Oh! Susanna	Apr. 2,'33	6	
Pirate Ship	Apr. 30,'33	6	
Robin Hood	Jan. 22,'33	6	
Romeo and Juliet	Apr. 16,'33	6	
Southern Rhythm	Sept. 18	6	
Tale of a Shirt, The	Feb. 19,'33	6	
Toyland	Nov. 27	6	Dec. 17
Tropical Fish	May 14,'33	6	
Who Killed Cock Robin?	Mar. 19,'33	6	
THREE-REEL SPECIAL			
Krakatoa	Apr. 23,'33	23	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
Honesty Pays, But Not Much	June 4,'33		
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	21	
Torchy's Loud Spooker	June 25,'33		
Torchy Rolls His Own	Nov. 20	21	
Torchy Turns Turtle	Apr. 23,'33	21	
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	Mar. 25,'33
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Techno-crazy Monty Collins-Billy Bevan	Apr. 23,'33	19	May 13,'33

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
1 Alpine Echoes	Aug. 14		
2 Incredible India	Aug. 21	9	
3 Big Game of the Sea	Aug. 28	8	
4 The Tom-Tom Trail	Sept. 4	9	
5 By-Ways of France	Sept. 11	9	Dec. 17
6 Manhattan Medley	Sept. 18	10	
7 Rhineland Memories	Sept. 25	8	
8 Fisherman's Fortune	Oct. 2	9	
9 Zanzibar	Oct. 9	9	
10 Belles of Bali	Oct. 16	8	Jan. 7,'33
11 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
12 Venetian Holiday	Oct. 30	10	Nov. 12
13 Havana Ho!	Nov. 6	9	
14 Paths in Palestine	Nov. 13	8	
15 Ricksha Rhythm	Nov. 20		
16 Pirate Isles	Nov. 27	9	
17 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
18 Silver Springs	Dec. 11		
19 Desert Tripoli	Dec. 18		
20 In the Guianas	Dec. 25	9	
21 Mediterranean Memories	Jan. 1,'33		
22 The Lure of the Orient	Jan. 8,'33	9	
23 Here Comes the Circus	Jan. 15,'33		
24 Sicilian Sunshine	Jan. 22,'33	10	Mar. 25,'33
25 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
26 When in Rome	Feb. 5,'33		
27 Berlin Medley	Feb. 12,'33	9	Nov. 26
28 Rhapsody of the Rails	Feb. 19,'33		
29 Taking the Cure	Feb. 26,'33		
30 Down from Vesuvius	Mar. 5,'33		
31 Paris on Parade	Mar. 12,'33		
32 Broadway by Day	Mar. 19,'33		
33 The Iceberg Patrol			
34 Mississippi Showboats			
35 Sampans and Shadows			
36 Boardwalks of New York			
37 A Gondola Journey			
38 Isles of the East Indies			
39 Pagodas of Peiping			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Arabian Tights	June 3,'33	20	
Fallen Arches	Feb. 4,'33	19	
Girl Grief	Oct. 8	20	
Mr. Bride	Dec. 24	19	
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong		20	
Young Ironsides	Sept. 3	20	
COLORTONE MUSICAL REVUES			
Hollywood Premiere	Jan. 7,'33	18	
Menu			
Over the Counter		18	Feb. 25,'33
Wild People	Feb. 4,'33	18	May 20,'33
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Big Ditch of Panama, The			
Come Back to Erin		9	June 4
Cuba, Land of the Rhumba	Feb. 25,'33		
Daughters of the Sea		9	
Iceland	Jan. 14,'33	10	Feb. 11,'33
Leningrad	Dec. 17	9	Mar. 11,'33
Norway	Feb. 4,'33	9	
Over the Seas to Borneo		9	
Rio the Magnificent		9	
World Dances, The		9	
FLIP, THE FROG			
Bulloney		8	
Cuckoo the Magician	Jan. 21,'33		
Funny Face	Dec. 24	8	
Lunchroom, The			
Music Lesson, The	Oct. 29	8	
Nursemaid, The	Nov. 26	7	
Techno-cracked		8	
LAUREL & HARDY			
Me An' My Pal		21	
Scram	Sept. 10	21	Oct. 15
Their First Mistake		21	
Towed in a Hole	Dec. 31	21	May 13,'33
Twice Two	Feb. 25,'33	21	
ODDITIES			
Chill and Chills	Sept. 10	9	
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Microscopic Mysteries	Oct. 18	10	Apr. 8,'33
Toy Parade, The	Dec. 3	7	Dec. 17
Whispering Bill	Dec. 31	10	
OUR GANG			
A Lad an' a Lamp	Dec. 17	17	May 20,'33
Birthday Blues	Nov. 12	20	
Fish Hooky	Jan. 28,'33	19	
Forgotten Babies	Mar. 11,'33	17	
Free Wheeling	Oct. 1	20	
Kid from Borneo, The	Apr. 15,'33	19	
Mush and Milk	May 27,'33		
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet	Jan. 21,'33	19	
Bargain of the Century		20	
Maids a la Mode		18	
One Track Minds			
Sneak Easily	Dec. 10	17	
Sollers, The	Oct. 29	19	
SPECIAL			
Roosevelt, the Man of the Hour		18	Apr. 15,'33
SPORT CHAMPIONS			
Allez Oop	Mar. 11,'33		
Auto Racing	Apr. 1,'33		
Block and Tackle	Nov. 5	12	Mar. 11,'33
Bone Crushers	Feb. 8,'33	8	
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork		12	
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	Mar. 11,'33
Pigskin	Oct. 22	12	Dec. 10
Swing High	Dec. 10	10	Dec. 17
Throttle Pushers		9	
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33	20	
Call Her Sausage			
Farewell to Legs			
Hot Spot	Oct. 22	18	Oct. 1
Rummy, The		18	
Strange Innertube	Sept. 22		
Taxi Barons			
Taxi for Two	Dec. 3	18	
Thundering Taxis	June 24,'33	16	
Wreckety Wrecks	Feb. 18,'33	19	Mar. 25,'33

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 7	Feb. 10,'33	1 reel	
No. 8	Mar. 10,'33	1 reel	
No. 9	Apr. 7,'33	1 reel	
No. 10	May 5,'33	1 reel	
No. 11	June 2,'33	1 reel	
No. 12	June 30,'33	1 reel	
No. 13	July 28,'33	1 reel	
ONE REEL ACTS			
Be Like Me — Ethel Merman	Feb. 18,'33	1 reel	
Breaking Even — Tom Howard	Sept. 30		
Detective Tom Howard of the Suicide Squad — Tom Howard	June 9,'33	1 reel	
Hawaiian Fantasy — Vincent Lopez	Jan. 20,'33	1 reel	
Let's Dance — Burns and Allen	Mar. 17,'33	10	May 13,'33
Moonlight Fantasy — Vincent Lopez	Apr. 14,'33	1 reel	
Musical Doctor — Rudy Vallee	Oct. 28	10	Oct. 1
Rhapsody in Black and Blue — Louis Armstrong	Sept. 2		
Rookie, The — Tom Howard	Dec. 23	1 reel	
Rumba Rhythm — Vincent Lopez	July 7,'33	1 reel	
Walking the Baby — Burns and Allen	May 12,'33	1 reel	
Your Hat — Burns and Allen	Nov. 25		
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30	1 reel	
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27,'33	1 reel	
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb. 24,'33	1 reel	
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33	1 reel	
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21,'33	10	Apr. 22,'33
No. 11—Dr. Roy Chapman Andrews - Ward Wilson-Danbury Fair	May 19,'33	1 reel	
No. 12—	June 16,'33	1 reel	
No. 13—	July 14,'33	1 reel	
SCREEN SONGS			
Ain't She Sweet — Lillian Roth	Feb. 3,'33		
Aloha Oe — Royal Samoans	Mar. 17,'33	1 reel	
"Boilesk" — Watson Sisters	June 9,'33	1 reel	
Dinah — Mills Bros.	Jan. 13,'33	1 reel	
Down by the Old Mill Stream — Funny Boners	July 21,'33	1 reel	
Just a Gigolo — Irene Bordeni	Sept. 9		
Peanut Vender, The — Armida	Apr. 28,'33		
Popular Melodies — Arthur Jarrett	Apr. 7,'33	1 reel	
Reaching for the Moon	Feb. 24,'33	1 reel	
Romantic Melodies — The Street Singer	Oct. 21	1 reel	
School Days — Gus Edwards	Sept. 30		
Sing a Song — James Melton	Dec. 2		
Sing, Sisters, Sing — Three X Sisters	June 3,'33	1 reel	
Song Shopping — Ethel Merman		1 reel	
Time on My Hands — Ethel Merman	Dec. 23	7	Jan. 7,'33
When It's Sleepy Time Down South — Boswell Sisters	Nov. 11	1 reel	
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	
No. 8	Feb. 17,'33	1 reel	
No. 9	Mar. 17,'33	1 reel	
No. 10	Apr. 14,'33	1 reel	
No. 11	May 12,'33		
No. 12	June 9,'33	1 reel	
No. 13	July 7,'33	1 reel	
PARAMOUNT SOUND NEWS Two Editions Weekly			
SPORTS EYE VIEW			
Aggravatin' Bear, The	Apr. 28,'33	1 reel	
Balance	June 23,'33	1 reel	
Canine Thrills	Feb. 3,'33	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Oct. 14	10	Oct. 15
Hot and Cold Thrills	Mar. 31,'33	1 reel	
Jabs and Jolts	May 26,'33	1 reel	
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamboree	Sept. 16	1 reel	
Wonder Girl, The — Babe Didrickson	Mar. 3,'33	1 reel	
TALKARTOONS			
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Big Boss	June 2,'33	1 reel	
Betty Boop's Birthday Party	Apr. 21,'33	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's May Party	May 12,'33	1 reel	
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Oct. 14	1 reel	
Betty Boop's Penthouse	Mar. 10,'33	6	Feb. 25,'33
Is My Palm Read	Feb. 17,'33	1 reel	
Minding the Baby	Sept. 26	1 reel	
Mother Goose Land	June 23,'33	1 reel	
Popeye, the Sailor	July 7,'33	1 reel	
Snow-White	Mar. 31,'33	1 reel	
TWO REEL COMEDIES			
Big Fibber, The — Sennett Star	July 14,'33	2 reels	
Blue of the Night — Bing Crosby	Jan. 6,'33	20	Sept. 16
Bring 'Em Back Sober — Sennett Star	Nov. 18	2 reels	
Caliente Love — Sennett Star	Mar. 10,'33	2 reels	
Cook's Day Off, The — Sennett Star			
Courting Trouble — Charles Murray	Oct. 28	19	Dec. 17
Daddy Knows Best — Walter Catlett	June 16,'33	2 reels	
Dentist, The — Sennett Star	Dec. 9	20	Dec. 3
Don't Play Bridge With Your Wife — Sennett Star	Jan. 13,'33	2 reels	
Doubling in the Quickies — Sennett Star	Dec. 16	2 reels	
Dream Stuff — Sennett Star	May 12,'33	2 reels	
Druggist, The — Sennett Star	Apr. 21,'33		
Easy On the Eyes — Sennett Star	Feb. 17,'33	2 reels	
False Impressions — Sennett Star	Nov. 4	2 reels	
Fatal Glass of Beer — W. C. Fields	Mar. 3,'33	2 reels	
His Perfect Day — Sennett Star			
Hollywood Double, A — Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge — Sennett Star			
Husband's Reunion — Sennett Star	July 7,'33	2 reels	
Human Fish — Sennett Star	Dec. 30	2 reels	
In the Bag — Sennett Star			
Knockout Kisses — Sennett Star	June 23,'33	2 reels	
Lion and the House, The — Sennett Star	Dec. 23	18	
Ma's Pride and Joy — Donald Novis	Oct. 14	18	Aug. 27
Morning After, The — Sennett Star			
Pharmacist, The — Sennett Star	Apr. 21,'33	2 reels	
Plumber and the Lady, The — Sennett Star	Mar. 31,'33	2 reels	
Prosperity Pays — Tom Howard	Nov. 4		
Roadhouse Queen — Sennett Star	May 26,'33	2 reels	
See You Tonight — Sennett Star	June 2,'33	2 reels	
Shot for Love — Sennett Star			
Sing, Bing, Sing — Bing Crosby	Mar. 24,'33	2 reels	
Singing Boxer, The	Jan. 27,'33		
Singing Plumber — Donald Novis	Sept. 23		
Sweet Cookie — Sennett Star	Apr. 14,'33	2 reels	
Temporary Butler — Sennett Star			
Too Many Highballs — Sennett Star	Feb. 10,'33	2 reels	
Uncle Jake — Sennett Star	May 5,'33	2 reels	
Wrestlers, The — Sennett Star	Jan. 20,'33		

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 23	20½	
The Pawnshop	Mar. 17,'33		
The Rink	Nov. 11	20	
The Vagabond	Feb. 3,'33	21	
CLARK & McCULLOUGH SERIES			
Druggist's Dilemma, The	May 5,'33	17	
Hocus Focus	Mar. 3,'33	20	
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct. 28	18	Jan. 14,'33
Heave Two	Mar. 10,'33	20½	
Loops, My Dear	Jan. 6,'33	17	
Shakespeare With Tin Ears	June 30,'33	18½	
Thrown Out of Joint	May 12,'33	21	May 13,'33
HEADLINER SERIES			
No. 1—Shampoo, the Magician — Roscoe Ates-Hugh Herbert	Nov. 25	17	
No. 2—Private Wives — Skeets Gallagher W. Catlett	Jan. 27,'33	21	
No. 3—Hip, Zip, Hooray — Nat Carr	Mar. 31,'33	18½	May 20,'33
MASQUERS COMEDIES			
Abroad In Old Kentucky			
Bride's Bereavement, The	Nov. 18	19	
Lost In the Limehouse	Apr. 7,'33	20½	
Moonshiner's Daughter, The			
Through Thin and Thicket	Jan. 20,'33	17½	
Two Lips and Juleps	Sept. 9	20	
MICKEY McGUIRE SERIES			
Mickey's Ape Man	Feb. 10,'33	18	
Mickey's Big Broadcast			
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	
Mickey's Disguise			
Mickey's Race	Apr. 14,'33	18	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Art in the Raw	Feb. 24,'33	19	
Fish Feathers	Dec. 16	18	
Inferior Decorations			
Merchant of Menace, The	Apr. 21,'33	19½	
Parlor, Bedroom and Wrath	Oct. 14	20½	
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
SPECIALS			
So This Is Harris		28	Mar. 11,'33
TOM AND JERRY SERIES			
Barnyard Bunk	Sept. 16	6	
Happy Hoboes	Mar. 31,'33		
Magic Mummy	Feb. 7,'33	7	
Panicky Pup	Feb. 24,'33	7	
Pencil Mania	Dec. 9	7	
Piano Tooners	Nov. 11	7½	
Puzzled Pals		7	Apr. 22,'33
Spanish Twist, A	Oct. 14	6	
Tight Rope Tricks	Jan. 6,'33	7	

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
BEVERLY HILLS PICTURES			
Coocoo Capers			
Flame of the Pacific		23	
Terrors of the Amazon		29	
CAESAR FILMS			
Veneziana		1 reel	
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 3
Boston Common—and Proper		10	Jan. 7,'33
Hula		3 reels	
In Old New Orleans			May 28
Syria			May 21
F. M. S. CORP.			
Newslaughs		7	Jan. 28,'33
IDEAL			
Evolution		28	Sept. 3
INDUSTRIAL			
The Silent Enemy		30	
MARY WARNER			
Berlin: Its Sports and Recreation		8	
Berlin: Rhythm of a Metropolis		8	Apr. 8,'33
Glimpses of Germany		8	
Green Heart of Germany, The		20	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		8	
Vintagers' Festival in the Palatinate		10	Mar. 11,'33
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Ski-ing		1 reel	
MASCOT			
Technocracy		10	Jan. 7,'33
MASTER ART PRODUCTS			
Melody Makers Series:			
Sammy Fain		10	Dec. 24
Benny Davis		9	
Gus Edwards			
Cliff Friend		9	
Melodies on Parade			
Night of Romance		7	
Stephen Foster			
Tongue Twisters		9	
PRINCIPAL			
Beer Is Here			
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 29
Matto Grosso		24	May 13,'33
New Western Front		25	
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31
Voodoo		36	May 13,'33
Walpi			
WARD PRODUCTIONS			
Your Technocracy and Mine		9½	Feb. 11,'33

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug. 8	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
8. Building a Building	Dec. 20	7	
9. The Mad Doctor	Jan. 20,'33	6	
10. Mickey's Pal Pluto	Feb. 10,'33	7	
11. The Mellerdrammer	Mar. 3,'33		
12. Ye Olden Days	Mar. 24,'33		
13. The Mail Pilot	Apr. 14,'33		
SILLY SYMPHONIES			
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bugs In Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes In the Wood	Dec. 2	8	Apr. 1,'33
7. Santa's Workshop	Dec. 30	7	Dec. 24
8. Birds In the Spring	Dec. 30		
9. Father Noah's Ark	Jan. 27,'33		
10. Three Little Pigs			

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau Best	May 22,'33	1 reel	
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Going to Blazes	Apr. 10,'33	1 reel	
Ham and Eggs	June 19, 33	1 reel	
New Deal, A	July 17,'33	1 reel	
Ocean Hop (Reissue)	Apr. 24,'33	1 reel	
Plumber, The	Jan. 30,'33	7	May 13,'33
Shriek, The	Feb. 27,'33	7	Mar. 25,'33
Teacher's Pest	Dec. 19	7	
Wild and Wooly	Nov. 21	1 reel	
POOCH CARTOONS			
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Fine Feathers	July 3,'33	1 reel	
Hot and Cold	May 8,'33	1 reel	
King Klunk	July 31,'33	1 reel	
Lumber Champ, The	Mar. 13,'33	7	Apr. 8,'33
Merry Dog, The	Jan. 2, 33	1 reel	
Nature's Workshop	June 5,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21	Feb. 11,'33
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	21	May 13,'33
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	2 reels	
Morton Downey—No. 4 My Pal the Prince	Apr. 17,'33	2 reels	
Beauty on Broadway Walter Winchell—No. 2	May 15,'33	2 reels	
SPECIALS			
Voice of the Vatican	Mar. 13,'33	10	Mar. 11,'33
Your Technocracy and Mine	Apr. 15,'33	1 reel	
STRANGE AS IT SEEMS SERIES			
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Mar. 20,'33	1 reel	
No. 28—Novelty	Apr. 17,'33	1 reel	
No. 29—Novelty	May 29,'33	1 reel	
No. 30—Novelty	June 12,'33	1 reel	
No. 31—Novelty	July 10,'33	1 reel	
UNIVERSAL BREVITIES			
Bool	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Word for Them, The	Oct. 24	1 reel	
Lizzie Stratta	Jan. 23,'33	10	
UNIVERSAL COMEDIES (1932-33 SEASON)			
A Quiet Night Bert Roach	May 31,'33	21	May 13,'33
Alias the Professor James Gleason	Mar. 8,'33	21	May 13,'33
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	21	May 13,'33
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
His First Case Vince Barnett	June 14,'33	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	20	Mar. 11,'33
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
Mister Mugg James Gleason	May 10,'33	21	May 13,'33
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Summerville	Nov. 2	2 reels	
People vs. Vince Barnett Vince Barnett	Mar. 22,'33	21	May 13,'33
Pick Me Up Marie Prevost	Apr. 5,'33	19	May 20,'33
Rockabye Cowboy James Gleason	Jan. 25,'33	21	May 13,'33
Room Mates Frank Albertson	Apr. 19,'33	20	May 20,'33
Should Creoners Marry?	Feb. 22,'33	2 reels	
Frank Albertson			
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10—Wrongorilla Jack Haley			
No. 11—How've You Bean? "Fatty" Arbuckle			
No. 12—An Idle Roomer Jack Haley			
BROADWAY BREVITIES (NEW SERIES)			
No. 1—C'est Paris Technicolor Musical	Sept. 3	17	
No. 2—Passing the Buck Alexander Gray	Sept. 24	18	
No. 3—Tee for Two Technicolor Musical	Oct. 8	17	Nov. 12
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22	19	
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18	
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16	Nov. 19
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3	18	
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33		
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18	
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17	Oct. 15
No. 11—That Goes Double Russ Columbo	June 17,'33		
No. 12—Bygones Ruth Etting	Jan. 14,'33	18	
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18	
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19	
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18	May 13,'33
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16	
No. 17—Nothing Ever Happens Musical	Mar. 25,'33	18	May 13,'33
No. 18—World's Champ Jack Dempsey	July 11,'33		
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33		
No. 20—Along Came Ruth Ruth Etting	May 6,'33		
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33	21	May 13,'33
No. 22—The Double-Crossing of Columbus Charles Judels			
No. 23—Pie a la Mode			
No. 24—Crashing the Gate Ruth Etting-Roy Atwell			
HOW TO BREAK 90 BOBBY JONES			
No. 1—The Grip	May 15,'33	9	
No. 2—Position and Back Swing			
No. 3—Hip Action			
No. 4—Down Swing			
No. 5—Impact			
No. 6—Fine Points			
LOONEY TUNES SERIES			
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko In Dutch			
No. 6—Bosko in Person		7	May 13,'33
No. 7—Bosko the Speed King			
No. 8—Bosko's Knight Mare			
No. 9—Bosko the Sheep-Herder			
No. 10—Bosko's Mechanical Man			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band		10	Apr. 1,'33
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			
No. 11—The Name Is Familiar Leon Belasco and Band			
No. 12—The Audition Hannah Williams - Phil Emerton's Band			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			
No. 8—The Organ Grinder			
No. 9—Wake Up the Gypsy in Me			
No. 10—I Like Mountain Music			
No. 11—Shuffle Off to Buffalo			

Title	Rel. Date	Running Time Minutes	Reviewed
ONE-REEL COMEDIES			
Baby Face Victor Moore			
Military Post, The Robert Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4		10	Apr. 29,'33
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World In 8 Minutes		8	Aug. 20
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			
SPORT THRILLS SERIES TED HUSING			
No. 1—			
No. 2—			
No. 3—			
No. 4—Old Time Sport Thrills			
No. 5—			
No. 6—			
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean By-ways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Original Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		10	Apr. 1,'33
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	
No. 9—Workers of the World		1 reel	
No. 10—Wonder Spots of the World		1 reel	
No. 11—Costumes of the World		1 reel	
No. 12—Strange Ceremonies		1 reel	
No. 13—Top of the World		1 reel	

SERIALS

MASCOT

Title	Rel. Date	Running Time Minutes	Reviewed
Three Musketeers, The			

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)	Feb. 4,'33
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	
Phantom of the Air Tom Tyler-Gloria Shea	May 22,'33		

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 175.—(A) Why should port fire shutters be well padded at the bottom? (B) How many poles may a generator (dynamo) have? (C) Just what would be the difference between connecting a lamp directly across the poles of a generator and across one of your theatre circuits? (D) Why is it essential that projectionists have a good working knowledge of generators? (E) Describe a simple wet battery cell.

Answer to Question No. 168

Blue School Question No. 168 *was: (A) Just why is it necessary that the motor rewinder motor be stopped immediately the rewinding is finished? (B) Explain the effects of using crooked reels in rewinding. (C) Give us your idea of a patching block, its location, lighting, etc. (D) Name the various advantages of slow rewinding, say at the rate of* 1,000 *ft. of film each six minutes.*

The following made acceptable answers: T. Van Vaulkenburg, C. Rau and S. Evans, G. E. Doe, Dale Danielson, K. Dowling, W. Ostrum, J. Wentworth, B. Doe, H. Edwards, A. Altman and D. T. Holmes, G. G. Breston, J. S. Bischoff and L. S. Marksley B. Eilers and D. Holler, G. M. Marksley, M. Donahue, A. Bailey, P. Lambert and S. G. Goss, H. D. Davis, B. Diglah and O. Garling, M. R. Cass, M. H. Sanders and T. L. Shelton, C. D. and L. Dodson, P. Hadley and D. L. Solomon, W. D. Lalley, T. Gaitsley and B. R. Compton and L. N. Galley, D. B. Bates and J. L. Major, M. R. Winning and N. Daniels, G. Thompson and D. Lilley, P. N. Pundray, W. S. Andrus, A. Lomberg and D. Johnson, W. D. Adamson and L. Simmons, R. L. Henderson, B. Phillips, N. Gault, P. W. Edwards, F. O. Olliver, A. E. Wyatt, B. L. Buckley and L. T. Chotes, B. T. Daniels, M. L. Wright, T. L. Shelton, D. L. Bentley, P. L. Algy and R. Dinmat, J. Ahrenson and G. Lombard, W. A. Andres, H. D. Cylor, F. D. Samuels, B. M. May, L. I. Tirgley, B. E. Olliver, L. Peterson and D. Donahue, J. L. Richards and T. B. Cudmore, B. T. Sampson and G. C. Hendrie, J. S. Henderson, G. Ackerson and P. L. Talley, M. S. and T. O'Brien, H. B. Jenkins, D. N. Peters, T. Potter and H. Steele, R. Sanders, N. D. Salier, H. M. Evans, G. M. Johnson, L. Peterson, T. R. MacAllen and D. E. Ellis and M. Compton, P. L. Mangan and D. U. Tomms, H. D. Schofield, B. I. Summers and L. R. Toli, A. Lomberg and R. D. Grimes.

I have selected the answer of H. D. Davis as to section A. He says: "Rewinder motor should be stopped immediately rewinding is finished, preferably by an automatic stop since at the moment the projectionist may and in a one-man-room probably will be occupied elsewhere. Possible results of motor running after film is all rewound are: (1) End of film slaps around and may be damaged. End of film may catch on something, a part of the rewinder possibly, and be torn or crumpled up. (2) Current wasted by permitting motor to run needlessly. (3) Needless wear of motor bearings—slight perhaps, but nevertheless represents waste. (4) End of slapping film has been known to catch a small object on the rewind table and hurl it with considerable force. Broadly, however, the rewind motor should be stopped immediately rewinding is finished to avoid possibility of damage to film and waste of current."

(B) I believe we will listen to G. E. Doe on this one. He says: "The effect of using crooked reels for rewinding may be: (1) Edges of bent reel will strike edges of film, possibly with very real force, thus tending to not only weaken or even tear the film edges, but also the film may be bent over so far that the metal will strike and injure the sound track. It has been done. (2) Rewinding with crooked reels, if at high speed, is usually quite noisy as compared with rewinding with straight ones. (3) If the rewinder elements be out of line the effect of crooked reels may and probably will be to inflict much and serious damage to film. (4) It is unworkmanlike and wrong from any viewpoint to use crooked reels for rewinding, except under circumstances compelling their use."

(C) Messrs. Rau and Evans say: "A patching block should be located midway between the rewinder head and tail pieces. There should be one between both the power and hand rewinder, if both are used. The best way is to set an oblong of heavy ground glass into an opening cut in the top of the rewinder bench, in proper location, so that its upper surface is flush with the bench top or, if preferred, a little above it. Under it should be an incandescent globe of not too high candlepower. Of course, if a film splicer be used there is no necessity for such an arrangement."

(D) K. Dowling says: "(1) Unnecessary for projectionist to watch the process unless there is some trouble to look for. (2) Film in no danger of being scratched or otherwise abused. Even with elements out of line or crooked reels, the damage would be reduced to its lowest possible value. Plenty of tension may be applied, so that there will be neither slippage nor necessity for pulling down, and in so doing grind dust and dirt into the emulsion, and even possibly scratching the celluloid back, all of which means 'rain' in the screen image later on. (3) Slow rewinding is easier on both film and rewinding equipment, less noisy and in every way better. Also the process is easier on the projectionist's nerves—that is, if he has any left these strenuous days."

Dale Danielson has the following to say regarding (D): "My rewind speed being 9.14267 plus per M feet of film, I find the following advantages: Damage is reduced to a minimum; film rewinds more evenly; not so much 'pulling down'; your mind is relieved of the rewind and you can be at a position beside the projector. As this one is equipped with an automatic stop the only necessary thing to do is to start the reel and remove it at the end of the rewinding; with slow rewinding any damage done by rewinder elements being out of line or by the use of crooked reels will be lessened. I am absolutely satisfied with the speed. Could have it even slower."

Cooling Plant at Astor

The Astor theatre in New York, used by MGM for special, was closed on May 28 for a short time to permit the installation of a cooling system. It marks the first time in eight years the theatre has closed.

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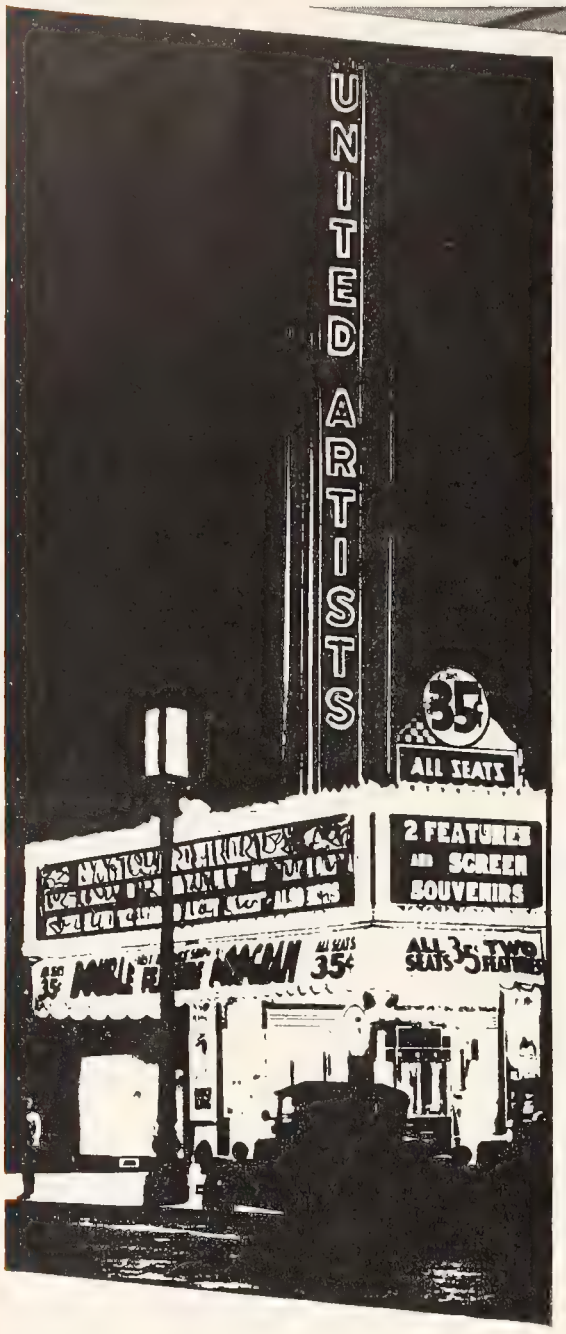
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Better Theatres

June 3, 1933
Vol. 111, No. 10

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor — C. B. O'NEILL, Advertising Manager — RAY GALLO, Eastern Advertising Manager

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JUN -5 1933

Better Theatres

June 3, 1933

Observations

¶ The motion picture theatre today is deserving of a profession of management. We do not mean to imply, of course, that it hasn't, in general, competent supervision. We mean simply that it now commands the breadth of training and the depth of responsibility, the ethics and the pride of a profession. Still more specifically do we mean that it has outgrown the mere "showman" type of management and has come to require the kind of administration which combines portions of the knowledge and talents characterizing several other fields.

New professions are commonly built up in the same manner. Consider the profession of projection, as we think Mr. Richardson rightly calls it: Your projectionist once had merely to know how to thread a projector, how to screw the carbons closer together, and how to turn a crank. We need not go into what he needs to know today, for that is obvious. Suffice it to say that he has had to borrow heavily from mechanical and electrical engineering, from optics and from several others of the physical sciences in order to meet the demands of his job today. His responsibility is tremendous.

Consider a profession that is much older standing, one that socially compares with that of medicine and law—architecture. We need not cite the fact many a celebrated architect is more promoter than architect. As a profession, architecture technically embraces a great deal more than making a building look nice. Basically architecture involves many different kinds of engineering. The architect is also an economist. A draftsman. An organizer. And an artist. He need not be an absolute expert in every one of these crafts. He does need to know enough about each to co-ordinate them in the creation of a well designed building.

Time was, and not so long ago, when the motion picture theatre was a room with a projector or two on one end, a screen on the other, and some chairs in between. The difference today is sufficiently obvious not to require elaboration here, but let us at least cite some of the things that enter into the functions of modern motion picture theatre management.

The manager, be he working for the owner or be he himself the owner, has to be a merchant, an organizer and director of personnel, an advertising director, a business manager, a buyer, a building maintenance engineer, a technician, besides being that type of person rich in theatrical imagination which we call the "showman." Not that he needs to be an absolute expert in all these functions. But he has to know enough about each to co-ordinate them in the efficient, effective operation of a motion picture theatre.

¶ As a merchant, management today has to be quite a psychologist. It is those in immediate charge of the theatre who should build its programs, and the kind of entertainment selected has to be precisely adapted to the peculiarities of the community served by that theatre.

As superintendent of an organization, theatre management must be able to discern competence, give coherent instruction, and be capable of developing loyalty.

In the field of exploitation and advertising, management must be schooled in the rhetoric and grammar of sales expression, and it must know a great deal about the mechanics of printing and engraving and the relative values of media.

As business head of the theatre, management must know enough about the nature and accounting of costs, allocation of charges, insurance, power, depreciation, etc., to comprehend the financial condition of his property, and in what departments that condition could be bettered. This division of management is closely associated with the next function we shall cite—that of technics.

The manager and his assistants may quite properly defer for details to the members of the staff specializing in the various technologies involved. But they should certainly know what constitutes efficient operation, what may be the source of trouble, the relative costs of repair and replacement, and how a technical function may be made more effective and at what expense. They also should be well versed in the apparatus available in the market, and enough about this equipment to appreciate what value their installation might have for their particular theatre.

¶ Without going further into the diversified duties of motion picture theatre management today, perhaps we have demonstrated the truly *professional* character of this activity. It has been amply demonstrated at least to our own satisfaction. And our observations have been that the field of exhibition itself is ready to place management on a still higher plane. These times have stimulated that desire, and they are increasingly demanding it be realized. *G. S.*

THE COMMON SENSE OF MAINTENANCE

By JACK KNIGHT

The first of a series of practical instructive articles for those in charge of theatres, by one of the industry's leading theatre maintenance engineers

NO FINANCIAL, industrial and commercial upheaval so far reaching as that through which we have passed in the last three years could possibly fail to bring about shifts and changes in our business of exhibiting motion pictures of the most varied and far-reaching character. At this moment changed opinions, changed policies and changed methods are in work, directed toward a new type of theatre operation. The general industrial and financial world feels that this depression has struck bottom and is now on the rebound, thus ending an epoch in the affairs of world and of the hurted states this period of recovery will lead us into a new period of our business; we must plan it now because our business should very quickly reflect the upturn in general affairs.

We are here going to emphasize the maintenance of theatres in this article, this same maintenance which has been so sadly neglected during this period of dislocation.

THE NATURE OF MAINTENANCE

IN DISCUSSING maintenance in relation to motion picture theatres there are two very important points to clarify at the start. The first is that we all must be thinking of the same thing when we say *maintenance*. The second is that all discussions must be in the light of lessons learned and observations made during the last three adverse years.

Maintenance to be correct is the care given to *equipment* or *buildings* necessary to retain them in a condition of *maximum utility*, and in a condition compatible with *hazardless operation*.

In truth the maintenance account for any theatre has been the catch-all for any expenditures that were not wanted in other accounts. This tendency should be recognized and corrected.

The term maintenance as used herein will be considered in its correct sense, divorced from the functions of purchasing and the service of routine supplies to theatres, which in the past has been coupled with it.

Briefly, maintenance, in accordance with our definition, is a *function* rather than a separate department, and as a function it becomes, according to our recent experiences, properly one of theatre management. By this we mean that each of you theatre managers must realize that you are your own maintenance man, and properly so.

From this point of view we are preparing a series of articles on maintenance which should be helpful to the circuit operator, to the owner who manages his own theatre, and to the manager of the circuit house.

THE PAST IN MAINTENANCE

DURING THE last decade we all know how our industry has grown with all phases and features of the business over-emphasized, so the maintenance function was over-emphasized. Large circuits developed top-heavy maintenance organizations and presumably clothed the whole function in many technical phrases and equally burdensome methods and procedures, thereby leading many to believe that there must be some great mystery about the maintenance of theatres. This system failed to recognize that maintenance must be done *in* the theatre—it can't be done *from behind a desk* in a home office. This system also gradually removed the function of maintenance as a part of theatre management and tried to make something different out of it. This system also led the independent theatre operator to believe that the maintenance of his theatre required more than common sense and a knowledge of the business. He thought that this must be so because the large circuits were employing high-priced engineers with high-sounding titles, and were surrounding the whole procedure with much red tape, surveys and investigations. Those days, we hope, are gone forever.

With the development of large maintenance staffs, theatre managers were picked more and more with no thought in mind other than: Is he a showman? Can he sell or merchandise a picture? The result is that too few managers today are qualified to handle the maintenance problems arising in their theatres with any degree of economy or efficiency, because the necessity for such has not been demanded of them in the past.

The majority of managers today are entirely dependent upon the advice of a projectionist, a stage manager or the handy chief janitor. This condition is due for a rapid change because the successful theatre manager in the future is going to have sufficient knowledge to argue the whys and wherefors of the details of his maintenance requirements.

To this rather lengthy preface to our efforts towards building a greater conscientiousness of just what maintenance can mean to you when properly handled, we add that we feel that your theatre as your place of business should represent to all who visit it all the skill, artistry and culture of the product which you exhibit. As the show window for your industry and its product, and as your particular place of carrying on business, it must depict your personality, your good taste, your cleanliness, efficiency and your clever ability to attract, display and sell your shows in such a way that your patrons are pleased and have the desire to return.

CLASSIFICATION OF MAINTENANCE PROBLEMS

THERE IS AN outline of classifications. Into one or more of such classifications all your maintenance problems will fall. This arrangement is in the order of importance. Every effort within good business reason and judgment should be made to take care of those items which fall in the highest classifications. It may not be possible to take care of *all* your desires in connection with your theatre, but be governed by this table and do as much as you can after a careful consideration of your average box office figures. Don't over-stride.

Class 1.—Hazardous conditions
Class 2.—Projection and sound
Class 3.—Stage shows or presentations or spot acts where used.
Class 4.—Comfort of audience or parons.
Class 5.—Cleanliness of auditorium, rest room, in fact all spaces where your patrons are admitted.
Class 6.—Exterior signs, marquees, etc.
Class 7.—Physically deteriorated conditions of buildings or equipment that might lead to emergency conditions at some unexpected time.
Class 8.—Improvements such as redecorating, refurnishing or general rehabilitation.

In discussing each of these classifications in more or less detail we want to emphasize that in this respect our remarks must be of a general nature and may not meet with the exact conditions which confront you, but your study of this grouping is bound to aid you in planning your maintenance schedule, which you will undoubtedly undertake just as soon as your business conditions justify your action.

Generally we feel that the industry

"This system failed to recognize that maintenance must be done in the theatre—it can't be done from behind a desk in a home office. This system also gradually removed the function of maintenance as a part of theatre management. . . This condition is due for a rapid change."

should begin to make an effort in this direction now. This opinion is based upon our belief that we should have our properties in the best condition possible in order that we might take the fullest advantage of the slightest upturn in our business.

HAZARDOUS CONDITIONS

IN CLASS 1 is "Hazardous Conditions," and we feel that this is proper because the risk and the reaction on the whole industry when calamities happen which are traced to negligence or an improper appreciation of condition which jeopardize the life or limb of our patrons, are so far reaching that it is extremely unwise not to put the safety of our patrons first.

Of course we all have state and municipal laws and ordinances with which we must comply. The periodic inspection of state and city representatives should be accepted with the attitude that such inspections are your protection, not looked upon as times when you must cover up something. Too frequently managers attempt, and sometimes successfully, to "fix" temporarily such conditions. We wish to caution you that when that condition is discovered as the cause of a serious or possibly a fatal accident, *you will be left with the entire responsibility for that condition.* We fully appreciate the fact that there are existing and in use at the present time some very old theatres which would cost a king's ransom to recondition so that they would comply with the latest accepted standard of hazardless theatre. In such instances it behooves the managers and operators of such properties to be especially watchful of conditions which they can economically control or correct which might remove some of the hazard of such operations.

The same care and consideration should be exercised over more or less minor conditions, such as steppings, floor covering, too few aisle lights, damaged panic bolts, and the arrangement of furniture so as not to block free and easy exit in time of emergency. The correcting of such conditions will many times bring about savings in your insurance.

PROJECTION AND SOUND

CLASS 2, covers the maintenance of projection and sound. Much has been written and published on both of these subjects and the most that we can say here is to emphasize their importance. Your pictures are of course your stock in trade, but pictures without at least acceptable projection and sound are a hard commodity to sell. Most managers seem to be better qualified to understand this type of maintenance due to the efforts of leading manufacturers, and also due to the excellent columns carried in our trade journals. At this point we must also appreciate the fine work done by the projectionists themselves and the interest of the Society of Motion Picture Engineers. There is really no excuse for any manager today not to be well posted as to just what good sound and good projection really are, and what each can do for him at the box office.

If asked for the fault which we think most outstanding in projection today, we should say, too small a picture, and too little light. With regard to sound we should say, too infrequent checking of forms to give proper coverage of the theatre, and a failure in many instances to establish and adjust the proper sound level.

STAGE SHOWS AND PRESENTATIONS

CLASS 3 is injected solely for those theatres using stage shows, vaudeville, stage bands, tabs or just spot acts. Such shows in conjunction with your picture become part of your "Bill of Goods," and as such must be considered as of equal importance with projection and sound. The most outstanding criticism from the maintenance point of view of such operations is insufficient light on the stage in order to get the desired effects. This, of course, is caused by lack of lighting equipment, or lack of current, or lack of dimmer capacity, or all of these factors. We have observed stage shows in small theatres, in neighborhoods or in small towns, that were truly a credit to the manager in spite of his handicaps along the line above mentioned. Either make such stage portion of your entertainment acceptable so that you can get the most out of your talent and thereby use such a show as a positive incentive for your screen entertainment, or, as some of us think, don't attempt it.

AUDIENCE COMFORT

COMFORT IS truly a sales argument today. It is true in everything from a doctor's office to a department store, of theatres, restaurants, transportation companies, automobile manufacturers and hotels. In fact, it is a universal and a very strong appeal, having some definite influence on too many lines of endeavor to attempt to mention here. We might define comfort as freedom from annoyances that distract attention.

Under this broad statement may be classified poor seats, poor seating arrangement, extraneous noises, improper lighting of auditorium, and too much traffic of theatre employees up and down aisles. Last but far from last in importance is heating, ventilating and air conditioning. We just mention this broad and important subject here, as it will be dealt with in more detail subsequently.

CLEANLINESS OF PUBLIC ROOMS

WITH REFERENCE to *Class* 5, cleanliness, like comfort, has become a very strong sales argument. One can hardly pick up a newspaper or magazine today and read the advertisements without finding the thought of cleanliness, or some degree of it, emphasized in about half of the ads. The detail involved in keeping a theatre clean is more intricate than nine-tenths of the theatre executives in this country appreciate. Apparently some feel that the cleaning of a theatre is about as simple as washing dishes, and in many cases judging from the attention given this function, some theatre managers seem to feel the same way about it. We hope to show you in future articles that not only is this function not as simple as all that, but that with some knowledge of the problem you will be able to save money

(*Continued on page* 27)

COULD RESEATING HELP YOUR THEATRE?

By LESLIE C. KINLEY

Appearance is but one factor. If you suffer from the climbing-over-patrons bugaboo, you might end it with loss of fewer chairs than you think

THE MOTION PICTURE theatre is predominantly a place for family entertainment, and its sole object should be to furnish a convenient, comfortable place in which to show motion pictures as perfectly as possible with modern projection and sound equipment. If the neighborhood house is to continue as a profitable business, it must recognize the ever increasing demands of the public for comfort, and if it is to continue attracting local patrons it must pay far more attention to their physical comfort than in the recent past. In order for a neighborhood theatre to be a profitable business it must be readily accessible and completely satisfactory to its customers, so that "going to the movies" becomes a habit and not an event.

In the past few years many major industries depending on the public for their income have taken steps to make their equipment more comfortable. Hotels, steamships, railroads and automobile manufacturers have all taken steps to replace or remodel old equipment, and have changed their entire schedules and policies in an effort to serve their customers, the public better. During the depression the motion picture theatre business has neglected this vitally important point. We all agree, I am sure, that three basic elements of the motion picture theatre are projection, sound and seating. I do not attempt to list these divisions in the order of their importance, for I feel that after all they are co-equal.

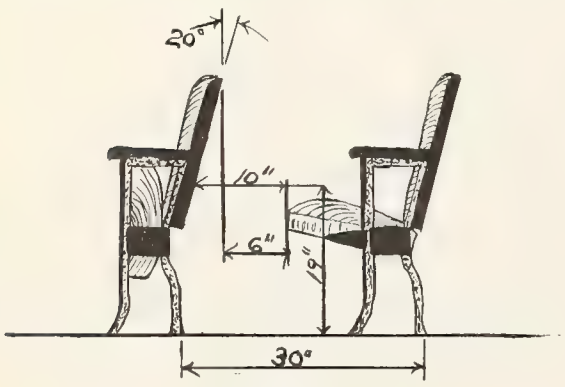


Figure 1

Using comfort as the basis of our discussion, it is readily seen how necessary to comfort it is to have all three of these integral parts perfect. If the projection and sound are good, and the seating arrangement poor, the latter condition detracts greatly from the value of the other two points. A good picture cannot be thoroughly enjoyed if one is physically uncomfortable. Much money has been spent in the last few years to improve projection and sound, but too little attention has been given to the problem of seating. This is true not only of old houses that have been remodeled, but to new ones as well. Only the minimum of thought and money has been spent on seating. After all a motion picture theatre is a place where people *sit* to enjoy themselves.

Practically all of the patron's time is spent *in the chairs*. Remember, they have come to your house to *sit* and *watch* and *hear* your picture. There should be nothing in the theatre to distract their attention from the screen. Comfortable seats, correctly arranged, assist them in relaxing, allowing them really to enjoy your show.

Now there really is no good reason why the theatre building cannot be built *around the seats,* thereby enabling one to secure the best possible seating arrangement and sight lines, instead of having to install the seats in such a way that their value is lost, by crowding in order *to make them fit the house.*

TRAFFIC FACTORS IN SEATING PLANS

WHEN ENTERING a theatre, many a patron wonders if he should sit on the end seat and be constantly annoyed by being climbed over by people wishing to get into the center seats, or if it is best to climb over someone himself and annoy that person when he enters and leaves.

This thought is really more serious than you might imagine, and I am sure you will find, on checking up, that many of your patrons would attend your house more *regularly* if it were not for this annoying inconvenience.

The motion picture theatre, unlike the legitimate theatre, is subjected to a *constant* traffic of people, and every care should be taken to have this traffic flow smoothly and with the least annoyance. If the screen theatre is to function so that it is always inviting to the public, its seating arrangement should be so designed that the patron can seat himself as quickly and easily as possible, and with no annoyance either to himself or to the other patrons.

One cannot possibly enjoy a picture, moreover, while seated in a cramped position on a hard uncomfortable squeaky chair. It is not difficult or expensive to remedy this condition, and in the following paragraphs I will try to give some ideas as to how a theatre that has seen some years of service can be made more comfortable and more attractive.

FIGURING EFFECT ON SEATING CAPACITY

WE WILL FIRST discuss the seating layout. The average old type theatre has the chairs spaced 30 inches back to back, and as you will see from Figure 1, this spacing allows only 6 inches of aisle room, and 10 inches of knee room. The knee room is the distance available for the patron's knees between the seat and the back of the chair in front. The knee room has been taken as the horizontal distance at a height of 19 inches from the floor, measured from the lower edge of the seat to the back of the chair in front of the occupant. The aisle room is taken as the unobstructed space between the seat (when down), and the top of the chair back in front. The aisle room is the horizontal distance from the top of the back to the front edge of the seat (when down). It will be noted that the knee room does exceed the aisle room in the two sketches. The aisle and knee room in *Figure* 1 is not sufficient for any real degree of comfort.

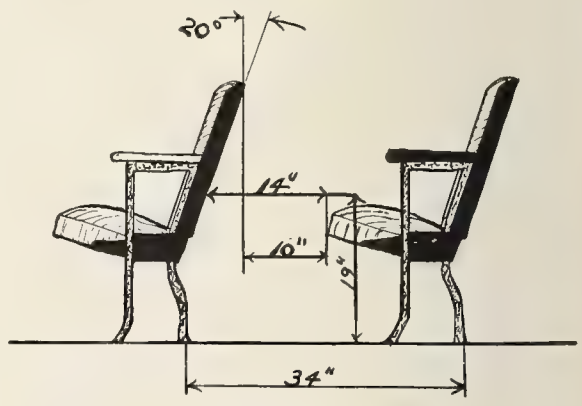


Figure 2

In the average thousand-seat house, new seats could be installed with a 20° pitch to the back, spaced 32 inches back-to-back, and show a loss in the number of chairs amounting only to approximately 10%, depending, of course, on the number of rows in the house. I am basing my figures on a 3-bank house, with a center section of 14 chairs to the row, and the two side banks with rows of 10. If your seats are now spaced 32 inches back-to-back, and you

wish to reseat with chairs spaced 34 inches apart, the same percentage of loss in seating capacity would, of course, hold true, i.e., 8% of your present layout.

THREE TYPES OF THEATRE CHAIRS

AS FOR THE chairs themselves, they are listed in three groups. The veneer or plywood type, the upholstered inserted panel style, and the full-upholstered chair. Seats can be had of veneer, hair and cotton-stuffed, or in the box-spring and spring-edge type. If you are contemplating reseating, I would suggest that you select the spring seat chair with a full-upholstered back if possible, or a spring seat with an inserted panel back, for there is no doubt that these types are worth the additional cost when one considers the high standards of comfort exacted by the public today. You will find also that the upholstered chair improves the entire appearance of your house and also greatly improves the accoustical properties of your auditorium, especially when it is but sparsely attended. In short, it will also tend to put your old house on an equal footing with competing theatres of more ostentatious character.

In Figure 2 is shown the aisle and knee room of chairs spaced 34 inches back-to-back. You will note the aisle room with this spacing is 10 inches, and the knee room 14 inches. These distances allow for very comfortable seating and permit easy access and egress, thus eliminating to a large extent the faults mentioned earlier in this article. Of course a really "deluxe" seating arrangement is 36 inches back-to-back, which makes it possible for people to move *freely* in and out of their seats, and makes it *unnecessary for them to rise* in order to allow others to pass.

FACTORS APPLYING TO RESEATING PLANS

THE OBJECTIONS to increasing the back-to-back spacing is usually that even though the percentage of loss in seating capacity is small, this loss cannot be afforded. The answer is that the average thousand-seat house rarely has more than 800 people seated at a time, yet *they are forced to suffer the annoyances and inconvenience of a capacity house!* Certainly it would be more profitable to seat these 800 customers in really comfortable chairs, so they could *enjoy* the performance—and so they would be more inclined to return to your house with greater regularity.

Measured by the number of people you really seat at one time, the loss in chairs by making the entire seating arrangement better is not as great as it would appear to be at first glance. (See accompanying charts.) If deluxe houses in large cities, where space is tremendously valuable, can afford to lower their seating capacity to give their patrons added seating comfort, then it certainly would be a profitable action for the neighborhood and small town theatre to take.

While increasing back-to-back spacing will cut down the seating capacity, it would be possible, if your house is now arranged in a straight layout, to reduce the loss of seats by arranging the new chairs in a curved or radius layout. This latter arrangement presents a more pleasing form for chairs, and allows a greater assortment of seat sizes. Further, with this arrangement each chair is pointed or faced directly at the screen, which factor helps improve the sight lines of your house. The curved layout increases the seating capacity over a straight layout, for the curved seat line measures a longer distance between two given points than a straight line between the same points.

I believe that too much stress cannot be put on the real box office value of good comfortable seating, properly arranged, and there is no doubt in my mind that the skillful reseating would increase the average gross of those theatres in which present seating is not inviting, not adapted to good vision, and not comfortable.

To summarize, comfort, attractiveness and an arrangement that provides good vision and eliminates annoyance, are basic in the seating of any motion picture theatre. These points have always commanded real consideration, and they do so especially today because so many theatres have been allowed to become rundown. Check your seats as to physical condition, try them for comfort, sit in them at different parts of the house with special respect to vision, question your patrons as to their comfort, ask them if they are able to relax completely, and observe traffic conditions to find out if your patrons notice difficulty in getting to seats or if they are annoyed when others attempt to do so.

After such a survey has been made and it has indicated the immediate desirability of reseating, work out by yourself or with the help of a suitable engineer, a plan by which you can obtain as many improvements as possible in addition to that represented merely by newness of appearance. Without loss of more than a few seats, perhaps without any loss in capacity, you may find your auditorium adapted to a plan which will give you a greater number of wider chairs, chairs so placed that vision (particularly in the forward part of the house) is greatly improved, and spacing that finally gets rid of the confusion, annoyance and resentment caused when patrons can barely squeeze past others in reaching inner chairs.

Safe Removal of Candy and Gum

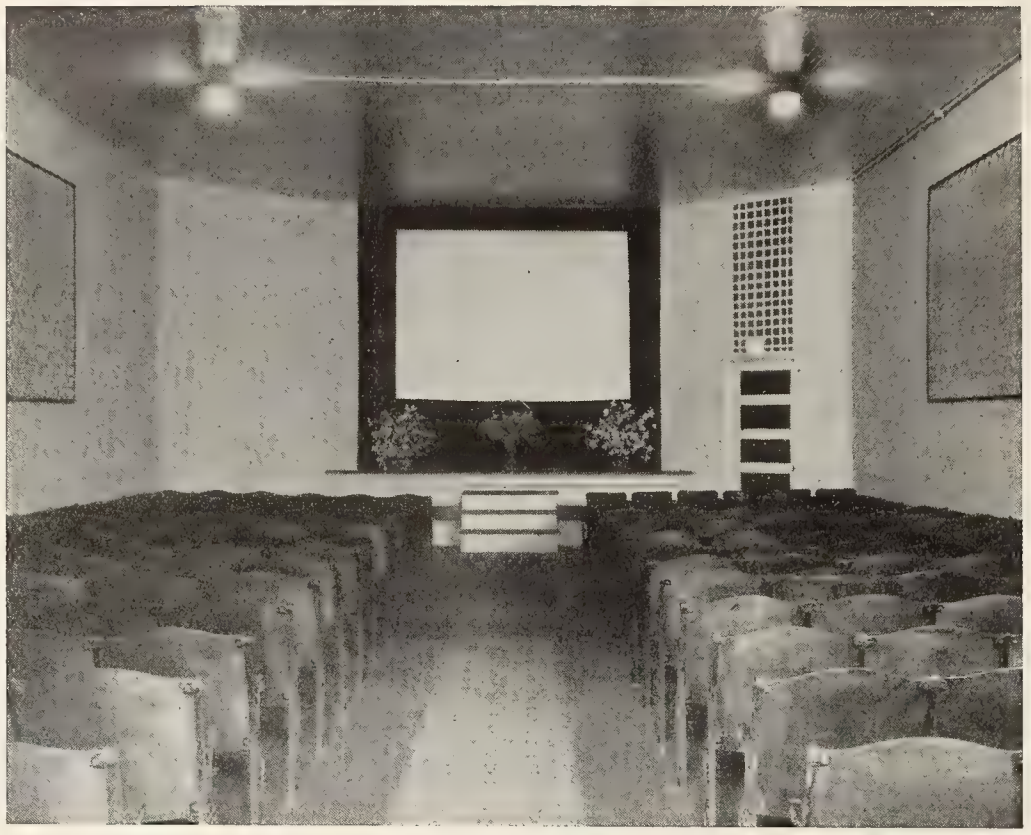
● Inquiries have come in of late regarding methods for removal of candy and gum from carpets and upholstering, stimulated doubtless by the approach of the summer season, when the patronage of children is more regular than during the school term. To remove candy and gum carelessly is, of course, to invite permanent injury to the fabric or nap. Employees should be especially cautioned about this, since it is usually more convenient merely to rub off the candy with a dusting cloth, or to pull the wad of gum loose. Candy is easily removed with water. It is preferable to have the water hot because then the sugary substance immediately dissolves and may be taken up by only a light application of a soft cloth or, better, a sponge. Gum is more tenacious. However, the average theatre usually has some type of cleaning fluid handy (or one may purchase for a few cents a small quantity of chloroform or ether at the nearest drug store), and application of this to the area involved in sufficient quantity to loosen the gum makes it possible to remove it without exerting any pull on the fabric or carpeting.

[Managers and Owner-Managers: What specific problem in maintenance would you like to have Better Theatres get you information on? Write us what it is. We shall be glad to get you the best available solution. Merely address Better Theatres, 1790 Broadway, New York.]

Announcing Publication: **The 1933 Motion Picture Almanac,** annual reference book of the motion picture industry, containing more than 800 pages of the latest authentic data on the business of the film in America and abroad, its organization activities and market, with a section devoted to the sources of theatre equipment. Copies may be reserved by addressing QUIGLEY PUBLISHING COMPANY, 1790 BROADWAY, NEW YORK

WHAT MR. JEFFERIS GOT FOR HIS $5,000

[We asked Mr. A. B. Jefferis of Piedmont, a substantial little Missouri town of 1,000 to send information on his new theatre there, following advice received from another source. We expected to have his information re-written into the usual descriptive and technical article indicated for a new theatre. Into his letter, however, Mr. Jefferis gets something —a sense of natural pride, perhaps, in his enterprise and ingenuity—that our rewriting would have to leave out. We therefore think that Mr. Jefferis tells about his theatre better in his own words. —The Editor.]



WE ARE rather proud of our efforts, inasmuch as we have a really pretty theatre, located in the business section of Piedmont, Mo., a town of 1,000 population. Mrs. Jefferis and myself had come to Piedmont from St. Louis with the idea of purchasing the theatre already here but closed. We found the house to be a fire-trap, however, but liking the town and seeing possibilities in this vicinity for an up-to-date small picture house, we leased a brick building formerly used as an office for the local power company. This building we could remodel as we saw fit for our theatre.

In planning this theatre, Mrs. Jefferis and myself had to be very careful in regard to finances, as our capital was limited. We did a great amount of work ourselves, including conduit wiring, electrical installation (which includes a dimmer for auditorium lighting), installing of panels on walls, installing projectors and equipment (thanks to Richardson's Bluebooks), and all the other work that we could possibly do. The entire job was done at a cost of $5,000, including the purchase of equipment with which to completely outfit the theatre.

Our building is of brick, is 24 feet wide, and 70 feet long. The interior is 13 feet high. We did not slope the floor, for our projection throw is 58 feet, and we were also able to place the screen high enough to permit a good view from any seat in the house. We have a capacity of 222.

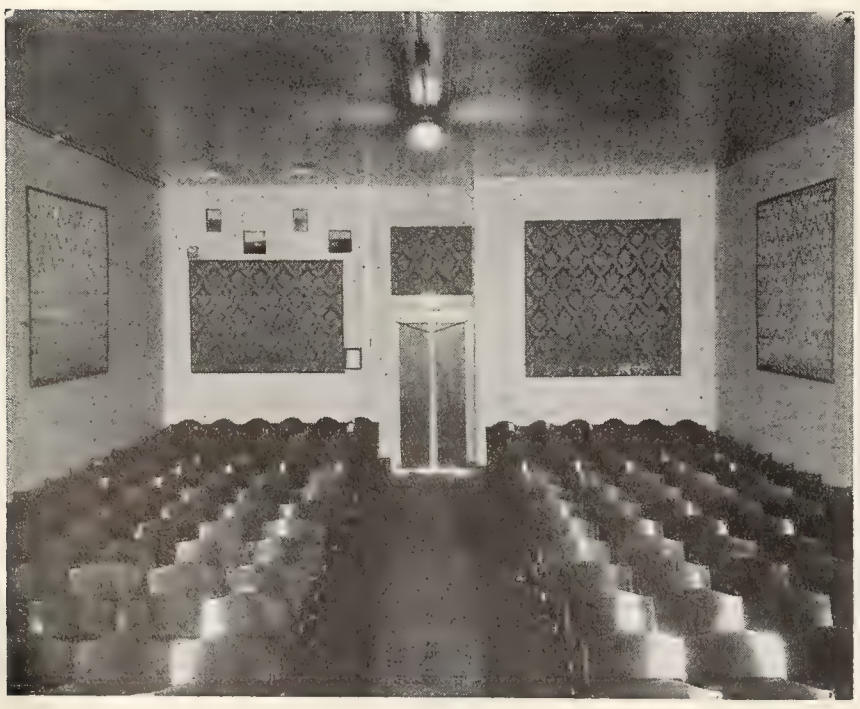
The front of the building we left pretty much as it was. There are two large plate glass windows, and these we use in two ways: In the north window we placed poster frames. The south window permits passers-by to see the small lounge. This lounge, which is located just inside a second set of entrance doors, is papered with "Craftex" and is furnished with wicker chairs, sofa and table, a mirror and pictures. We make it a point to have an abundance of flowers in the lounge.

Just to the right of the first entrance doors, off a vestibule, we have the box office and a theatre office, which is directly under the projection room. Entrance to the auditorium is through the lounge, and we advertise, "Meet your friends in the lounge."

Seating is in two banks, with a wide center aisle. Partitions are of fireproof board, papered with "Craftex." On each side wall of the auditorium are two panels, each 100 x 72 inches. On the rear wall are two panels of the same size, and in addition, one panel measuring 50 x 72 inches, which is laid with felt for sound absorption and covered with rust damask for sake of appearance.

(*Continued on page* 29)

The three views of the Piedmont theatre show the auditorium, front and rear, and the lounge, which serves as a kind of lobby or foyer giving access to the auditorium.





USE OF THE FULL SCREEN AREA TODAY

By BEN SCHLANGER

Further studies by a theatre architect into relationship of studio technique and motion picture theatre design

THE MOTION PICTURE patron is peculiar inasmuch as he will tolerate, at least to some extent, many discomforts in the motion picture theatre. The acoustics may be poor, the condition of the air may not be very pleasant, annoying light reflections may bother him, and he may even have to distort the position of his body to see the screen, to the extent of suffering actual pain. Yet, despite all these disturbances and discomforts, he can quite enjoy the show!

However, he will complain, and complain loudly, when an important part of the picture is either obstructed by the head in front of him, or is not even within his range of vision. In the past such complaints have not been publicly voiced to any very great extent, but definite evidence, described herein later, discloses sufficient reason for expecting this consideration of screen vision to be a major problem to be dealt with in the exhibition of the motion picture.

This problem concerns itself first with the cinematographic technique of the motion picture, or more specifically, in relation to this article, with the distribution of the important action of the picture over the entire screen area.

Before any definite conclusions can be reached, it is necessary that a full appreciation be had of the tendencies of this phase of the art of cinematography—as practiced in the past, in the present, and as may be practiced in the near future. To accomplish this we must investigate a large number of motion picture productions, of varied types, made at different times, to determine if any portions of the screen area which the spectator cannot see properly, or even at all, are being used for the placement of important action.

PURPOSE OF ACTION AREA STUDIES

IN A PREVIOUS article dealing with this problem, some 20 current films, of which 120 scenes were used, formed a basis for a preliminary analysis. The 120 scenes of these films were not selected with regard to any particular type of films nor were they selected for any particular merit. It was merely a random selection from current runs. The analysis obtained was informative in a general degree, but the subjects could have been more representative of the better productions, both American and European, made over a longer span of time. Since the information being sought in these studies of the extent of screen area use, should be a guide to aid in the design of more or less permanent structures for exhibiting the motion picture, it is necessary that there be shown a consistent and beneficial use of certain portions of the screen area in motion picture productions over a fairly reasonable period of time. Also, it is necessary that each of the productions used for the analysis should have enjoyed some measure of success as a motion picture, the assumption being that theatres should be built to provide for the good productions, and thus, the poorer productions, would be rather well taken care of automatically.



An example of a good horizontal and low spread of action on the screen area. There is considerably important detail at the extreme bottom edge which, while perhaps it may not have been vital in the action, probably contributed much pictorial interest. See text.

Although the material pertaining to the extent of screen area use, as gathered to date, definitely points to the fact that the motion picture is very inadequately housed in present theatre structures, yet the demand for better theatres might be greater if the present signs of advancement in the art of cinematography, such as greater use of the entire screen area were made more obvious to the exhibitor.

ACTION SPREADING TO OUTER AREAS

IN ALL THE studies made of the motion picture by the author to date, it has been found that generally the important action on the screen has not shifted from one part of the screen to a distinctly different part because of any

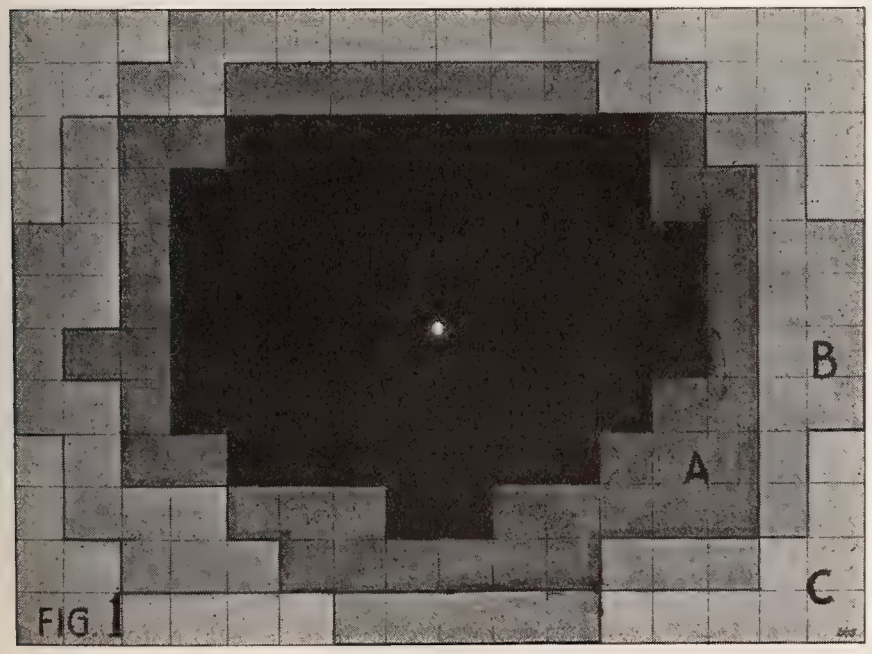


FIG. 1

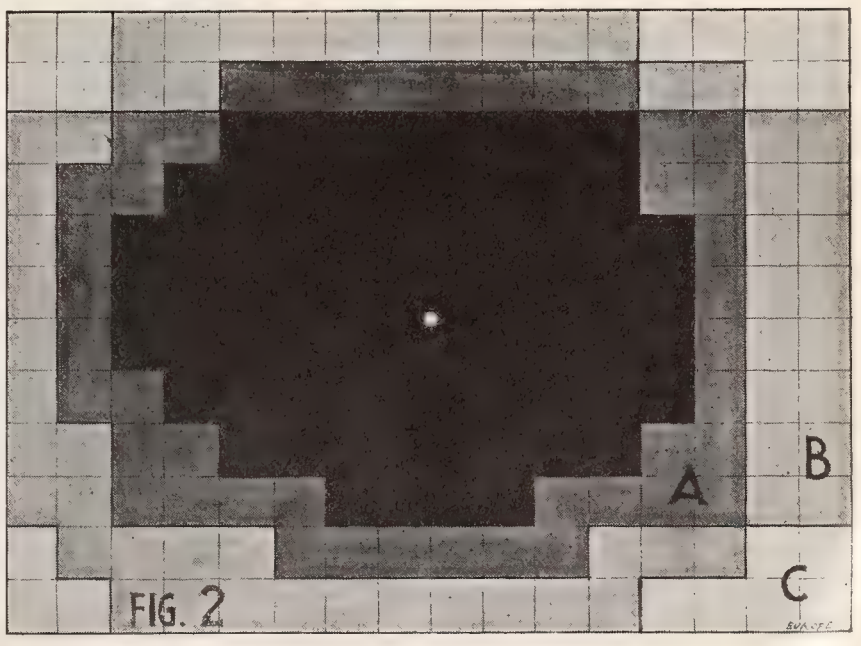


FIG. 2

particular fad or any trick photography used in any given period. Rather, it has been found that the bulk of the action has consistently remained at about the dead center of the screen. The very recent studies, however, show that the better productions have been and are spreading the action more and more to the outer edges of the screen, towards a more uniform use of the entire screen area. This has been especially evident in some of the most recent productions, both American and European, and certainly points to a better appreciation of the value of the pictorial resources of the motion picture, which are basic to it.

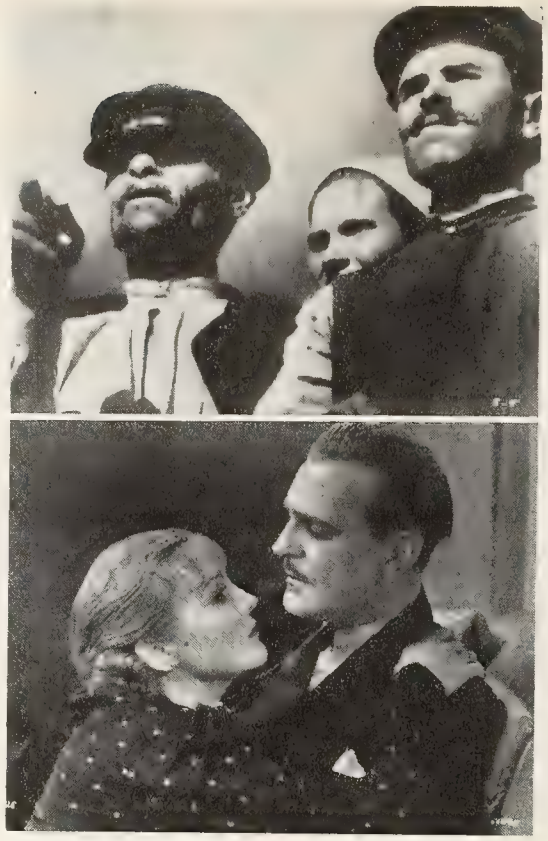
It is therefore evident that when motion picture structures are erected and remodeled, they must be designed to accommodate the advanced cinematography not only of today, but also must accommodate the definite progress in this art which is, it seems to me, forthcoming in the next few years. Yet present motion picture theatres, including some of those erected quite recently, can barely accommodate a screen upon which would be shown the *poorer* products of cinematography.

The safe way to design a motion picture theatre would be to assume that every square inch of the screen surface is valuable for the purpose of the effective depicting of the story. It should also be assumed that the very top and bottom, and the extreme side portions of the screen, are not only as valuable, but are even more valuable than the dead center portion of the screen for pictorial interest. The diagrams illustrating the screen area used, which accompany this article, have been developed from 238 scenes selected from 30 productions, and definitely reveal that the use of these outer portions of the screen area are highly important to action portrayal.

It should be noted that the actual scenes used were represented for the most part by stills. However, only those stills were selected which indicated the scene in the film either exactly or very closely, comparison being made to film clips and exhibition on the screen.

TYPES OF PICTURES STUDIED

IN ORDER to make these studies representative, various types of films, both American and European, such as dramas, comedies, musical comedies, historical, spectacular, etc., were used. The following is a list of the names of the productions actually represented in the studies made for this article.



Two examples of the use of the upper portions and a good part of the width of the screen.

AMERICAN
Frankenstein
King Kong
Sign of the Cross
Cavalcade
Hell's Angels
Murder in the Zoo
Strange Interlude
Grand Hotel
Animal Kingdom
A Bedtime Story
Zoo in Budapest
42nd Street
Kid From Spain
I Am a Fugitive
Little Caesar
Big House
Kiss Before the Mirror
Story of Temple Drake

GERMAN
Maedchen in Uniform
"M"
Metropolis
Kameradshaft
Queen Louise
Variety
Morgenrot
Three Loves
Sein Liebeslied

RUSSIAN
Potemkin
Ten Days That Shook the World
Soil

It is interesting to note that the spectacular, musical comedy and historical films have always shown a decidedly greater screen area use, while it is only quite recently that the drama productions are using a greater area of the screen for action portrayal than they had previously. The photographs accompanying this article show only a few instances where the extreme outer edges of the screen area are used advantageously.

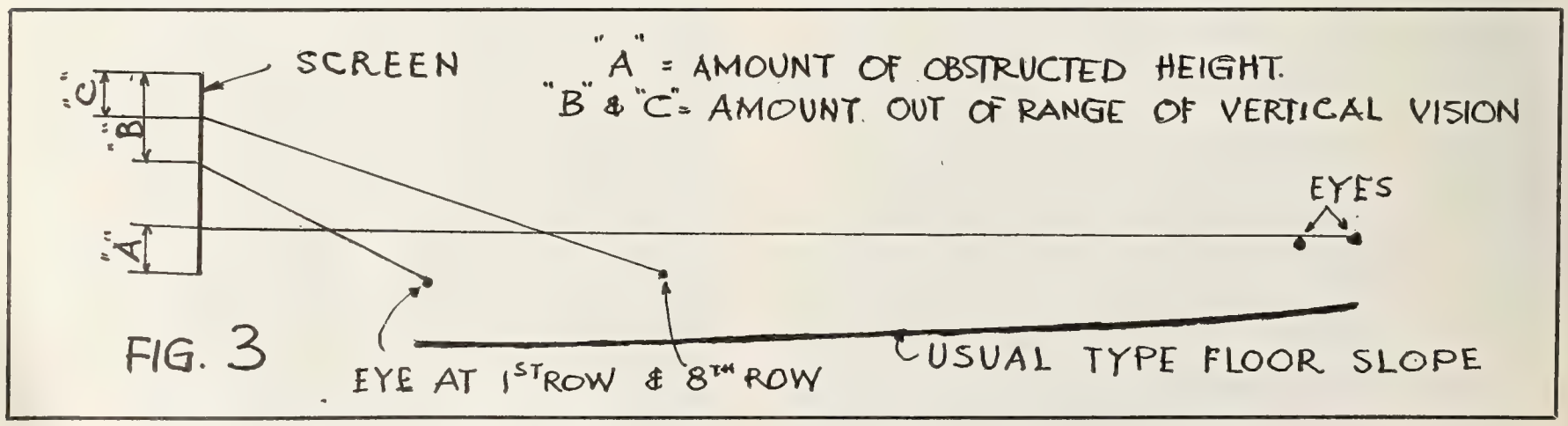
EXPLANATION OF CHARTS

FIGURES 1 and 2 show to what extent the various portions of the screen are used for location of action in the above named pictures. *Figure* 1 is a composite diagram recording the areas of action portrayal of 30 American and European films. *Figure* 2 records only the European films, using twelve productions in all, and shows that European productions spread the action to the outer edges more than do the American. It is frequently stated that European films manifest great sensitiveness to the dramatic powers of cinematography.

In both *Figures* 1 and 2 the totally black area is the area which represents a 77% use; the area marked "A" represents a 44% use; the area marked "B" represents a 19% use; and the area marked "C" a 5% use. These percentages are based on the number of times any given area is used in relation to the number of times such an area could be used if the action took place on it once for every picture employed in the study. For example, a 100% use of the entire screen area would mean that for every picture recorded the entire area of the screen would be utilized with important action portrayal. Such an extreme, is, of course, actually impossible and unnecessary.

The ultimate benefits of good cinematography could be achieved if all portions of the screen received at least a fairly similar amount of the total action. Although known practices do not show quite such a balanced use of the screen, yet it is not difficult to imagine such an achievement in the near future.

Despite the fact that the extreme outer edges of the screen to date show a 5% to 44% use, as against a 77% use in about the central portion, it is nevertheless vastly important that the A, B and C areas should come within the range of unobstructed and normal vision of the spectator. The depicting of action occurring in these areas is highly essential and vital to the full effect of the motion picture. These important outer edges of the screen are either *out of the normal range of vision,* or else *completely obstructed by preceding heads* in the legitimate stage-type theatre structures. (See Figure 3.)





Three examples of important action placed extremely low on the screen area. To obstruct the view of such important details as the mouth in the middle scene, the animals and the lower portion of the man in the right scene, and the face in the left scene, would defeat the whole purpose of these pictures. See text.

Now with respect to this condition may I not bring forth again the point stated in my previous article in BETTER THEATRES on this subject:

There is much that the studio can do to improve the pictorial effectiveness of the motion picture by revaluing the areas of the screen, but in the theatre much would have to be done, since proper vision conditions are lacking in most theatres, at least in the larger ones, today. Following the current studies, as after the previous ones, I am convinced that if "the relationship between the problems of exhibition and production is not adjusted now or in the very near future, it is quite evident that such neglect will be one of the greatest stumbling blocks in slackening the development of the motion picture into the great art it could be. The combination alone of a very good story and very good acting in a motion picture has little advantage over the legitimate performance, with the exception, of course, of close-up shots and the fact that it can be seen in many places at the same time. It is the particular screen technique, especially as applied to backgrounds in the motion picture, that distinguishes it as an art apart from the art of the legitimate theatre. It is the contention of this writer that the present predominant use of a very limited area of the entire screen for depicting main focal action to a great extent stifles the possibility of obtaining more effective screen technique and backgrounds and, until this is changed, the motion picture is truly merely in a sense imitating the legitimate performance. The advantage of the motion picture over the legitimate theatre lies in the addition of this screen background and technique to the previously assumed good acting and good story content."

VISION IN THE THEATRE

VISION OF THE bottom area of the screen (about one-fourth the height of the screen) is usually obstructed by the preceding heads of the people in from one to five rows ahead of each spectator, varying according to the rate of pitch of the floor. This bottom area of the screen could be made visible if the screen were raised; but the screen cannot be raised in stage-type theatre structures without adding to the already poor quality of the front orchestra seats. The common practice in designing theatre floor slopes carried over from the legitimate theatre never provided for vision of anything below knee height, or much above the head of a personal performer. As a result, it is almost impossible to view the highest and lowest portions of a screen in theatre structures designed according to stage theatre principles. The bottom portion of the screen also presents a distorted view of the action placed there to spectators seated in *steep* balconies, which are also an unnecessary evil of the motion picture theatre.

The top area of the screen (about one-quarter the height of the screen) is out of range of normal vertical vision from the first ten rows of orchestra seats in the legitimate stage type of theatre structure. This area of the screen proves to hold a very important amount of action portrayal.

The side portions of the screen area (about one-quarter of the screen width at either side of the screen) affords only a distorted view of action placed there from side seats in the stage type of theatre (usually too wide near the screen). Using the complete width of the screen from one extreme edge to another (horizontal sweep) is highly essential to the motion picture. The film, "Grand Hotel," recently made, shows fine use of such action portrayal.



Two examples of action placed to the extreme sides of screen area. Note the hand at extreme right of the upper picture. See text.

To summarize, the motion picture screen is being ineffectively used. It is not portraying the full force of which the motion picture is capable. The reason for this is two-fold, and traceable to both the production and reproduction phases of the art. Firstly, an appreciable area of the screen is being ineffectively used and even wasted by present practices of placing the main focal action or interest only within a limited portion of the screen. Secondly, theatre auditoriums are unsuitably built to accommodate proper vision of a more advantageously used screen. To be able to utilize the entire area of the screen in an unlimited manner can add almost as much, if not as much, to the motion picture as did sound. Such effective use of the screen is not entirely unknown or unappreciated; nor is it entirely without precedence, as is shown in a few recent good films made both in Europe and in this country. Unfortunately, however, this screen technique is not sufficiently widespread.

Although it may be assumed to be more likely that the methods of production would affect the methods of reproduction rather than vice versa, it is of no consequence to find out which element will set the pace. Rather, it is important that both the problems of production and reproduction be considered at one time as they might affect one another.

The story and the acting in any one picture are purely problems of production. But, on the other hand, presentation is equally an exhibition as well as a production problem. The screen, as the final medium of presentation, definitely enters into the scope of both production and exhibition, and it is the screen which should be the problem of producer and exhibitor.

Does the motion picture director and cinematographer inquire as to how their productions can be, and are, finally viewed? Possibly they give that matter little or no thought at all. Cinematography, however, continues to improve. The question is, *How much of it is lost merely through poor exhibition?*

THEATRE LAW IN NEW COURT RULINGS

By LEO T. PARKER

Narrating and explaining late cases involving points of law of special interest to theatre owners and managers

IN THE ABSENCE of fraud or mistake parol evidence is not admissible to contradict, vary, add to, or subtract from the terms of a valid *written* instrument. There are numerous exceptions to this rule, however, most of which pertain to informal writings, incomplete memoranda, unilateral documents, and other writings that do not purport to set forth the entire contract.

Oral Promises Do Not Vary Written Contract

However, in cases involving complete contracts signed by the parties thereto and purporting to contain all their promises, representations, and undertakings, the rule is strictly applied.

Case:

For instance, in Fox Film Corporation v. Ogden Theatre Company (17 P. [2D] 294), a film distributor entered into a contract with a motion picture theatre operator to supply news films. The contract between the parties did not specify whether or not the news films should be latest issues, but provided: "This contract is complete and no promises or representations have been made by either party to the other except as herein set forth."

Legal controversy developed when the theatre operator complained that the news films being supplied were not the latest. The distributor sued to compel the theatre operator to accept and pay for the contracted films. During the trial the theatre operator attempted to introduce testimony that the distributor's salesman represented that the news films would be the latest issues and would be sent by airplane.

Decision:

Although the lower court held the theatre operator not liable on the contract, the higher court reversed the decision, saying:

"Direct oral evidence as to representations in the nature of warranties or as to statements that are in effect stipulations may not be received. . . . We are of the opinion that the trial court erred in admitting oral testimony to the effect that the salesman represented or agreed that the news should be the latest issues, and 'just out of the can,' and that it would be sent by airplane, and other statements and representations to the same effect."

INJUNCTION AUTHORIZED AGAINST UNION

REASONABLE DEMANDS of theatre employes may sometimes be fair and sometimes unfair. Combinations give the workmen a power of compulsion which may work harm to their employer, the public and even to themselves. Where the employes do not combine they may be compelled by force of economic circumstances to accept unfair terms of employment.

Therefore, various courts have held that the right of union employes to declare peacefully and truthfully to the world that the business practices of rival employes are unjust, and that theatres which patronized that union ought not to be patronized by the public, *cannot* be prevented. However, where any untruthful statement is made by such employes, the court will grant an injunction against such practice.

Case:

For example, in J. H. & S. Theatres v. Fay (183 N. E. 509), it was disclosed that a theatre owner employed members of a certain union, but later began employing members of another union. Members of the former union began picketing the theatre in a peaceful manner, but distributed circulars in the neighborhood which contained untruthful statements.

Decision:

In granting an injunction in favor of the theatre owner, prohibiting these latter acts, the court said:

"A broad injunction against all picketing has been sustained where there was a finding that picketing had been conducted unlawfully because accompanied with violence or misrepresentation. . . . Here the picketing was orderly and peaceful and not accompanied by misrepresentation. The wrongful acts found by the trial judge were not committed by picketers or at the place where the picketing was being carried on. Nothing in the evidence could lead to an inference that, if picketing is continued, it will change its character and become unlawful. The injunction must be limited to prohibition of specific unlawful acts except in so far as a broader prohibition has for its legitimate end protection against such acts. . . . The plaintiff (theatre owner) has been greatly wronged by the statements made by defendant's (union's) canvassers, and by circulars distributed in the neighborhood, and by public meetings at which the speakers reiterated such statements. All of this tended both to mislead and to intimidate the public on whose patronage the plaintiff must rely in its business. . . . Its injunction against the defendant, acting through agents or allies, should be broad enough to afford protection which is as complete as possible against the wrongs committed or concerted by the defendant (union). . . . So long as they confined themselves to honest truthful persuasion, the plaintiff had no right to complain, but the evidence shows that they misrepresented the situation and attempted to destroy the plaintiff's business."

WHEN CONTRACTOR FULFILLS CONTRACT

IT IS ESTABLISHED that a contractor is liable in damages if he fails to fulfill the terms of a theatre construction contract. However, if the contractor substantially completes a theatre building in accordance with plans and specifications he is entitled to recover payment, although the completed structure does not conform with the ideas of the architect and owner.

Case:

For illustration, in the late case of Hansen v. Covell (8 P. [2d] 856), it was disclosed that a contractor completed a building in accordance with plans and specifications, but the architect refused to furnish a certificate of completion on the contention that the contract was not fully completed. Nevertheless, since it was proved that the contract was substantially performed, the court held the contractor entitled to recover payment for the work.

Decision:

"If the builder, acting in good faith and intending and attempting to perform his contract, does so, he may recover the contract price, notwithstanding slight and trivial defects or deviations in performance, for which compensation may be made, in all its material and substantial particulars, by an allowance to the owner, but the owner is entitled to an allowance for the damages he may suffer by reason of the failure to perform strictly, such as the cost or expense of putting the structure or work in the condition called for by the contract."

What "Performance" Is:

The above rule of the law is applicable *only* where it is shown that the contractor

substantially performed the work in accordance with the plans and specifications. Obviously, if the contractor breaches a theatre construction contract he is not entitled to recover *any* payment for the work done, and may be required to pay heavy damages to the owner.

Various courts have held that there is a substantial performance (1) where a variance from the specifications is inadvertent or unintentional and unimportant, and is one by which the building or structure *as a whole* is *not* impaired; or (2) where the building or structure is actually used after it is erected for its intended purpose; or (3) where the defects can be remedied by the owner without any great expenditure, and without material damage to other parts of the structure, and may without injustice be compensated for by deductions from the contract price; or (4) where it is apparent that the builder endeavored in good faith to fulfill his contract and practically did so.

DUTY OF THEATRE OWNER TO REPAIR

THE OWNER of a theatre building usually is bound to exercise ordinary care to discover and remedy any and all apparent defects. However, the owner of the building is not liable for injuries sustained by a patron of the theatre, where it is shown that the injury resulted from defective premises of which the owner could not have been aware by the application of ordinary care.

Case:

For instance, in Jackson v. Public Company (163 Atl. 504), it was disclosed that a shutter was insecurely positioned by a tenant, and a patron of the place of amusement was injured when the shutter fell upon him.

The injured person filed suit contending that the owner of the property was liable because the injury was a direct result of a defective cord on the shutter.

Decision:

However, since it was shown that the owner of the building was not informed that the cord had broken, and that the tenant had improperly repaired it, the lower court held the owner of the building not liable and the higher court sustained this verdict, saying:

"The defect in the premises was an incident to usual wear, common to every household. Its repair plainly devolved upon the tenant. Moreover, the defect would never have caused the trouble which ensued. The sole result of the defect would be that the shutter would not stay up when raised. It was the active intervention of the tenant that caused the damage."

OWNER'S LIABILITY IN INJURY ON ICY WALK

CONSIDERABLE discussion has arisen from time to time with regard to the liability of a theatre owner for an injury sustained by a pedestrian as a result of slipping on defective sidewalks abutting the theatre building. Recently the higher court in the case of McCarthy v. Adams (182 N. E. 324) rendered an important decision involving this point of the law.

Case:

The facts of this case are that a pedestrian voluntarily walked upon a sidewalk which was known by him to be defective. He sustained sever injuries as a result of a fall and filed suit against the property owner to recover damages.

Decision:

The higher court refused to hold the property owner liable, and stated the following important law:

"An owner who fails to remove ice from a sidewalk extending along his premises, where same was formed thereon by natural causes and without any act or fault on his part, or fails to make said sidewalk safe by covering the same with sand or some other suitable substance, is *not* liable in damages to one who sustains injuries by falling upon such icy sidewalk, even though a city ordinance required such owner to remove the ice from such sidewalk or cover the same with sand, and provided a penalty for failure so to do."

WHAT IS NEGLIGENCE?

A THEATRE operator may be held liable in damages for an injury sustained either by patrons or employes where the injury results from negligence on the part of the theatre operator. Therefore, it is important to know that in the late case of Pittan v. City of Riverside (16 P. [2d] 768), the higher court defined the term "negligence" as follows:

"Negligence is the doing of some act which a reasonably prudent man would not do, or the omission to do something which

(*Continued on page* 28)

BE SURE DISPLAYS ARE LEGAL

By M. MARVIN BERGER
MEMBER NEW YORK BAR

IT IS SURPRISING to find how many theatre managers think that the only limits upon lobby and marquee advertising are their advertising budgets and imaginations.

Take for example the case of the bright young manager of a Midwestern theatre, who, having decided to "pack them in" with a jungle feature, proceeded to make his theatre front a lifelike representation of African landscape. He filled the front with imitation cocoanut trees, and festooned the marquee with long, overhanging palm leaves. The marquee was further adorned by life-size figures of lions, tigers, elephants, etc. And no sooner was the whole display in place than the local building department ordered it to be removed, thereby forcing upon the bright young manager the realization of the existence of advertising regulations!

While legislation affecting construction and maintenance of billboards, signs and other structures or devices for advertising purposes has for the most part been enacted only during the past ten years, popular demand by 1931 had forced the adoption in thirty-three states of statutes dealing with the subject. In addition, similar ordinances have been enacted in hundreds of cities and towns.

In the making of these regulatory statutes and ordinances, it is recognized that a man may use his property as he sees fit, but the courts hold that in the interests of public safety, morals and general welfare, a city (1) may prescribe the material and manner of construction of advertising structures, (2) may restrict or limit their size, length, height and location, (3) may require them to be kept in a secure and sanitary condition, (4) may provide for their removal at the owner's expense if they become dangerous or unsanitary, and (5) may prohibit them from displaying indecent advertisements. And in the words of a leading case, "the fact that no injury has occurred by reason of the erection of the structure in question, or that it is improbable that any such injury will occur therefrom is not controlling."

The only restrictions upon such regulations are that they must be reasonable and must not discriminate. For example, purely aesthetic considerations alone will not justify the city or town in limiting the use to be made by a person of his property.

Since the maintenance of a forbidden advertising structure may result in an order for its removal and perhaps a fine, it is the duty of a wide-awake manager to know what forms of advertising the local regulations prohibit.

Such knowledge will not only prevent him from making useless advertising expenditures, but may head off actions by persons injured by dangerous structures or materials.

In cases where doubt exists as to the legality of a proposed display, it is recommended that the approval of local authorities be obtained before the display is used.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

WHAT ACOUSTIC TESTS CAN TELL TODAY

By S. K. WOLF

The science of acoustics was over-rated at first. How far has it advanced?

LIKE EVERY other new discovery, the science of mathematical acoustic study has had to overcome doubt and skepticism. These have arisen, for the most part, from two sources.

One has been the apathy that is inherent in the reception of any innovation. The doubters have argued that as long as sound is passable, audiences are satisfied and that if sound quality were bettered audiences would fail to appreciate the improvement.

The argument holds water about as firmly as the old fallacy that hogs were supposed to love to revel in mud and muck. They had never been given anything else. The moment they were given dry, clean surroundings they thrived even more.

Likewise, the public reception accorded improved sound quality, not only through equipment refinement and development, but also through the study and betterment of theatre acoustics, has shown definitely that a large part of the public, at least, is sound conscious and that sound quality bears a definite relation to the box office receipts.

The second obstacle modern acoustic science has had to overcome has been the misconceptions and lack of knowledge regarding it. Even today it is still in the "mystic" stage. People who have heard about it and been impressed by it are still somewhat hazy as to just what it is.

There is a justifiable reason for this. The exact science of acoustic study as it has been developed today is still so recent that the time has been inadequate to disseminate a broad understanding of how it has been developed, what it accomplishes, and in what respects it perfects the study of acoustics as it was formerly practiced.

Certain fundamental principles of acoustics established by Sabine, who is generally recognized as the father of this science, still hold good today. But whereas Sabine had to depend for his calculations entirely upon the fallible judgment of the human ear, modern acoustic science has instruments, developed within the last two years by the Bell Telephone Laboratories, that are capable of measuring sound both *qualitatively* and *quantitatively* with mathematical precision. They have eliminated from the field of acoustic study the guess work, the pitting of one person's ear calculations against another's.

THE ACOUSTIC engineer enters a theatre armed with a noise meter and a reverberation meter. These instruments enable him to determine the amount of noise in a house and the reverberation time in every part of the auditorium. The result of this survey is the compilation of data procured with exactitude. To supplement these statistics he has the architect's blueprints and a vast library of the acoustic properties of every material used in theatre construction and furnishing. His files of acoustic problems, gathered from months of experience, enable him to analyze the figures the instruments supply.

Take the B—— Theatre as an example. The name of the house is omitted for obvious reasons. It is a first-run theatre in a large city. It has an 1,800 seating capacity. The complaint that had reached the acoustic department read something like this:

"Sound not intelligible in entire house . . . a general confusion of sound . . . echoes in balcony."

Knowing that intelligibility is affected either by the amount of noise in the theatre, or by the period of reverberation, or both, the engineer makes exact observations with his instruments.

The noise meter determines the amount of noise, which is the index of the extent to which noise must be reduced to preseve good intelligibility.

The B—— theatre showed a surplus of noise, interfering with sound intelligibility, that emanated from the ventilating system. Further investigation revealed that the source was not the motor, nor the commutator, nor the belt, but the *fan.* In this instance a little oiling was all that was necessary to eliminate the noise obstruction.

THE PART that reverberation time played in affecting the intelligibility required more detailed study. Readings in this instance were taken with the reverberation meter, in six different parts of the house, four in the orchestra and two in the balcony.

The proper reverberation time for each theatre will vary according to cubical content, shape of theater, and intensity of original sound. The figures for any number of theatres bear a definite relation to each other. Having established an empirical value based on an accumulation of acoustic data and qualitative observations.

In the case of the B—— Theatre, it was established that the reverberation time should be between the limits of from 2 to 2½ seconds at 100 cycles, from between 1½ to 2 seconds at 200 cycles, and from between 1 to 1½ seconds for 500 cycles. But the measurements of the reverberation meter indicated that conditions were unsatisfactory, showing a reading of 5 seconds at 100 cycles, 4 seconds at 200 cycles, and 3 seconds at 500 cycles.

The readings showed not only that the reverberation time was so long as to interfere with intelligibility, but also exactly how over-long it was. In effect, they analyzed the confusion of overlapping sounds.

With these figures established indisputably the cause was fairly easy to determine because of past experience with similar problems. The conclusion was that the theatre lacked sound-absorbing qualities. The vast library of data on the acoustic qualities of every material made it possible to recommend a satisfactory solution.

In the case of the B—— theatre, a 1-inch mineral wool coating distributed on parts of the walls, carpets for the aisles and plush covers for the seats, eliminated the defects. At a subsequent test the reverberation time corresponded to a satisfac-

tory standard for a theatre of the cubical content and construction of the B—— theatre, and the sound was intelligible.

THE B—— THEATRE furnishes an average example. There are other instances where there is too much sound-absorption *instead* of too *little*. In such a case the accurate readings of the reverberation and sound meters disclose the fact. The remedy is at hand in *lessening,* instead of *increasing,* the sound-absorbing qualities of the walls, floors and furnishings.

In one instance a covering of oil paint had totally nullified the sound-absorbing qualities of the walls. In another instance a large dome over the center of the auditorium acted as a focussing agent for sounds which then mingled and echoed in a distorted jumble that made a Tower of Babel out of the theatre. The solution in this case was the construction of an artificial ceiling under the dome, shutting off the sounds from their vault where they had merged to rumble forth like distant thunder.

Two points should be emphasized in the modern study of acoustics. One has been that the accumulation of vast data on acoustic ills and remedies has made it possible to prescribe for any given situation with almost unfailing certainty of effecting a cure. The second is that the secret of the modern science lies not so much in knowing *that* a given acoustic condition is unsatisfactory, but the *exact degree* to which it is unsatisfactory.

Naturally the growing recognition of acoustic science has opened the door to persons who operate without scientific knowledge of the subject and who impose upon the technical ignorance of their clients. The answer for the exhibitor who wishes to save himself from wasted expense is twofold. Let him investigate the character and background of the individual or organization offering acoustic guidance. Let him ask for a record of experience, for proof of extensive research in acoustic surveys that qualify the preferred service to make recommendations, for evidence of exact mathematical readings to show that the work is being conducted along modern lines of acoustic science and not by the guess method.

Nor must the field of investigation be limited merely to the acoustic consulting service. It is equally important that the contractor who is selected to execute the recommendations of the consulting service should be one who has a background of experience and the knowledge of training in this field to make a sincere and intelligent application of the corrective recommendations that consultation has made.

Professedly the science of acoustics has only begun to realize its field of usefulness as far as industry in general is concerned. But as far as the theatre field is concerned, it can be said safely that both in thoroughness of research and material, acoustic science has reached the point where a qualified consulting service can survey, study and recommend with assurance that its recommendation will result in elimination of the defects.

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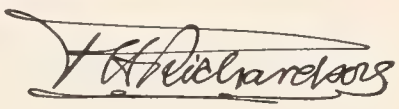
Your Public

Not for a moment do we think that Mr. and Mrs. John W. Public would be interested in Better Theatres. Much less John, Jr., and little Nell. Nor one nor t'other knows whether sound gets to the screen by wire or by special messenger, and far less do they care. To Nellie, indeed, travel ghost is preferably a mysterious psychic force that seizes certain movie stars on their frequent trips abroad. No matter. In the making of Better Theatres, we're fundamentally considering her and Johnnie, and their pa and ma. Because to serve the motion picture theatre business constructively is to seek, initiate, explain and urge better ways for the theatre to serve its customers. We believe that Responsible Journalism in this field calls for an editorial policy based on the conviction that the motion picture is considerably larger than within-the-industry ambitions, much more permanent than any individual career. The motion picture long ago ceased to be an invention possessed by somebody or other. It is an instrument by now which mankind has devised for itself to give to all people the stimulation and enlightenment previously accessible to only the few. To these people belongs the art. Those who would possess the business must serve the people in that art, as well as possible today, as much better as possible tomorrow. To this end the business must be adapted, in this mission it must be stabilized. That is the point of view on which the editorial policy of Better Theatres is based. Addressing theatre management and technicians, we're yet looking beyond to those who can fire us all whenever they like.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





DISADVANTAGES IN USE OF PERFORATED SCREENS

[*The following paper was read by Mr. Richardson at a joint meeting, May* 17, *of the New York Section of the Society of Motion Picture Engineers, and the Projection Practice Committee, with Harry Rubin, chairman of the committee, presiding. The paper elicited lengthy discussion (unrecorded because no official stenographer was present), which expressed a general opinion that unperforated screens may be used to advantage in a large number of theatres. It also was the generally expressed opinion that better results would be had with loud speakers at the sides and top, rather than at the bottom of the screen, especially in theatres having a stage.*—THE EDITOR.]

WITH THE PASSING of time it seems increasingly evident that the increased cost and added trouble and inconvenience entailed by placing loudspeakers at the rear of theatre screens and perforating said screens with a vast number of openings to permit the passage of sound, very considerably more than outweighs the admitted minor benefits derived from such procedure.

The fact that sound engineers declare such procedure to be best should not be accepted as final. Sound engineers would, in the very nature of things, be inclined to favor sound so far as it is possible to do so. Very naturally they would strive to secure the best acoustical effects possible, even at the expense of some damage in other directions. They should not be too much censured for that. They would hardly be good sound engineers did they not regard sound excellence as paramount to every other issue.

As a matter of fact, I think we may all agree that some advantage does accrue to sound in some theatres by locating the loudspeakers at the rear of the screen and projecting sound through screen perforations. Sound engineers claim, and I think with justice, that while theatre patrons seated directly in front of the screen, or at slight angle thereto, will, save in exceptional individual cases, probably be unable to detect any difference in effect as between sound projected through screen perforations and sound projected by loud speakers located at top or bottom of a solid surface screen, the fact remains that patrons seated at the side down front, and therefore at large angles to the screen surface, will have realization of the fact that the sound does not come from the point of its supposed sources; namely, the actor's lips, musical instruments, etc.

This admission was made to me personally by one of the heads of one of the largest sound equipment installations and servicing institutions in North America, if not in the entire world. I have pinned several sound engineers of less note down to essentially the same admission. One sound engineer of high position and admitted high capability has expressed strong doubts of the wisdom of using perforated screens with loud speakers located at the rear. There are today theatres operating successfully with a solid surface screen, with loudspeakers located beneath the screen, in competition with other theatres using perforated screens. Their patrons, so they tell me, find no fault with the sound.

In this connection let it be noted that the list of objections I shall set forth later on applies to both perforated and porous screens.

SOUND ENGINEERS assert that locating loudspeakers at the rear of perforated or porous screens causes the loss of only a comparatively small percentage of the sound, which claim, strange as it may seem, appears to be substantially correct. Measurements made by very capable engineers discloses the fact that there is a difference in sound volume as between loudspeakers having a perforated screen in front of them, and loud speakers in the open, of only half a decible in the low frequencies, and 3.50 db. in the high—high in this case representing 10,000 cycles per second. The falling off is very gradual between 55 and 6,000 cycles. Above the last named figure the drop is rather sharp. However, it must be remembered that 3.50 db. is but little more than noticeable to the average person.

It may seem strange that the drop is so low when it is remembered that the screen perforations constitute only approximately 9% of the total screen area (figures supplied by one of our oldest, best informed screen manufacturers), from which fact it might well be argued that but little more than that percentage of sound would reach the auditorium. In explanation of this phenomenon I quote Dr. A. N. Goldsmith, president of the S. M. P. E., who says:

"Screens now in use in motion picture theatres, for the most part have the loud speakers located at their rear. Instead of a solid screen surface such as was employed for silent picture projection, the body of the screen has a vast number of small holes or perforations, the same arranged in regular pattern, their purpose being to permit the passage of sound from the rear of the screen to the main body of air in the theatre auditorium. While it is true the total area of these perforations is but a relatively small percentage of the total area of the screen surface, the fact remains that for several reasons, which it is my purpose to explain, very much more sound gets through than a casual consideration would seem to indicate.

"Sound waves to a very considerable extent possess the power of bending around corners. That this is true is proven by

OTHER ARTICLES

In addition to the discussion begun on this page of possible return to the solid-surface screen by reallocation of the horns, will be found the following articles in Mr. Richardson's columns of this issue:

How rear projection was devised without reversing projector parts or film, page 22

The dirty, oily print problem—again, page 22

An S.M.P.E. opinion on the single projectionist issue, page 24

How an exhibitor made a horn for his speaker, page 24

the fact that one may stand in a corridor beside a sound-proof wall and converse with a person on the opposite side of said wall, provided there be an open door or other gap therein. In such case it is evident the sound waves must and do bend around in passing through the opening, else sound could not possibly be audible between persons so situated. Experiments of somewhat similar nature have made it evident that sound waves do not travel in straight lines only, but in other than straight lines when obstructions are met.

"If in some location where much outside noise prevails, a window be opened, immediately a great volume of noise will enter. The room will be filled with sound. If we close the window so that 92% of its opening will be covered, we will discover that the sound has not been reduced 92%, or in fact in anything like that percentage. As a matter of fact, the window must be almost entirely closed before there will be any large reduction in sound. Even with the window sash up just a little, an astonishing amount of noise enters—again for the reason that sound bends around corners and enters from all directions through even a very small opening.

"And so it is with screen perforations. A very great deal more sound gets through than would be expected, considering the small percentage of the total screen area they cover.

"The low-cycle (longest) waves bend around corners best. Action very similar to that of sound waves may be examined by watching the action of waves or ripples of water of different lengths bend around obstructions, as for example, a floating log. In sound the long waves correspond to the lower frequencies; that is to say, the lower notes. Because of the fact that the long waves bend best, it follows that they get through screen perforations with comparative ease. Therefore the sound theatre audiences hear is more shy of high notes than of the lower notes. This effect may, however, be evened up or compensated for by suitable design of the loudspeakers and amplifying circuits.

"There is another minor reason why more sound reaches theatre audiences than would be expected. The entire surface of screens transmits sound at least to some extent, just as do thin partitions. Due to its usually rather porous nature the amount transmitted by the unperforated screen areas is small, but transmission nevertheless does occur. In this case too, it is true that the lower notes are favored.

"A well designed perforated screen, while it transmits a very large percentage of the sound, gives preference, as I have said, to the lower notes. The higher frequencies therefore must be to some extent boosted, if correct balance is to be maintained."

Our thanks are due to Dr. Goldsmith for this very lucid, understandable explanation of what has been to many a very puzzling point. We must then accept the fact that, strange as it may seem, all but a relatively small percentage of the sound can and does get through perforated screens, provided they be properly and well constructed. We may also concede that there is advantage in locating loudspeakers at the rear, and perforating screens in theatres where conditions are such that a considerable portion of audiences will be seated at a large angle to the screen surface, which in effect usually means where the front rows of seats are closer than they should be to the screen in wide auditoriums.

HAVING DONE all this and thus given the sound men a square deal and the first inning, let us no wexamine those various items in opposition, all of which have to do with added expense and additional inconvenience and trouble to theatre men, assuming that sound men, favorable as their calling makes them to sound, will remember that after all sound is only a portion of the entertainment offered by motion picture theatres. They may also well consider the fact that whereas the motion picture lived and prospered many years before the advent of sound, and might again live and even prosper without sound, the fact remains that sound could not possibly either live or prosper without the picture. It then seems clearly to be the duty of sound engineers and sound proponents not to try to go too far in the matter of advocating sound excellence regardless of all other considerations.

It must be remembered that the average exhibitor struggles along under an almost back-breaking burden of absolutely necessary, inescapable overhead expense. The burden is in fact so heavy that many very capable men have in years past been unable to stand up under it, and have failed. It then surely is the poorest kind of poor policy to force upon him any expense which will not be counterbalanced, or more than counterbalanced, by additional box office receipts brought in because of improvement in the entertainment he offers. That I believe we may all agree upon as being entirely reasonable.

We have agreed that the rear location of loudspeakers and the projection of sound through perforated screens does work some appreciable improvement with respect to any portion of the audience seated at a considerable angle to the screen surface. We do not admit that this condition exists to any considerable extent in average theatres, or in a really objectionable degree in any but a relatively small percentage of our theatres. I admit of no *other* possible advantage accruing from such procedure, nor do I admit the benefit to be nearly worth its cost, save in a relatively few badly designed theatres.

The use of perforated screens compels increased cost in several directions. It may also mean some loss of business because of injury to the beauty of the screen image in ways hereinafter to be explained.

It is quite true the actual added cost of perforation, viewed merely as a mechanical operation, is not high. The average seems to be approximately $.04 per square foot, or about $10 for an 18 x 13.50 foot screen. Unfortunately, however, the expense does not stop there. It has indeed hardly begun. What is the added expense? Let us see:

The average perforated screen has in excess of 25 holes per square inch. Many have very much in excess of that number. Twenty-five holes per square inch is 25 x 144 = 2,160 holes per square foot, or a total of 524,880 holes in a screen 18 x 13.50 feet. Surely we cannot reasonably assume such an enormous number of holes to have no effect upon visual results, even though they be not individually visible to the eye. The effect is there and it is undoubtedly injurious to the screen image, despite what sound men say.

These holes delete approximately 10% of the reflection surface of the screen, hence reduce its reflection power by that amount. There can be no argument against that, and admitting its truth, we must also admit that if reflection powers equal to that of a similar unperforated screen is to be maintained, the light incident upon the perforated screen must be increased by 10%, which of course means a 10% increase in power bills right at the beginning. All that seems hardly to be a matter admissible to argument.

Incidentally, as a minor thought, any increase in electric power means more rapid deterioration of the equipment handling it, to say nothing of, in many cases, heavier wire circuits, conduits, etc., entailing expenditure of money, all of which may possibly add to cost of installation and certainly to overhead expense in operation.

However, while the effect of surface deletion through perforation adds approximately 10% to the bills for projection current, and added installation and deterioration caused by the heavier current consumption increases this in considerable degree, the matter by no manner of means stops there, because of the fact that perforated screens fall off very rapidly as compared with solid screens of like composition in the matter of reflection power.

IN ALL THEATRES we know that air circulates through screen perforations to some extent. In many the circulation is heavy. If we suspend a bit of new, clean paper in the air, punch a small hole in it and cause air to circulate through that opening, we shall presently find the hole to be surrounded by a ring of discoloration composed in part of dust deposited by the moving air, and in part by the action of gases imparted to air in any inclosed space where large numbers of people gather, particularly if smoking is permitted. Such discoloration will be more rapid in some theatres than in others and in some localities than in others, as may be readily understood. In Pittsburgh, for example, where the air is laden with carbon particles, it would be rapid. In Montrose, Colorado, where the air is very clean and pure, it would be relatively slow. The speed of deposit will of course vary with the amount of air circulating through the perforations.

It then follows that the reflection power of perforated screens will fall off very much more rapidly than would be the case with solid surface screens of like characteristics. All this must, I am sure, be conceded even by proponents of the perforated screen. What is its meaning?

The query is easily answered. In order that the brilliancy of perforated screens be maintained at normal level, as must be done to maintain results at maximum, the power of the projector light source must be increased much more rapidly than would be necessary were there no perforations through which air could circulate. That is self evident. It should require no supporting argument. Just what it may mean in money cost it is impossible to estimate accurately. As a matter of fact, the power of the light source is not usually increased, with the result that screen brilliancy falls off, and with it the beauty of the screen image, very rapidly. The loss is insidious and so gradual that usually it is not realized until a great amount of damage has been done. Certainly it reacts against the box office, though in just what degree no one may say.

When the condition finally becomes so bad that it can no longer be tolerated, the usual remedy is either to have the screen cleaned or to have it recoated. But there again lies trouble. If recoating is resorted to, it means plenty of trouble, muss and bother, with some damage to the perforations. Also it means plenty of expense. If cleaning is resorted to, it means loss, for up to date we know of no screen surface which does not lose a portion of its reflection power with the first cleaning and with each successive one thereafter. Any director of projection or high class projectionist will corroborate that statement.

Exactly what all this amounts to in cost no one knows, nor can one know except in the most general way—for the reason that it varies so widely in different theatres and different localities. However, it is reasonable to assume it will operate to add an expense equal at least to an average of 10% of the projection current bill. Admitting that to be a percentage fixed upon merely to enable us to make some comparison, but nevertheless one well within probabilities, let us see how it works out in practice.

AT PRESENT I know of no figures available from which the average bill for current used at motion picture projector light sources in all classes of theatres can be computed. However, from the director of projection of a large theatre chain I have secured exact figures for one big theatre. The cost, however, is based upon a very low power rate granted because of the enormous current consumption of this circuit of theatres in New York City. It would not be available to ordinary current users. They would be compelled to pay a higher, and in many cases a very much higher rate. The figure is $5.76 for a day of 15 hours.

However, assuming the rate to be only $5.00 per day, the added expense due to the use of a perforated screen still would be high. As has been set forth, approximately 10% of the screen reflection surface is eliminated by perforation, hence that much light must be added to the remaining surface if the total is to equal that of the solid screen surface. Nor can it justly be said that since the remaining surface will

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still have the same brilliancy, the effect will be the same. That is not true for any one of several reasons.

If we accept 10% of projector current cost as sufficient to represent the injury due to more rapid discoloring of the perforated screen surface set up by action already described, we then have a total of 20% loss.

Five dollars per day means $35 for a seven day week, or $1,820 for 52 weeks, 25% of which is $264, the amount chargeable directly to loss through the use of perforated screens.

However, I do not wish to be understood as setting that up as the actual loss. As an average for all theatres it would be too high. Each individual projectionist may easily compute the exact cost per day of the current used at the projector light sources, whereupon multiplying that by the number of days the theatre operates per year, he will be able to advise his manager as to the loss incident to screen perforation, within reasonably accurate limits at least. True, 20% is more or less of a guess, but nevertheless after an experience of many years in estimating projection performance I am prepared to say it will be found very far wrong.

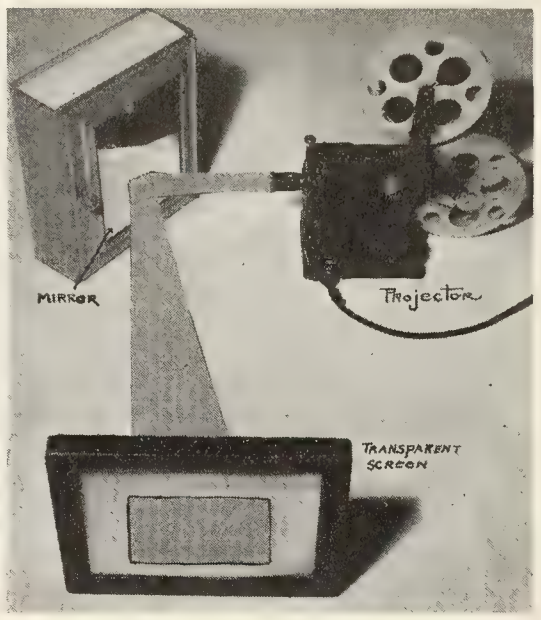
My contention is that, save for that portion of audiences seated at the side down front in wide auditoriums where the front rows of seats are too close to the screen, just as excellent and possibly even better results may be had by using a solid screen with the loudspeakers located either just above or just below the screen, carefully positioned, of course, and hidden by any desirable decoration. Location of the loudspeakers at the side of a screen is bad pratice. Not only does the bottom or top provide better chance for good sound distribution, particularly as between main floor and balcony, but also, save in badly distorted screen images, it places them much nearer the general field of action on the screen.

In all this I have not intentionally in any degree misstated or overdrawn anything. If what I have set forth be true, as I firmly believe it to be, then it must be admitted the exhibitor is paying a very high price for highly questionable benefits. If it be true that sufficient injury is done the screen image to counterbalance the benefit to sound, then whatever the money cost may be to an individual theatre is nothing more than pure waste, and waste is, you will all admit, not good.

REAR PROJECTION BY REFLECTION

IRL GORDON, projectionist of Akron, O., puts forward the following: "On page 24 of April 8 issue of Better Theatres appears an inquiry from Merle Burdette, Lyric Theatre, Casey, Ill., relative to rear projection of sound films. In answering you say it is being done, but only with special sound equipment in which the projector sound optical system is reversed from right to left, so as to coincide with the reversed film, which means a costly piece of special apparatus.

"Possibly the kink I have used with the old silent films might be of value if one found it necessary to use rear projection temporarily. It might even be installed permanently if one did a bit of experimenting to get the thing exactly in its best form. With my plan it is unnecessary to



Experimental setup for rear projection.

alter anything on the projector, nor need the film itself be reversed in the projector. It is threaded in just as usual.

"To illustrate the plan I have made a photograph upon which the path of the light beam has been painted. The only precaution necessary is to select an opticians' mirror. If an ordinary one be used there wil be a double reflection, one from the silver coating on the mirror back, and one from the first surface of the glass. The latter will be faint, but always present.

"An optician's mirror is one silvered on the front side of the glass, so that the



Slow snapshot of title on screen projected from rear by Mr. Gordon's method. Blur was due to unsteadiness of intermittent, while slight trace of double image is result of use of plain mirror, instead of optical mirror.

light does not penetrate the glass at all. Any optician should be able to show you one and tell where they may be obtained. They may be had in various sizes. One 10 inches square should serve. It would cost perhaps ten or twelve dollars, which is a small item as compared with special sound heads required by the other plan. The mirror may be established at any convenient point in front of the projection lens, but preferably about 12 inches. Its angle must of course be so adjusted that the image is thrown in proper position on the transparent screen. It is best to locate the projector as close to the screen center as possible, since if the angle be too great an appreciable keystone effect will result. With a good mirror, kept clean, light loss would be very little.

"I have myself used the plan in a hospital where crowded quarters would not permit projection in the usual way. Results were very good. The matter may easily be tried out experimentally by means of a 16-mm. projector and a thin mirror of good quality, using a sheet of thin white paper for a screen."

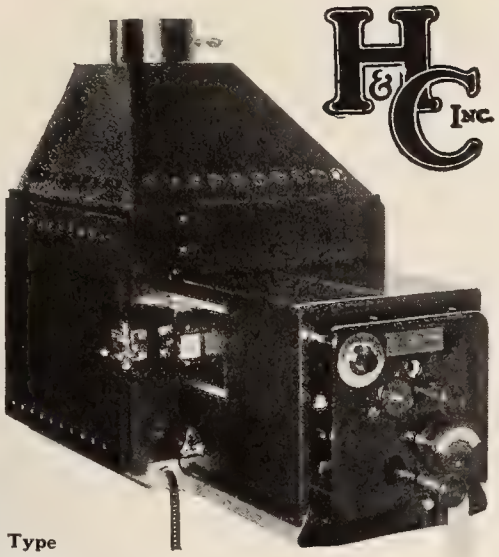
Irl Gordon has done some very excellent work in projection. He is now, I believe, engaged in newspaper photographic work. I am inclined to give credit to any statement he may make regarding projection matters. Moreover, it seems apparent that with such a mirror as he suggests, the thing would be really practical. As regards the keystone spoken of, if the projector be set as he suggests the distortion would be very slight and would not be noticeable if the aperture were filled in slightly and filed, as is ordinary proceedure with up-high projection rooms. I would suggest the plan as worthy of serious consideration, at least where temporary rear projection is desired. Remember, since the beam width would be small when it is reflected back past the projector, the latter could be located pretty close, sidewise, to the screen center.

EVER AND AGAIN: OILY, DIRTY PRINTS

H. P. SCHLINK of the Grand theatre in El Paso, Ill., writes, "I would like very much to know just what percentage clearer the recording on a new print is as compared with a print that is dirty and completely covered with oil. We are so located that practically all surrounding cities use the films ahead of us. By the time they reach us they are for the most part plenty dirty and smeared with oil. With the few we do get that are clean we notice the sound is much clearer and has a better tone. Does oil on the sound track affect the tone, or is it our imagination? We have no way of removing the oil, and it seems the exchanges just plain won't do it."

For which the exchanges should be thoroughly ashamed of themselves. Certainly dirt and oil affect sound tone. It sets up distortion. It also reduces volume and gives you a very poor screen image. It makes the picture hard on the eyes of your patrons. In fact, the effect is bad in every possible way, both as to screen image and sound (though I should hardly care to express it in terms of percentage).

If the management accepts such service —well, the projectionist is of course helpless. It most emphatically is not up to you to clean films sent oil-smeared and dirty. However, as to the oil, it is a sad commentary on the projectionists who use the films ahead of you. The exchange



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however has no legitimate kick coming. They accept the films from theatres which put the oil on and do nothing about it. If I were your manager I would take one of the oil-soaked, dirty reels and hold a pow-wow with the exchange manager. Whatever the price your management pays, no matter how low, it automatically assumes that films reasonably clean, without oil on them and in safe condition to project, will be supplied. If the films are received otherwise, then the exchange has not fulfilled properly its contract, and that is that.

AN OPINION ON ONE-MAN ISSUE

SOME WHILE ago the National Research Council at Ottawa, Canada, asked the Projection Practice Committee of the Society of Motion Picture Engineers certain questions, the nature of which may readily be inferred from reading what follows. The Projection Practice Committee went to some pains in the preparation of a reply, which the committee refused permission to publish, holding it to be a matter for consideration by the Council. James Finn, member of the Projection Practice Committee, later obtained permission from the Council and passed it along to me, with the remark, "This should have the widest possible publicity." So here is the Projection Practice Committee's opinion in full:

"With respect to your first question, relative to the percentage of theatres in the United States which have more than one projectionist on duty at one time, we regret that we possess no data on this subject. In answer to your second question, we are unable to state authoritatively what may have been the original reasons for employing more than one man on a projection shift, but it is our opinion that these reasons may have been the following:

"The continuous duties of the projectionist, requiring skilled and fatiguing attention, include:

"1. Threading one projector while the second projector still is in motion.

"2. The necessity for constant care in the matter of keeping the picture sharply in focus upon the screen and maintaining a uniformity lighted picture.

"3. Controlling the sound volume and maintaining the proper level so as to insure maximum entertainment value.

"4. Trimming the arcs of projectors and, if used, those of spotlights and effect machines.

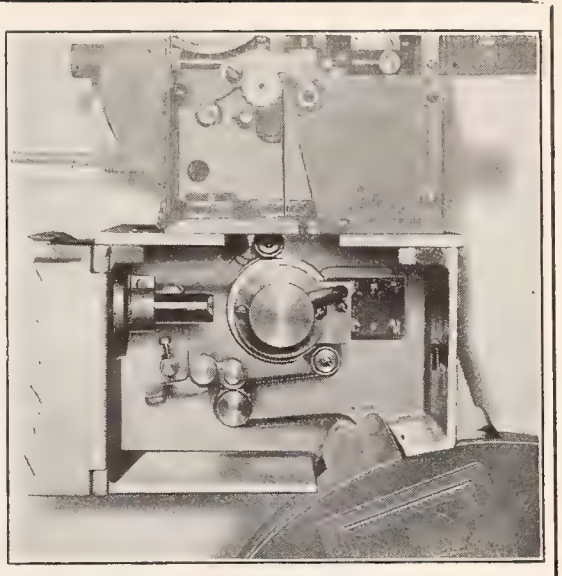
"5. Watching for breaks in the film.

"6. Constant alertness in guarding against fire and the necessity for instantaneous action in stopping the projector, closing the projector dowser, and subsequently, the projection room ports.

"7. Changing-over from one projector to another without any noticeable interruption in the show.

"8. Rewinding of film reels, with accompanying duties of inspection of the film for loose splices, tears, etc.

"9. Splicing the film.



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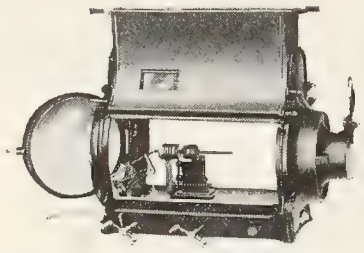
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"10. Supervision of the sound and projection equipment and the making of emergency repairs and adjustments.

"11. Responding to telephone calls from the manager.

"Items 1 to 7 inclusive, involve the presence of the projectionist at the operating side of the projector and simultaneous duties elsewhere. Worthy of special consideration is the fact that personnel are required, for physical reasons, occasionally to leave the projection room, a failure or inability to do which may invite severe physiological injury.

"The foregoing information reflects the consensus of members of this committee as adduced at a committee meeting to which your communication was presented—*Projection Practice Committee, S.M.P.E., Harry Rubin, Chairman.*"

Any man, exhibitor or otherwise, must in common honesty admit that there is absolutely nothing in any degree overdrawn in the letter quoted. That is obviously true, even though it be a powerful argument for the two-man projection room shift. A man cannot possibly do two things at one and the same time if the two things must be done at widely separated places. No use arguing about that. Even if it be possible to do them both at the same place, *no man can possibly do two things at one and the same time and do them both well.*

A SELF-MADE HORN THAT MAY HELP

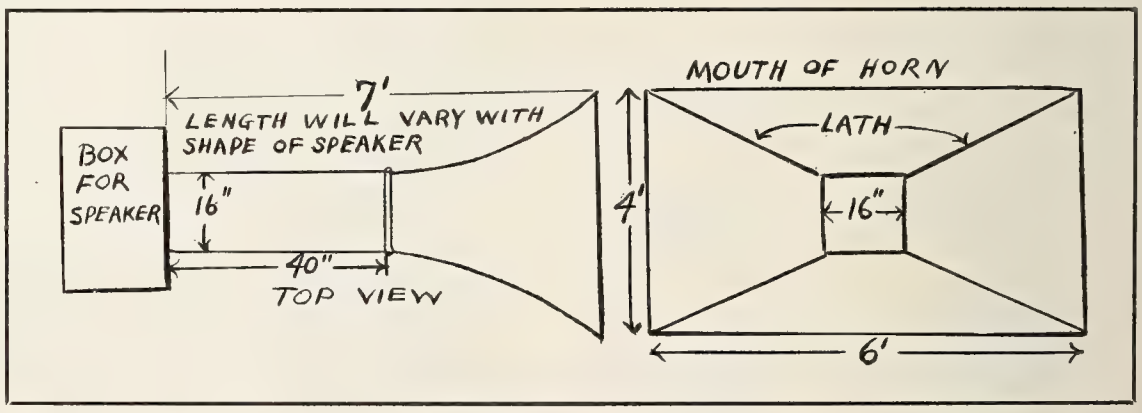
K. F. TRIM, exhibitor in Mirando, Tex., tells us how he constructed a horn for his dynamic speaker. He writes, "I have made note of your recent comments on use of unperforated screens for sound pictures. I am myself using an unperforated screen with loudspeaker under it. Results are excellent. I operate another small theatre using cloth screen with loud speaker at its rear with good results, but I must renew the cloth every six months as it gets too dirty to reflect well.

"Recently I tried an experiment which proved so successful that I am moved to tell you, and through you, your many readers about it. Many small exhibitors using dynamic speakers fail to get satisfactory results, but because of the hard times do not feel able to buy more suitable equipment. That was precisely my own condition, and I overcame the trouble at very small money cost, plus some careful work, by building a horn for my speaker. It is 4 feet high by 6 feet across at its opening, or mouth; and 7 feet from speaker to mouth of horn, though 40 inches of its length next to the speaker is in the form of a tube, which has an outside diameter of 16 inches.

"I proceeded as follows. Any one can, by working carefully and exercising a little patience, do likewise. First I made the front end frame out of what is known as 'blind stops', being lath ¾ x 1¼ inches. They may be had at almost any lumber yard and in almost any length desired. I then made two frames, 16 inches outside measure of the aforesaid lath, which gave an inside measurement of 13½ inches, since the lath is 1¼ inches wide. These frames form the ends of the 40 inch section. I then nailed lath 7 feet long to each corner of these frames, and to each corner of the horn mouth, thus completing the framework of the proposed horn.

"Next I cut sheeting cloth in suitable pattern to form a snug-fitting cover for the frame, sewed it up on a sewing machine, and stretched it over the frame. [I presume the best way to do that would be to sew up all but one corner of the cloth cover, then finish the job by hand, stretching the cloth on the framework as the seam is sewed.—F. H. R.]

"The cloth cover I finally coated heavily with cheap paint and let it dry thoroughly. Then I tackled and got away with a tough job. Obtaining a 5-gallon can, I tore newspapers up as fine as I could (the finer they are shredded up the easier the reduction will be), then I poured water over these scraps and boiled them, stirring vigorously until they were reduced to pulp (only water enough left to prevent burning while boiling). It takes quite a lot of work, this stirring, but the thing can be done.



"When scraps were reduced to pulp, I made some stiff flour paste and added enough to the pulp to make it adhesive. The amount of paste necessary can only be determined by trial of a bit of it. When I had it about right I proceeded to plaster the cloth with the pulp. [Friend Trim did not say how thickly, but presumably from one-fourth to one-half an inch would be satisfactory.—F.H.R.]

"When the 'plaster' was thoroughly dry, I proceeded to coat it with black paint and found I had a real swell-looking job.

"Next I built a wooden box just large enough to contain my 12-inch dynamic

speaker after the box had been lined with felt to prevent any echo which might result from sound reflected back from unlined wood sides. The dimensions of the box would of course be dependent upon the size of the speaker.

"I installed the speaker in the box and attached the whole assembly to the horn. I know of no way of determining exactly the best shape for the flare that would be available to the exhibitor. My own was merely the natural bend of the lath after being nailed to the two 16-inch end frames and pulled out to the horn mouth corners. [I suppose a small frame would be necessary half-way between the two end frames to prevent the lath from curving inward when the outer ends are pulled out to the horn mouth corners.—F. H. R.]

"The results, Friend Richardson, as compared with what I got from the dynamic speaker alone, are really wonderful The whole thing is set on a stand or table and may be turned or tilted as desired. I have it so placed and regulated that the sound volume is essentially the same in all parts of the auditorium. Moreover, the horn has cleared up the tone a lot. The total cost was approximately $5, not counting my labor, of course. It should work out in a theatre seating up to, say, 500.

"The reason for the 40-inch section is to confine the sound part of the way, and not just 'turn it loose' at the speaker. It has a tendency to act as a muffle and makes the sound clearer."

On this point I consulted a sound engineer, who said, "The stove-pipe arrangement your correspondent placed between his speaker and the horn may have improved the sound for the reason that it increased the air distance between the front and back of the cone. Increasing the area of a flat baffle board improves the sound in much the same way, as you know. The reason is that waves of air leaving the front of the diaphragm are 180° out of phase with waves leaving the back of the diaphragm, hence if the two meet they tend to cancel out. Since the high frequencies tend to travel more nearly in straight lines, it is chiefly the low notes that are weakened when a speaker is used either without a baffle, or with one that is too small. The result is a tinny sound quality. You may hear this effect by removing the speaker from your radio, where it is baffled by the cabinet, letting it operate while seated on the floor. This is probably what your correspondent has in mind when he speaks of *muffling* the sound with the 40-inch section."

True, what is known as the "exponential curve" horn flare is supposed to produce the best effect, but it may well be doubted that horns are being made exactly in conformity to exponential requirements.

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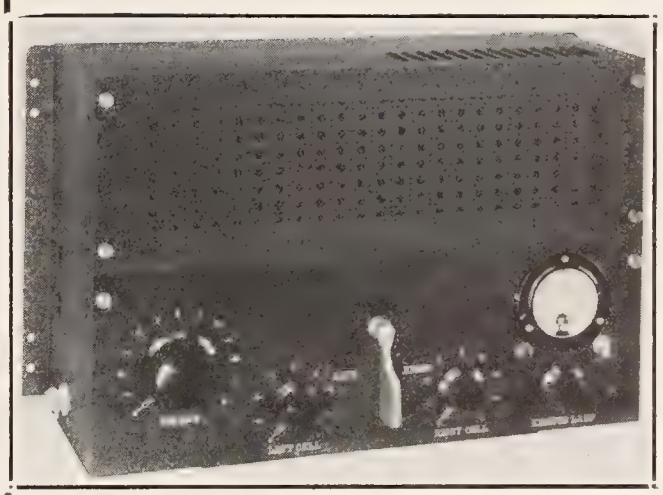
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The Question:

I AM GOING to remodel my theatre, but before starting to do so, I made a trip to New York and visited a great many theatres to obtain some ideas. The theatre which appealed to me most was the RKO Roxy in Rockefeller City. I like the wall effect very much, but could not tell of what material it was constructed. It looked to me as if it was a wood veneer. I presume this cost a lot of money, as I heard that the cost of this theatre was very large.

What I would like to ask you is, could I imitate the effect in less expensive materials or could it be obtained by decorating? Also I noticed the ceiling, especially the large center fixture for lights. Of course, such a thing would be way beyond my means. How can I light the ceiling without fixture or chandelier, as I would like to have it as plain as possible. My auditorium adapts itself very much to such a treatment, as my floor plan is about the same shape, except for the columns along the side and rear walls, as in the Roxy auditorium.

I will appreciate it very much if you can advise some inexpensive treatment which would compare along the lines as above described.—F. S. M.

The Answer:

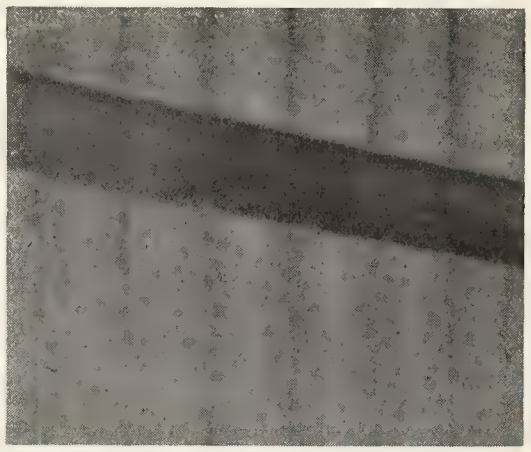
I DO NOT doubt that you were pleasantly impressed with the Roxy auditorium, but I fear as you do, that it would be too expensive a treatment for your theatre.

The walls are of a mahogany veneer cemented to sheets of steel. These steel plates are attached to steel furring. This furring is anchored to the steel frame of the building. There are about 4 inches of space between the surface of the veneer and the building walls, and this space is filled with rockwool. The vertical strips in the wall are also in mahogany. The horizontal bands are of the same veneer, the grain runing horizontally, with bronze strips at top and bottom.

It would be hard indeed to imitate the effect and results in a cheap way, but if you are contented with imitating the effect so that a layman might think the appearance about the same, I suggest that instead of using veneer applied to steel plates, you strip the auditorium walls with furring strips about 1¾ inches thick. Be sure that the surface of this strip is perfectly straight and even.

On these strips apply sheets of wall board with the veneer finish, which is a process put on these sheets. Of course, this is not real veneer, but the effect is pretty good. There are several kinds of these products on the market. If you cannot afford to place strips of bronze on top and bottom of the horizontal bands, have them painted on by the decorator.

Since you cannot have the center fixture for lighting the auditorium, run a light cove along the walls and dome the ceiling slightly. With the proper electrical equipment in the cove, you could light the auditorium satisfactorily. Use at least three colors in the lamps so you can make light changes. Of course a good decorator could do wonders with the ceiling. My advice is keep it as light as possible on account of the dark walls.



Reproduction of photograph of wood veneer wall treatment of the RKO Roxy, New York, indicating the veneer plates and one of the horizontal bands.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Question:

WE NOTE QUITE often in BETTER THEATRES that you print plans or suggestions on how to construct small theatres. Since we are building a small theatre here to seat about 350 or 400, on a lot 30x80, we would like to have you send us plans or suggestions on how to construct same to meet the modern demands.

We would like to have a small confectionery room in the lobby, either a part of, or separate from the box office. Our building is on a corner, with the left front on the corner side. If you have any such plans or suggestions please favor us with same.—O. H.

The Answer:

SORRY TO STATE again that this department cannot furnish you with plans or sketches, for reasons given at length on several previous occasions, but it will gladly give you suggestions.

Your lot, being only 30x80 feet, is entirely too small for a theatre seating 350 or 400. I take it for granted that you would place the screen against the rear wall, as a stage is entirely out of the question for that size lot. You may have an apron about 8 feet wide. Place the first row of seats 20 feet from the rear wall. The width of the house allows you at most 13 seats across, so that for 350 seats you need 27 rows. Placing them 30 inches back to back, the seats alone will require 67 feet, 6 inches. Then you must add at least 6 feet for foyer or cross-aisle, and with these requirements alone you need already 14 feet, 6 inches more than the depth of your lot.

For lobby or small confectionery store you need at least 15 feet, so the smallest lot which could hold your requirements should be at least 110 feet deep. So I believe you will have to look around for another lot.

If it is a corner lot, you may construct the entrance lobby on a 45° angle of the intersection of the two streets, especially if both streets are of equal importance. If you want to build on the lot which you have, the largest amount of seats in the auditorium will be 169 seats, provided you reduce the dimensions of the parts given above.

EQUIPMENT AFFAIRS

Equipment News and Comment

NEW DISPLAY PLAN

● Poster and still display boards, which would be used as a means of advertising theatre programs in the windows of merchants, have been brought out by the Novelty Furniture Manufacturing Company. It is stated that the company will itself seek to contact the merchants, and that the arrangement with the theatre owner will not call for any investment on his part. The theatre operator is permitted to change his advertising cards each time he changes his bill.

The display boards, or frames, are made up in solid black walnut and are mounted on pedestals. They are also equipped with electric clocks to attract attention.

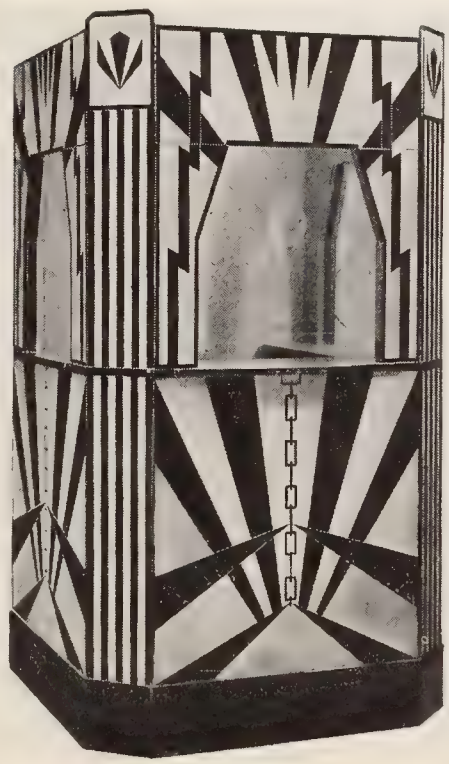
PROJECTION LAMPS

● A new line of Mazda type projection lamps has been developed by the Westinghouse Lamp Company, Bloomfield, N. J., superseding the 100-watt T-8-½, and 250-watt, 50 v. T-10, lamps of the old line by four new lamps, a 100-watt T-8, a 300-watt T-10, a 500-watt T-10, and a 750-watt T-12. Among the changes in design and construction is a "bi-plane" filament. Two filaments supported in parallel planes close together account for the term "bi-plane."

The primary function of the bi-plane filament is to increase the brightness of screen illumination as the result of a more concentrated light source. This filament effects a concentrated spot without a reflecting mirror and was adopted in an attempt to achieve an increase in screen brightness of from 50 to 75 percent.

BY WAY OF NEWS

● The Gershon Corporation has been named territorial distributor for Kooler-Air and Arctic Nu-Aire cooling systems in the Kansas City territory.



A black and silver stock model of the line of ticket booths designed to be stationed in any part of the vestibule or lobby, and constructed of a glass product by the Nurre Companies, Inc., of Bloomington, Ind. The material is said to be 40 per cent harder than marble.

Ed Wolk, formerly associated with the Chicago Cinema Equipment Company, has opened offices in Chicago for dealing in theatre supplies.

The new Westinghouse air conditioning equipment has been assigned to the Kroeschell Engineering Company for distribution in the Chicago zone. This company has also been named the territorial dealers for Carbonic Safety Compressors produced by the Worthington Pump & Machinery Corporation and used in cooling. It is announced that sales and installations are not limited, however, to the Chicago area alone, but may be nationwide.

Common Sense of Maintenance

(*Continued from page 7*)

and *still* have a clean theatre. We say, *and still have a clean theatre,* advisedly from our observation during this period of many reductions in theatre staffs. The cuts in the janitor forces have reacted adversely because such reductions have not developed a new approach to the problem.

MARQUEE AND EXTERIOR SIGNS

THE NEXT GROUP, or *Class* 6, covers the maintenance of the exterior front, including signs, marquees, attraction frames and box office or vestibule-lobby. We place this class of maintenance in this spot because definitely it has its part in displaying your wares; when maintained properly it is a business-getter. During the hours when your house is not open for business a great number of people will stop to look at stills or other advertising matter on display. While doing this they formulate their opinion upon how ably your theatre is run, how clean it is inside, and how successful you are. It is an ex-

For both Beginners and Projectionists of Years of Experience

Projecting Sound Pictures

By AARON NADELL

Film Reproduction
Sound-on-disc
Sound-on-film
Amplifiers & Rectifiers
Vacuum Tubes
Acoustics
The Loud Speaker
Motors & Generators
Tracing Trouble
Recording

PRICE (including postage): $2.60

Quigley Bookshops

1790 Broadway, NEW YORK, N. Y.

Speed Accuracy Silence Efficiency

CASH CONTROL AGRICO SYSTEMS TRADE MARK

A "GENERAL" Leads Again!

There must be a reason why **RADIO CITY-ROXY THEATRES** and the Chicago's **WORLD'S FAIR** are equipped **100%** with the latest **AUTOMATIC GOLD SEAL TICKET REGISTER.**

GENERAL REGISTER CORP.

81 Prospect St. Brooklyn, N. Y.
1018 S. Wabash Ave., Chicago
1726 S. Vermont Ave., Los Angeles
113 Albany St., Boston
112 North 12th St., Philadelphia

NEW THEATRE CHAIRS USED

GENERAL SEATING CO.

2035-49 Charleston Street
Chicago, Illinois

ACCESSORIES PARTS FIRMASTONE

cellent opportunity to make that first good impression.

PHYSICAL DETERIORATION

CLASS 7 covers all those burdensome problems such as keeping toilet fixtures functioning properly, down spouts and roof in condition, door checks in order; keeping mechanical equipment, such as heating boilers, pipe systems and radiators and traps, in proper condition; also the cleaning of switchboards and the replacement of lines on the stage. Taking care of such items of this nature is always very burdensome from all points of view, especially financial, because money so expended is never appreciated by the general public and does not attract one red cent toward the box office. However, from the physical standpoint of your property such expenditures are often very necessary and must be taken care of approximately when they are required.

Our one great criticism of many of the procedures covering such conditions in the past is that the history of any particular case often indicates a basic or chronic wrong condition, but instead of correcting the basic condition which might, for example, save $100, the manager makes only temporary correction which costs, say, $10 or $15. *Repeating such temporary treatment only a few times will soon amount to such a sum that indicates that you could well have afforded to have made the basic and right expenditure from the start.*

RECONDITIONING AND IMPROVEMENTS

CLASS 8, including all those items which generally improve your theatre and property, are a group which we don't have to spend much time on here. If each of our theatres were in order down to and including the first seven classifications, we should have our hands full so far as maintenance is concerned for the balance of the year. However, this classification is of importance and in the past has represented a very substantial part of all maintenance. There are some instances where items falling in this classification are closely related to your plans for the future business of your theatres. Sometimes it is necessary to do this type of work in order to meet new competition.

Realizing all of these arguments and thinking of many more which each of you might present to us, our word of advice or caution is: Don't make investments in large improvements to your theatre properties merely in order to secure a larger share of *only temporary* business. In making such a statement we have particular reference to items that might be classified as major alterations, large decorating jobs involving the entire changes in color scheme, a refixturing job, or similar projects. Many times we have heard theatre managers and other higher-ups argue for changes in seating capacities, or rearrangement of seats, the installation of an organ, the enlarging of a lobby, or of increasing existing facilities for rest rooms, smoking rooms, toilets, etc., in the belief that such alterations would attract more patronage, either transient, seasonal or from a wider rural territory. Experience has shown that *unless that additional temporary business is an actual reality and present,* such expensive changes have never actually created any more business and therefore were not justified. In the future we are going to think longer and more carefully over such problems, because we can't afford to be wrong as frequently as we have been in the past.

Theatre Law in New Court Decisions

(*Continued from page* 15)

narily regulate the conduct of human affairs. It is the failure to use ordinary care or skill by one sought to be charged with negligence in the management of his property or person. It is not intrinsic or absolute, but relative, and always relates to circumstances of time, place or persons."

LIABILITY IN ACCIDENT OF UNUSUAL CAUSE

A THEATRE owner is bound to exercise ordinary care to foresee or guard against any *ordinary* danger which is likely to effect injury to theatre patrons. However, a theatre owner is not liable in damages for an injury sustained by a patron, where it is shown that such injury was effected by an unusual circumstance.

Case:

For example, in Hawkins v. Maine & New Hampshire Theatres Company (164 Atl. 628), it was disclosed that the manager of a theatre advertised that a balloon would be given to each child purchasing a 10c ticket. These tickets admitted the holder to the balcony, which was well filled with children, mostly boys. Several of the children had rubber bands, which in a few instances they used to snap paper pellets at the balloons; but these acts were done when the ushers and the attendants were not looking. One boy, thirteen years old, who sat in the front row, came to the theatre with a sling shot and some BB-shot. With this sling shot and the BB-shot, when the ushers were not looking. he fired at two balloons. One of these shots struck another child in the eye which caused blindness.

The blinded child filed suit against the theatre owner to recover damages for the injury whose counsel contended that the theatre owner was negligent in failing to provide a sufficient number of ushers or attendants in the balcony to prevent the children from effecting such injuries. However, the higher court refused to hold the theatre owner liable, and said:

Decision:

"The obligation which the proprietor of a theatre or amusement enterprise owes to his guests has been clearly set forth. He must guard them not only against dangers of which he has actual knowledge, but also against those which he should reasonably anticipate. . . . The failure to carry out such duty is negligence. A recovery may be had, even though the willful or negligent act of a third person intervenes and contributes to the injury, provided such act should have been foreseen. . . .

The management of this theatre might well have been charged with notice that the filling of the balcony with children and the giving out of balloons would result in boisterous and unruly conduct, but . . . it was under no obligation to provide an attendant for every child, or to anticipate the isolated willful, and sudden act of one boy, the natural tendency of which was to inflict serious harm upon another. There is no evidence that such an incident ever had happened before or that the defendant (theatre owner) had any warning whatsoever that it was likely to take place. It was not a danger which it was bound to have foreseen or to have guarded against."

NECESSITY TO SHOW RESPONSIBILITY FOR DEFECT

THE OWNER of a theatre building is not liable in damages for an injury sustained unless evidence indicates conclusively that the nuisance occasioning the injury existed at the time the premises were rented, or the structure was in such a condition that it would be likely to become a nuisance in the ordinary and reasonable use of the same for the purpose for which it was constructed, and the landlord failed to repair it.

Case:

For illustration, in the late case of Gray v. Fox West Coast Service Corporation (18 P. [2d] 797), it was shown that the Fox West Coast Service Company was in possession of a building known as Fox theatre and leased it for the purpose of operation of a place of amusement. One night, a patron who had purchased a ticket, entered the theatre and on account of the fact that a light, which was intended to illuminate a step, had been extinguished he slipped and fell suffering severe injuries.

The injured patron, instead of filing suit against the theatre operator, sued the Fox West Coast Service Corporation owner of the building. The counsel for the injured patron contended that the owner of the building was liable because of his negligence in failing to replace the extinguished

light. Also, it was contended that the step constituted a structural defect in the building which should have been repaired by the owner of the building.

Decision:

Notwithstanding these arguments, and although the lower court held the injured patron entitled to recover damages, the higher court reversed this verdict, and stated the following important law:

"The presence of the step itself, if not out of condition, was no evidence of faulty construction. No evidence was offered to show that the step was inherently dangerous of itself, or that its presence there constituted a structural danger or menace to safety, provided, of course, it was properly lighted. . . . Apparently, then, the failure to have the step lighted must have been the fault or negligence of some one. It could only have been the defendant corporation, who was considered the owner of the building, or the lessee. . . . If the relation of landlord and tenant obtained for that day, and the stage hands —the operators of the lighting system— were the employes of the tenant, the landlord could not be liable for the injuuries sustained by plaintiff.

"*The general rule as regards the use of premises is as follows*: 'In the case of injuries to third persons resulting from the condition or use of these premises, it is a general rule that *prima facie* the breach of duty, and therefore the liability, is that of the occupant and not of the landlord, and that in order to render the latter liable more must be shown than merely that the premises on which or from which the injury arose were leased by him to another.' "

ACCEPTING BENEFITS RESULTS IN LIABILITY

THE LAW is settled that any theatre owner who accepts benefits from a contract without complaining before receiving such benefits is bound to fulfill the obligations assumed under the contract.

Case:

For example, in Wolff v. Alexander Film Company (56 S. W. [2d] 424), it was disclosed that the owner of the Siegel theatre entered into a contract with a film company by the terms of which it was agreed that the latter should receive payment of $10 a month for supplying certain advertising films. At the end of several months the Siegel theatre was closed and reopened under the name of the Ritz Theatre. The Ritz theatre continued for several months to exhibit the advertising films at the end of which period the film company filed suit against the Ritz theatre to recover the amount due on the films.

It was contended by the owner of the Ritz theatre that he was not liable because he had made no contract with the film company and that the contract, which originally had been made with the Siegel theatre, automatically was terminated when the Siegel theatre was closed.

Decision:

However, since the evidence indicated that the owner of the Ritz theatre had accepted benefits deriving from exhibiting the films, without complaining to the film company, the court held the latter entitled to a recovery, and said:

"Assuming, without deciding, that the closing of the Siegel theatre did terminate the contract . . . the evidence shows that, after the opening of the Ritz theatre appellee arranged with Mr. Baradel (film company) to screen the same film service for $7.50 per month, a cost to appellant of $2.50 per month less than was to have been paid to the Siegel, and that appellant was immediately notified of such arrangement and made no objection thereto. The films were thereafter exhibited at the Ritz with his knowledge and without objection, and it is admitted that he made at least one payment to the Ritz."

OUT-OF-STATE FIRMS MAY NOT BE ABLE TO SUE

MANY STATE legislatures have enacted laws which require corporations located in another state to file certain papers, or obtain a permit to do business in the foreign state, otherwise such foreign corporation may not file suit and obtain judgment against a debtor. It would be well for theatre operators to look up the law in their own states regarding this matter, which was involved in the recent case of Ligon v. Alexander Film Company (55 S. W. [2d] 1030).

Case:

The facts of this case are that an advertising film company is a Colorado corporation and conducts a studio there for the manufacture of moving picture films containing advertising matter relating to the business of its customers. The company has never filed in the office of the secretary of state of Texas its articles of incorporation, or obtained a permit to transact business in Texas, as provided by the laws of that state. Another law of Texas provides that corporations which do not comply with the above mentioned law are not entitled to file suit in the state against a debtor.

A merchant named Ligon entered into a contract with the Alexander Film Company which provided: "The undersigned advertiser (Ligon) subscribes for film advertising service and authorizes the Alexander Film Company, of Colorado Springs, Colo., to display catalog films for a period of 52 weeks," in the Palace and Lindsey theatres.

After a considerable period the film company filed suit against Ligon to collect $455 due for use of films which were exhibited in the theatre. Ligon refused to pay the bill and contended that the film company was not privileged to file suit against him in the state of Texas for the reason that it had failed to comply with the above mentioned Texas state law.

It is well known that a corporation located in one state may transact interstate business, such as sending a salesman into the state for the purpose of taking orders for merchandise which is shipped from another state, without necessity of complying with state laws. Therefore, the important consideration in this case was whether or not the transaction between the film company and Ligon was intrastate or interstate. In holding the transaction to be intrastate, whereby the film company was not privileged to file suit the court said:

Decision:

"The transaction between the film company and Ligon (advertiser) contemplated the doing of nothing by the company except to manufacture the films according to contract requirements and to ship them to the theatres for the use and benefit of Ligon. . . . The matter of publicly exhibiting the films was essentially intrastate business. . . . The circumstance that interstate commerce was involved in the manufacture and shipment of the films does not alter the intrastate character of the public exhibition of the advertising matter contained in the films."

What Mr. Jefferis Got for His $5,000

(*Continued from page* 10)

Our projection room is rather small, 8 x 9 feet, due to the shortage of space, but we have room for two Powers 6-B projectors and a stereopticon, in addition to necessary accessories. Sound equipment is Mellaphone sound-on-film, with Webster amplification. We also have a non-sync machine. The projection room, of course, is of fireproof construction. Projection lighting is Mazda, using General Electric 900-watt, 30-ampere, 30-volt lamps. We get a very brilliant picture. The screen is Walker, and our single speaker is by Wright-DeCoster.

At the right of the screen area is a grille for ventilation by means of outdoor intakes and a blower.

We do not claim, of course, to have an elaborate theatre, but we believe it interesting to many country town exhibitors who, like myself, have to work with limited capital. We feel that many small town exhibitors would do a better business if they would dress up their theatres and really give their patrons an attractive place in which to get their motion picture entertainment.

NEW THEATRE PROJECTS

Following is a list of theatre projects involving new construction, remodeling and re-equipping. This list has been compiled from the latest reports available on June 1. The listing is arranged alphabetically by states.

Alabama

FAIRFAX—West Point Manufacturing Company. Building theatre. Population 1,000. Architect, Robert & Company, Bona Allen Building, Atlanta, Ga.

California

TRUCKEE—Anton Filipcic & Mahne, erecting theatre and building. Cost $15,000. Population 1,500. Architect, W. E. Coffman, Forum Building, Sacramento, Calif.

LINDSAY — Glade Theatre, J. L. Seiter, lessee, Elm Street. Population 3,900. Owner, Wobber Brothers, 412 Jessie Street, San Francisco. Rebuilding theatre destroyed by fire. Cost $15,000.

LONG BEACH—Mr. E. H. Lee, c/o W. J. Nowling, General Contractor, 925 Stanley Street. Repairing theatre. Cost $5,000.

LONG BEACH—Maude Goff, c/o engineers, H. C. Whittlesey & C. L. A. Bockemohle, 808 Security Building. Repairing theatre. Estimated cost $4,000.

SAN FRANCISCO—Bohemian Club, Taylor & Post Streets. Will erect theatre. Capacity 700. Architect, Lewis P. Hobart, Crocker Building.

LONG BEACH—Security Trust & Savings Bank. Will repair theatre at 145 S. Seaside Avenue.

TURLOCK—North Broadway Theatre, A. Wagnon, Edward Telley & Louis J. Metz, lessees. C. H. Boynton, San Jose, owner. Will make alterations to theatre. Population 4,300.

LONG BEACH—William Honecker, Farmers & Merchants Building. Will repair theatre at 347 Pine Avenue. Cost $2,000.

Georgia

ATLANTA—Mrs. Mary Massa, McLendon Avenue. Will make alterations and additions to theatre at 782 Highland Avenue, N.E. Cost $10,000. R. F. Wynne, 577 St. Charles Avenue, N.E., in charge.

Illinois

ARGO—Population 5,000. Argo Grand Theatre, 7666 W. 63rd Street. Will remodel theatre at cost of $15,000. Architect, Mark D. Kalischer, Inc., 400 N. Michigan Avenue, Chicago.

FREEPORT—Del Price, 410 S. Chicago Avenue. Will make alterations. General contractor, S. E. Hamlyn, 1329 S. Chicago Avenue. Population 22,000.

Iowa

SIOUX CITY—Population 79,000. Iowa Theatre, Nate Day, proprietor, 1611 Summit Street. Will remodel and renovate theatre building at 310 Nebraska. Cost $4,000.

Louisiana

NEW ORLEANS—St. Charles Theatre, St. Charles near Poydras Streets. Will install new air conditioning system and make alterations.

Maryland

BALTIMORE — McHenry Theatres Company, Inc., 1034 Light Street. Alterations to theatre. Architect, Oliver B. Wight, 1115 Munsey Building.

SALISBURY—George L. Hoppes & Sons, S. Division Street. Population 11,000. Erecting theatre to seat 750.

Massachusetts

BROCKTON—Majestic Theatre, 21 E. Elm Street. Building theatre. Cost $150,000. Architect, Eisenberg & Feer, 11 Beacon Street, Boston. Population 65,000.

Michigan

DETROIT—Daylight Theatre, Inc., 3540 Woodward Avenue. Alterations. T. William Sinclair in charge of purchasing equipment and furnishings.

GRAND RAPIDS—Franklin Theatre, 814 S. Division Avenue. Alterations. Willard & Boshoven, Franklin Theatre, in charge of purchasing of equipment.

GRAND RAPIDS—Savoy Theatre, 80 Market Street, N. W. Will make alterations involving carpets, balcony and other items. General contractors, Owen-Ames-Kimball Company, 38 Pearl Street. Cost $4,000.

Minnesota

LE ROY—Population 700. H. Alberton and Ernest A. Eckstein, Main Street. Owner, care of the above, will remodel theatre from cafe. Alberton & Eckstein will operate theatre.

Nebraska

COLUMBUS—Platte Theatres, Inc. Will redecorate theatre and make alterations to stage. Population 6,900.

New Jersey

PATERSON—J. Holt, architect, 132 Market Street. Erecting theatre. Cost $175,000.

New York

BROOKLYN—Sommer & Sommer, Inc., 64 Amherst Street. To erect theatre and store building at 3502-12 Quentin Road and E. 35th Street. Cost $25,000. Architect, Murray Klein, 65 Court Street, Brooklyn.

NEW YORK CITY—Warner Brothers Pictures, Inc., 321 W. 44th Street. Rebuilding of theatre at W. S. Broadway, north of 47th Street, Architect, John Eberson, 370 Lexington Avenue.

Ohio

FORT HAYES—U. S. War Department will erect theatre. Seating capacity 490. Cost $20,000.

Oklahoma

ALVA—Liberty Theatre. Rebuilding. A. P. Crandall, Nevada, Mo., owner. Population 5,100.

Pennsylvania

PHILADELPHIA—Apollo Theatre, care of Segall, Widener Building. Alterations to theatre. Architect, Thalheimer & Weitz, 10 S. 18th Street.

PHILADELPHIA — Mary Maguire, 646 N. 15th Street. Contractor, Charles S. Dingleman, Abbott Building. To make alterations to theatre at southeast corner 52nd and Sansom Streets.

Tennessee

MEMPHIS—New Deal Theatres Corporation, c/o Robert H. Hall, Attorney, Sterrick Building. Will remodel Lyric theatre at 230 Madison Avenue.

Texas

GOOSE CREEK — Tri-Cities Little Theatre, c/o Geo. L. Keene, director. Contemplate building theatre. Population 5,200.

Vermont

BURLINGTON—Strong Theatre, Mr. Hutchinson, in charge, 203 Main St. Alterations to theatre. Cost $20,000. Architect, Frank Lyman Austin, 240 College Street. Population 25,000.

Virginia

PETERSBURG — Population 29,000. Federal Reformatory. Department of Justice, Bureau of Prisons, Washington, D. C., taking bids for portable sound motion picture equipment for the above reformatory.

Wisconsin

WAUTOMA—American Theatre, Harley Eagan, manager. Erecting theatre and building. Estimated cost, $12,000. Population 11,000.

INCORPORATIONS

Duke Jerome, Inc., 200 E. Chestnut Street, Chicago. Capital $20,000. Benjamin J. Schultz, 134 N. LaSalle Street.

Illinois Theatre Corporation, Inc., 7347 W. Madison Street, Forest Park, Ill. Capital $5,000.

Vic Theatre Corporation, 3143 Sheffield Avenue, Chicago. Capital $5,000.

G. & C. Theatres, Inc., c/o Louis H. Yarrut, Secretary, Maison Blanche Building, New Orleans, La. Capital $10,000. Louis H. Yarrut, attorney, and others.

Independence Theatre Corporation, 3723 W. Roosevelt Road, Chicago. Capital $5,000.

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Among Contributors to This Issue:

¶ Jack Knight (*The Common Sense of Maintenance*) *is engineer in charge of maintenance of Paramount Publix theatres. His connection with the maintenance of theatre properties began many years ago, and except for a short period in which he was in charge of the maintenance of a group of large office buildings, his association with the motion picture theatre has continued ever since. He was maintenance engineer for Balaban & Katz during the development of that pioneering circuit, before it became a part of the great Publix organization. Much of the development of modern method in theatre maintenance has been under his supervision. Mr. Knight is scheduled to write an indefinite number of articles on maintenance for* Better Theatres. *With the first one in this issue he introduces his approach to the problems involved, especially in the light of new conditions today. With each following discussion he plans to go more and more deeply into the seasonal and daily functions of maintenance devolving upon theatre management and its staff.*

¶ Leslie C. Kinley (*Could Reseating Help Your Theatre?*) *is a seating engineer on the staff of the Heywood-Wakefield Company, a leading source of theatre seating.*

¶ Ben Schlanger (*Use of the Full Screen Area Today*) *is a New York architect who has been a frequent contributor to* Better Theatres *because of his special studies in the motion picture as related to exhibition. He will be remembered as creator of the parabolic reversed floor slope. His present studies in cinematographic methods with respect to the allocation of principal action are being conducted to determine the extent to which use of the outer portions of the screen pictorially would force definite changes in present practices in theatre designing, in order to assure proper vision. In one more article he plans to present his findings in further investigations of action distribution.*

¶ Leo T Parker (*Theatre Law in New Court Decisions*) *is a regular contributor to* Better Theatres *on legal developments of special interest to theatre owners and managers. He is an attorney-at-law with offices in Cincinnati.*

¶ S. K. Wolf (*What Can Acoustic Tests Tell Today?*) *is an acoustics engineer attached to Electrical Research Products, where he heads the acoustics department. He has contributed to* Better Theatres *on several previous occasions concerning acoustics of the motion picture theatre.*

WHERE TO BUY IT

ACCOUNTING SYSTEMS
Easy Method Ledger System
ACOUSTICAL PRODUCTS
The Celotex Company
The Insulite Company
United States Gypsum Company
Western Felt Works
ADVERTISING NOVELTIES
Brasel Novelty Manufacturing Co.
Edward I. Plottle & Co.
Pyroloid Sales Company
Slack Manufacturing Company
AIR CONDITIONING EQUIPMENT
Auditorium Conditioning Corporation
Carrier Engineering Corporation
Kroeschell Engineering Company
Kooler-Aire Engineering Corporation
Supreme Heater & Ventilating Company
Typhoon Air Conditioning Co.
Wittenmeier Machinery Company
AMPLIFIERS
A-C Masterpack Company
Full Range Laboratories
LeRoy Sound Equipment Corp.
Mellaphone Corporation
Operadio Manufacturing Company
S. O. S. Corporation
The Radiart Corporation
Webster Company
AUTOMATIC CURTAIN CONTROL
Automatic Devices Company
Bruckner-Mitchell, Inc.
Econoquipment Manufacturing Company
Tiffin Scenic Studios
Vallen Electrical Company, Inc.
BANNERS, SIGNS
H. Dryfhout Company
CAMERAS AND PROJECTORS
Bell and Howell Company
Andre DeBrie, Inc.
International Projecter Corporation
CARBONS
Carbon Products, Inc.
National Carbon Company
Noris Carbon Company, Inc.
CARBON ADAPTERS
Best Devices Company
CARPETS
Bigelow-Sanford Carpet Company, Inc.
Decorative Arts Company
Mohawk Carpet Mills
Wm. Slater, Jr.
W. & J. Sloane
CARPET CUSHIONING
The Celotex Company
Clinton Carpet Company
National Rug Mills, Inc.
Western Felt Works
CEMENT FOR FASTENING CHAIRS
General Seating Company
CHAIR ANCHOR BOLTS
Chicago Expansion Bolt Company
CHANGEABLE LETTERS
Friedley-Voshardt Company
Metal Products, Inc.
CHANGEOVERS
Apsco System
Basson & Stern
Essannay Electric Manufacturing Co.
GoldE Manufacturing Company
Guercio and Barthel
CLEANING COMPOUND
J. B. Ford Company
COLOR HOODS
Reynolds Electric Company
CUTOUT MACHINES
International Register Corporation
DATE STRIPS
M. A. Block Company
DIMMERS
Cutler-Hammer, Inc.
Reynolds Electric Company
DOUBLE BEARING ASSEMBLY
International Projector Corporation
Lavezzie Machine Works
DOUBLE BEARING MOVEMENTS
Guercio and Barthel
International Projector Corporation
S. O. S. Corporation
DRAPERIES
Decorative Arts Company
Tiffin Scenic Studios
EARPHONES
Hearing Devices Corporation
Western Electric Company
EFFECT MACHINES
Brenkert Light Projection Company
Chicago Cinema Equipment Company
Klieal Brothers
ELECTRIC FLASHERS, COLOR HOODS
Eagle Sign Company
Reynolds Electric Company
Time-O-Stat Controls Company
EMERGENCY LIGHTING SYSTEMS
Electric Storage Battery Co.
Century Electric Company
ENGINEERING SERVICE
Kendell & Dasseville, Inc.
S. S. Sugar
EQUIPMENT SUPPLIES
E. E. Fulton Company
Guercio and Barthel
Monarch Theatre Supply Company
Movie Supply Company
National Theatre Supply Company
S. O. S. Corporation
Vorthamp & Company
FANS, VENTILATING
Century Electric Company
J. A. Tannenbaum, Inc.
Vallen Electrical Company, Inc.
FILM CEMENT
F. B. Griffin
Roscoe Laboratories
FILM PROCESSING MACHINES
Andre DeBrie, Inc.
FILM SCALES
Film Scale Company
FILM STOCK
Agfa Raw Film Corporation
DuPont Film Mfg. Corporation
Eastman Kodak Company
FIRE PREVENTION
Film Fire Prevention Company
Sentry Safety Control Corporation
FRAMING LIGHT SHIELDS
GoldE Manufacturing Company
Guercio and Barthel
GENERATORS
Automatic Devices Company
Century Electric Company
General Electric Company
Hertner Electric Company
Marble-Card Electric Company
Westinghouse Elec. & Mfg. Company
HORNS AND SPEAKERS
Full Range Laboratories
LeRoy Sound Equipment Corporation
Operadio Manufacturing Company
Racon Electric Company, Inc.
Wright-DeCoster, Inc.
INTERIOR DECORATIONS
Armstrong Studios, Inc.
Decorative Arts Company
J. A. Torstenson & Company
Novelty Scenic Studios
B. F. Shearer Company
LAMPS, HIGH INTENSITY
Brenkert Light Projection Company
Hall & Connolly, Inc.
International Projector Corporation
LAMPS, REFLECTING ARC
Brenkert Light Projection Company
The J. E. McAuley Manufacturing Company
Strong Electric Corporation
LENS MOUNTS
GoldE Manufacturing Company
International Projector Corporation
LENSES
Bausch & Lomb Optical Company
General Scientific Corporation
Ilex Optical Company
Projection Optics Corporation
Simpson Instrument and Lens Corporation
LENS AND REFLECTOR RECONDITIONING
G. O. Hansen & Brothers Optical Co.
MATS AND RUNNERS
St. Clair Rubber Company
MAZDA REGULATORS
Garver Electric Company
ORGANS
George Kilgen & Sons, Inc.
The Page Organ Company
Rudolph Wurlitzer Company
ORGAN HEATERS
Prometheus Electric Co.
Time-O-Stat Controls Corporation
PATENT ATTORNEYS
William N. Moore
PHOTO ELECTRIC CELLS
Continental Electrical Company
Herman A. DeVry Company
Duovac Radio Tube Company
General Scientific Corporation
G-M Laboratories, Inc.
Telephoto and Television Corporation
POSTER PROJECTORS
Bausch & Lomb Optical Co.
A. & B. Smith Company
F. D. Kees Mfg. Company
PROJECTION MACHINE PARTS
International Projector Corporation
Lavezzie Machine Works
Motion Picture Machine Company
S. O. S. Corporation
PROJECTORS
Andre Debrie, Inc.
Enterprise Optical Mfg. Co.
E. E. Fulton Company
Holmes Projector Company
International Projector Corporation
PUBLIC ADDRESS SYSTEMS
Associated Engineering Laboratories
Full Range Laboratories
LeRoy Sound Equipment Corp.
Operadio Manufacturing Company
Racon Electric Co., Inc.
RAILINGS, GRILLES
Zero Valve and Brass Corporation
RECTIFIERS
Forest Electric Corporation
Garver Electric Company
Interstate Electric Company
REELS
E. E. Fulton Company
Universal Electric Welding Co.
REEL END SIGNALS
E. W. Hulett Manufacturing Company
REWINDERS
Film Processing Machine Corporation
E. E. Fulton Company
GoldE Manufacturing Company
RHEOSTATS
Hoffman & Soons
SAFES, THEATRE
York Safe & Lock Company
SAFETY LADDERS
Dayton Safety Ladder Company
Patent Scaffolding Company
SCHOOLS
New York Institute of Photography
RCA Institutes, Inc.
Theatre Managers Institute
SCREENS
Da-Lite Screen Company
Ortho-Krome Screen Company
Raven Screen Corporation
Walker-American Corporation
SCREEN RESURFACING
The Motion Picture Screen Resurfacing Co.
Raytex Screen Process Company
SEATS
American Seating Company
The A. H. Andrews Company
Decorative Arts Company
General Seating Company
Heywood-Wakefield Company
Ideal Seating Company
The Irwin Seating Company
Standard Manufacturing Company
Wisconsin Chair Company
SIGNS—ELECTRIC
General Scientific Corporation
Metal Products, Inc.
SLIDES
National Studios, Inc.
Quality Slide Company
RadiO-Mat Slide Company
Standard Studios
SPEED INDICATORS
Essannay Electric Manufacturing Co.
International Projector Corporation
Mellaphone Corporation
SOUND REPRODUCING SYSTEMS
Bestone, Incorporated
Enterprise Optical Manufacturing Co.
Full Range Laboratories
General Talking Pictures Corporation
Gates Radio & Supply Company
Good-All Electric Mfg. Company
Holmes Projector Company
International Projector Corporation
The Kolograph Company
LeRoy Sound Equipment Corporation
Lincrophone Co., Inc.
Mellaphone Corporation
Platter Sound Products Co.
RCA Victor Company, Inc.
Scott-Ballantyne Company
S. O. S. Corporation
Powers Cinephone Equipment Co.
Universal Sound System, Inc.
Weber Machine Corporation
Western Electric Company
SOUND EQUIPMENT ACCESSORIES
A-C Masterpack Company
Essannay Electric Manufacturing Company
Full Range Laboratories
G-M Laboratories, Inc.
LeRoy Sound Equipment Corporation
Operadio Manufacturing Company
Radiart Corporation
S. O. S. Corporation
The Sonolux Company
Telephoto and Television Corporation
STAGE AND ORCHESTRA LIFTS
Brenkert Light Projection Company
Bruckner-Mitchell, Inc.
Peter Clark, Inc.
STAGE LIGHTING EQUIPMENT
Frank Adam Electric Company
Belson Mfg. Company
Chicago Cinema Equipment Company
Hub Electric Company
Kliegl Brothers
Major Equipment Company
Reynolds Electric Company
STAGE RIGGING HARDWARE
J. H. Channon Corporation
Peter Clark, Inc.
Klemm Manufacturing Corporation
Vallen Electrical Co., Inc.
STAGE SCENERY
Armstrong Studios, Inc.
Novelty Scenic Studios
Tiffin Scenic Studios
THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service
National Program & Printing Company
The Showman's Press
The Vitaprint Company
THEATRE SEAT REPLACEMENTS
General Seating Company
TICKETS
The Standard Ticket Register Corp.
TICKET MACHINES
General Register Corporation
The Standard Ticket Register Corp.
UNIFORMS
Chicago Uniform and Cap Company
Gemsco
Maier-Lavaty Company
UPHOLSTERY PRODUCTS
L. C. Chase & Company
Ideal Seating Company
VARIABLE SPEED PULLEYS
Horton Manufacturing Company
VENTILATING EQUIPMENT
Auditorium Conditioning Corporation
Blizzard Sales Company
Kooler-Aire Engineering Corporation
Robert A. Kroeschell
Lakeside Company
Scott-Ballantyne Company
Supreme Heater & Ventilating Company
Tiltz Air Conditioning Corporation, Ltd
Typhoon Air Conditioning Company, Inc
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems.
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Arc regulators.
15 Artificial plants, flowers.
16 Automatic curtain control.
17 Automatic projection cutouts.
18 Automatic sprinklers.

B

19 Balloons, advertising.
20 Banners.
21 Baskets, decorative.
22 Batteries.
23 Bell-buzzer signal systems.
24 Blocks, pulleys, stage-rigging.
25 Bolts, chair anchor.
26 Booths, projection (portable).
27 Booths, ticket (portable).
28 Box office safes.
29 Brass grills.
30 Brass rails.
31 Bulletin boards, changeable.

C

32 Cable.
33 Cabinets.
34 Cameras.
35 Canopies for fronts.
36 Carbons.
37 Carbon sharpeners and wrenches.
38 Carpets.
39 Carpet cushion.
40 Carpet cleaning compound.
41 Carpet covering.
42 Cases, film shipping.
43 Cement, film.
44 Cement for fastening chairs.
45 Chair covers.
46 Chairs, wicker.
47 Chairs, theatre.
48 Change makers.
49 Changeable letters.
50 Change overs.
51 Cleaning compounds.
52 Color hoods.
53 Condensers.
54 Controls, volume.
55 Cutout machines, display.

D

56 Date strips.
57 Dimmers.
58 Disinfectants—perfumed.
59 Display cutout machines.
60 Doors, fireproof.
61 Draperies.
62 Drinking fountains.
63 Duplicating machines.
64 Dynamic speakers.

E

65 Earphones.
66 Effect machines.
67 Electric measuring instruments.
68 Electric fans.
69 Electrical flowers.
70 Electric pickups.
71 Electric power generating plant.
72 Electric signs.
73 Electric Signal and control systems.
74 Emergency lighting plants.
75 Exit light signs.

F

76 Film cleaning machines.
77 Film processing machines.
78 Film rewinders.
79 Film splicing machines.
80 Film tools.
81 Fire extinguishers.
82 Fireproof curtains.
83 Fireproof doors.
84 Fireproofing materials.
85 Fixtures, lighting.
86 Flashers, electric sign.
87 Flood lighting.
88 Floorlights.
89 Floor covering.
90 Floor runners.
91 Flowers, artificial.
92 Footlights.
93 Fountains, decorative.
94 Fountains, drinking.
95 Frames-poster, lobby display.
96 Furnaces.
97 Fuses.

G

98 Gelatine sheets.
99 Generators.
100 Grilles, brass.
101 Gummed labels.
102 Gypsum products.

H

103 Hand driers.
104 Hardware, stage.
105 Hearing devices.
106 Heating systems.
107 Horns.
108 Horn lifts and towers.

I

109 Ink, pencils for slides.
110 Insurance.
111 Interior decorating service.
112 Interior illuminated signs.

J

113 Janitors' supplies.

L

114 Ladders, safety.
115 Lamps, decorative.
116 Lamp dip coloring.
117 Lamps, general lighting.
118 Lamps, incandescent projection.
119 Lamps, high intensity.
120 Lamps, reflecting arc.
121 Lavatory equipment, furnishings.
122 Ledgers, theatre.
123 Lenses.
124 Letters, changeable.
125 Lights, exit.
126 Lights, spot.
127 Lighting fixtures.
128 Lighting systems, complete.
129 Linoleum.
130 Liquid soap.
131 Liquid soap containers.
132 Lobby display frames.
133 Lobby gazing balls.
134 Lobby furniture and decoration.
135 Lockers.
136 Luminous numbers.
137 Luminous signs, interior, exterior.

M

138 Machines, display cutout.
139 Machines, ticket.
140 Machines, pop corn.
141 Machines, vending.
142 Marble.
143 Marquee.
144 Mats and runners.
145 Mazda projection adapters.
146 Mazda regulators.
147 Metal polish.
148 Motors, electric.
149 Motor generators.
150 Motion picture cable.
151 Music stands.

N

152 Novelties, advertising.
153 Nursery furnishings and equipment.

O

154 Oil burners.
155 Orchestra pit fittings, furnishings.
156 Organs.
157 Organ novelty slides.
158 Organ lifts.
159 Organ heaters.
160 Ornamental fountains.
161 Ornamental metal work.

P

162 Paper drinking cups.
163 Paper towels.
164 Perfumers.
165 Phonograph motors.
166 Phonograph needles.
167 Phonograph turntables.
168 Photo-electric cells.
169 Photo frames.
170 Pianos.
171 Plastic fixtures and decorations.
172 Plumbing fixtures.
173 Pop-corn machines.
174 Posters.
175 Poster frames.
176 Poster lights.
177 Poster paste.
178 Portable projectors.
179 Pottery, decorative.
180 Portable sound equipment.
181 Power generating plants.
182 Printing, theatre.
183 Programs.
184 Program covers.
185 Projection lamps.
186 Projection machines.
187 Projection machine parts.
188 Projection room equipment.
189 Public address systems.

R

190 Rails, brass.
191 Rails, rope.
192 Rectifiers.
193 Records.
194 Record cabinets.
195 Recording equipment.
196 Redecorating service.
197 Reflectors.
198 Regulators, Mazda.
199 Reels.
200 Reel signals.
201 Reel packing, carrying cases.
202 Resonant orchestra platform.
203 Reseating service.
204 Rewinders, film.
205 Rheostats.
206 Rigging, stage.

S

207 Safes, box office.
208 Safes, film.
209 Safety ladders.
210 Scales.
211 Scenery, stage.
212 Scenic artists' service.
213 Schools.
214 Screen masks and modifiers.
215 Screen paint.
216 Screen Resurfacing Service.
217 Seat covers.
218 Seat indicators, vacant.
219 Signs, directional.
220 Signs, marquee.
221 Screens.
222 Seats, theatre.
223 Signals, reel end.
224 Sign flashers.
225 Sign lettering service.
226 Slides.
227 Slide ink, pencils.
228 Slide, lanterns.
229 Slide making outfits.
230 Slide mats.
231 Shutters, metal fire.
232 Soap containers, liquid.
233 Sound equipment, complete.
234 Sound heads.
235 Sound-proof installation.
236 Speakers, dynamic.
237 Speed indicators.
238 Spotlights.
239 Spring seats, interchangeable.
240 Stage lighting equipment.
241 Stage lighting systems.
242 Stage rigging-blocks, pulleys.
243 Stage scenery.
244 Stair treads.
245 Statuary.
246 Stereopticons.
247 Sweeping compounds.
248 Switchboards.
249 Switches, automatic.

T

250 Tapestries.
251 Telephone, inter-communicating.
252 Temperature control apparatus.
253 Terra cotta.
254 Theatre accounting systems.
255 Theatre dimmers.
256 Theatre seats.
257 Tickets.
258 Ticket booths.
259 Ticket choppers.
260 Ticket holders.
261 Ticket selling machines.
262 Tile.
263 Tool cases, operators'.
264 Towels, paper.
265 Trailers.
266 Transformers.
267 Transparencies.
268 Turnstiles.

U

269 Uniforms.
270 Upholstery material.

V

271 Vacuum cleaning equipment.
272 Valances.
273 Vases, stone.
274 Ventilating fans.
275 Ventilating systems.
276 Vending machines.
277 Vitrolite.
278 Volume controls.

W

279 Wall coverings.
280 Water coolers.

"BETTER THEATRES" DIVISION, Motion Picture Herald, [4-8-33]
1790 Broadway, New York

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: .....

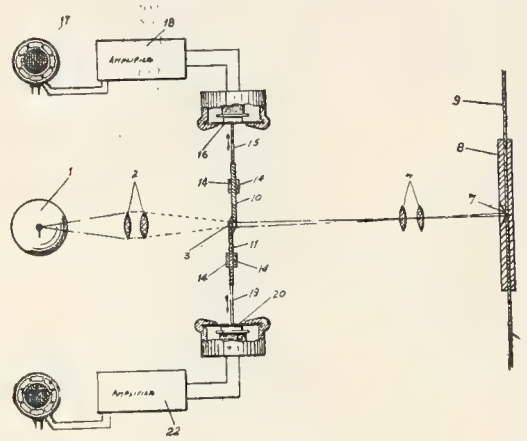
.....

Name ..... Theatre ..... City .....

State .....Seating Capacity .....

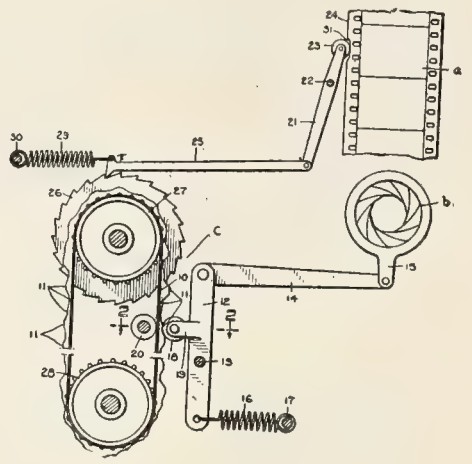
New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,803,346. MEANS AND METHOD FOR RECORDING PHOTOGRAPHIC SOUND RECORDS. Freeman H. Owens, New York, N. Y. Filed Sept. 17, 1928. Serial No. 306,494. 5 Claims. (Cl. 179—100.3.)



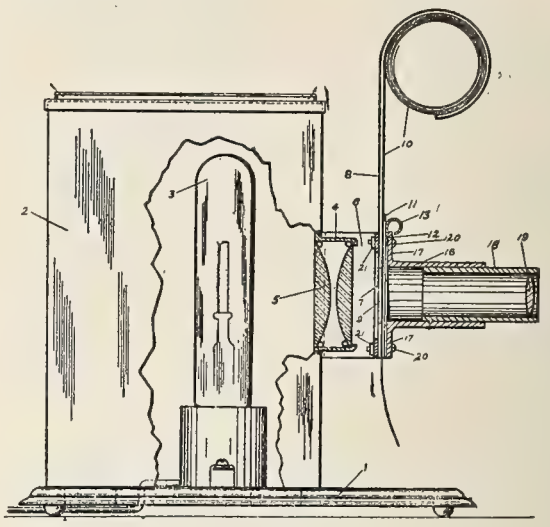
3. Means for recording photographic sound records comprising a light source of constant intensity, a slit variable as to size thru which the light from said source is adapted to pass, said slit including a pair of overlapping plates movable toward and away from each other to vary the size of said slit, a pair of individual electromagnetically controlled diaphragms connected to said plates respectively, whereby the size of said slit is varied in accordance with the sound to be recorded, and means for photographing the modulated light rays from said variable slit on a sensitized film.

1,803,404. MOTION - PICTURE - FILM - PRINTING APPARATUS. Freeman H. Owens, New York, N. Y. Filed Oct. 2, 1926. Serial No. 139,075. 9 Claims. (Cl. 95—75.)



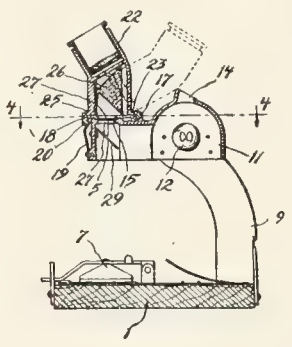
1. In a motion picture film printing apparatus, the combination with a shutter and a negative motion picture film movable past the shutter opening, of means for predeterminedly varying the shutter opening in accordance with varying light intensities selected for the printing of the negative, said means comprising a movable strip independent of the film and provided with a series of operating elements, means connected to the shutter and mechanically operated by said operating elements of the strip, the character of the elements on the strip determining the operation imparted thereby to the connecting means and consequently the amount of shutter opening, and means operated by the motion picture film when a change in printing intensity is to be effected for moving said strip to change the cooperative relation between the operating elements on the strip and the said connecting means.

1,803,313. PICTURE PROJECTOR. Carl Bornmann, Binghamton, N. Y., assignor to Agfa Ansco Corporation, Binghamton, N. Y. Filed Mar. 26, 1928. Serial No. 264,944. 1 Claim. (Cl. 88—17.)



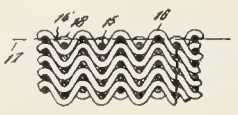
A film guide for projectors comprising a strip of material provided with means for holding a coil of film and with an opening past which said film is adapted to be moved, and guiding means for said film comprising a frame having a rolled upper edge and resilient fingers adapted to engage the film adjacent its edges, and spacer members between said strip of material and said guiding means, said members providing guiding means for the extreme edges of said film strip.

1,803,411. PHOTOGRAPHIC-FILM VIEWING AND EDITING APPARTAUS. Bruno Stechbart, Chicago, Ill., assignor to The Bell & Howell Company, Chicago, Ill., a Corporation of Ilinois. Filed Dec. 3, 1927. Serial No. 237,447. 7 Claims. (Cl. 88—14.)



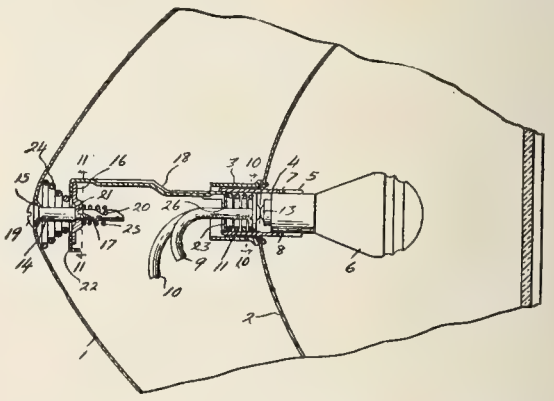
1. In a film viewing device the combination with a film guide provided with a facewise aperture there-through and including a film face guide member pivoted with respect to the other film face guide member of the guide for facewise movement into and out of film retaining position, an intermediately angled viewing tube carried with said pivoted guide member in associated relation with said aperture and mounted, with the portion thereof adjacent the movable guide member disposed normal to the plane of the guide, for angular movement with respect to the pivoted guide member on the axis.

1,803,552. ANTISKID DEVICE. Norman E. Heil, Paterson, N. J. Filed Feb. 2, 1928. Serial No. 251,381. 2 Claims. (Cl. 139—408.)



1. An anti-skid device comprising a narrow flat strap of woven fabric, including a plurality if identically constructed plies, the warp threads of each ply passing over and under the adjacent weft threads, the weft threads of each ply being arranged in vertical alignment and staggered horizontally to form each ply with spaced parallel ridges, the ridges of one ply being arranged between the ridges of the adjacent ply to be simultaneously presented to the ground, whereby the ridges of the outermost ply are completely worn while only partly affecting the corresponding ridges of the adjacent ply incident to the wear of the fabric.

1,803,433. FOCUSING ADJUSTMENT FOR LAMPS. Alois L. Martinek, Detroit, Mich., assignor to C. M. Hall Lamp Company, Detroit, Mich., a Corporation of Michigan. Filed June 16, 1930. Serial No. 461,537. 2 Claims. (Cl. 240—44.2.)



1. In a lamp, a lamp casing, a reflector in the casing, a tiltable bulb retainer carried by the reflector, a rotary operating member accessible through the casing at a point in substantial alignment with the retainer, said member having a square portion and a notch, a cam on the square portion, a spring about the member between the casing and cam, a spring about the member between the cam and notch, and a yoke rigid with the retainer, riding the cam, and having a portion between one of the springs aforesaid and said cam.

Simplex-Acme

SUPREME ON LAND AND SEA

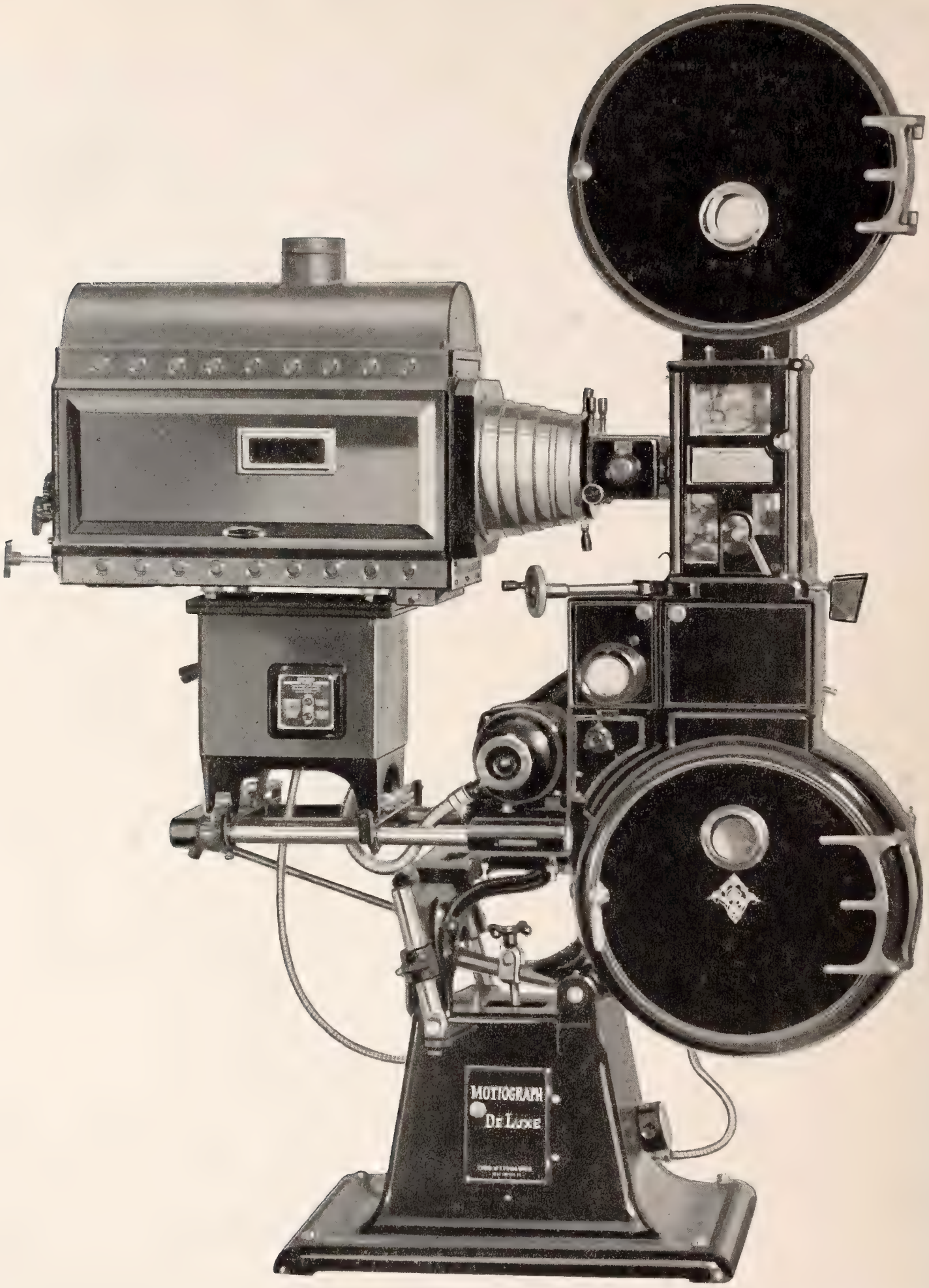


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NEXT WEEK—A COMPLETE STORY OF THEATRE DECENTRALIZING

Vol. 111, No. 11 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* June 10, 1933



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(Read the amazing figures on next page!)

Front Page NEWS



World

New York

Tele

GOLD DIGGERS TOPS 42ND

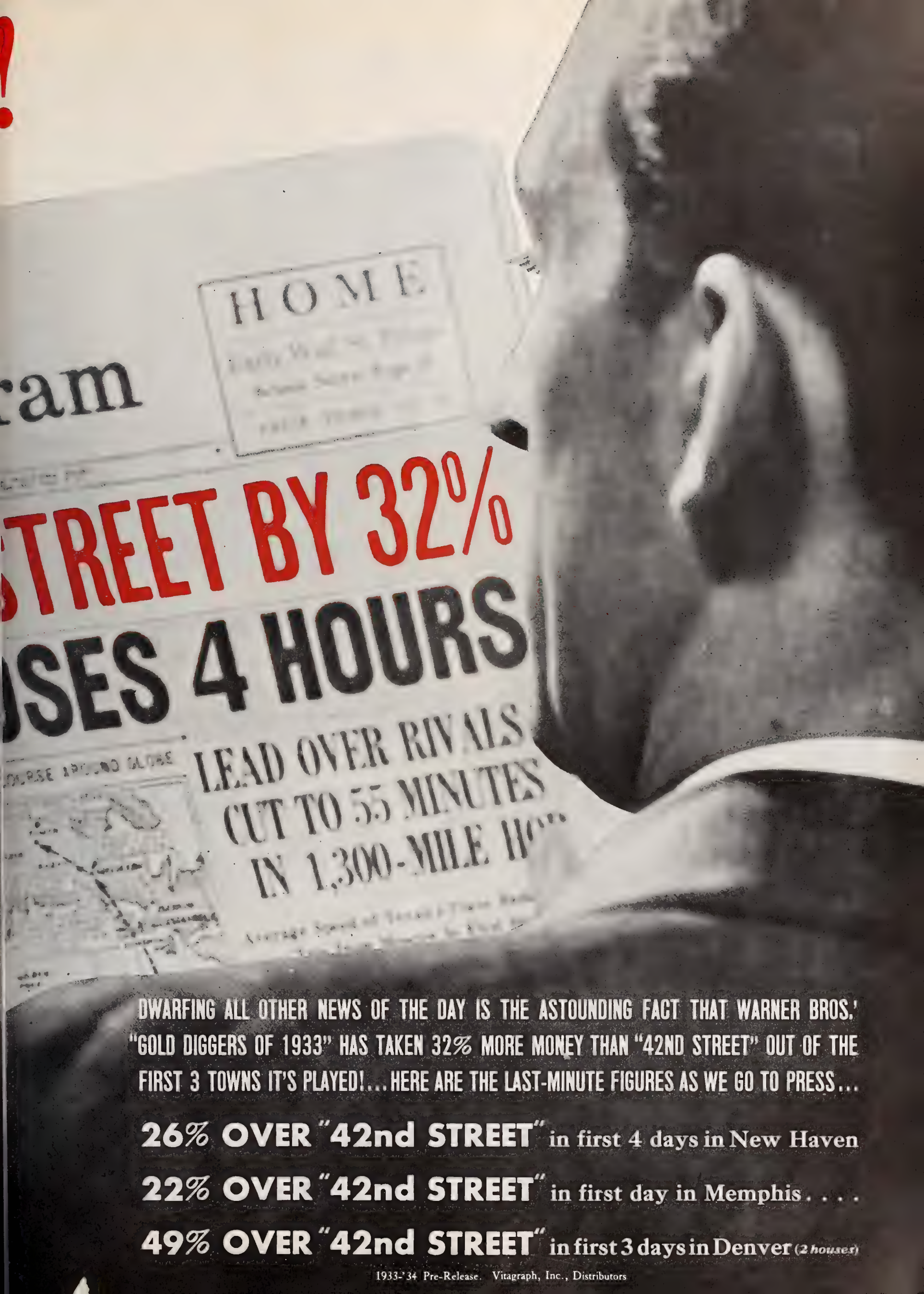
MATTERN AT OMSK,

O'BRIEN BARS TAX HEARING; ALL MOTORISTS MUST PAY

Protest to the Mayor!

MATTERN

VETERANS SEEN WINNING HOUSE FOR AID TEST


!
ram
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STREET BY 32%
SES 4 HOURS
LEAD OVER RIVALS
CUT TO 55 MINUTES
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DWARFING ALL OTHER NEWS OF THE DAY IS THE ASTOUNDING FACT THAT WARNER BROS.' "GOLD DIGGERS OF 1933" HAS TAKEN 32% MORE MONEY THAN "42ND STREET" OUT OF THE FIRST 3 TOWNS IT'S PLAYED!... HERE ARE THE LAST-MINUTE FIGURES AS WE GO TO PRESS...
26% OVER "42nd STREET" in first 4 days in New Haven
22% OVER "42nd STREET" in first day in Memphis . . . .
49% OVER "42nd STREET" in first 3 days in Denver (2 houses)
1933-'34 Pre-Release. Vitagraph, Inc., Distributors

AN EYEFUL . . .
. . . AN EARFUL
A HEARTFUL . . .

of the kind of entertainment the world is hungry for!

A Cast Full of Names: Warner Baxter as a two-fisted man's man who subdues an elusive beauty. Elissa Landi flaming to full exciting allure. Victor Jory as a silky smooth playboy. Miriam Jordan sleek and seductive.

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A Screen Full of Beauties: Hundreds of tantalizers in "The Dance of the Maidens" luscious, lavish eyeful.

A Sequence Full of Spectacle: Thundering, breathtaking awe-inspiring thrill of thrills at Boulder Dam.



I LOVED YOU WEDNESDAY

WARNER BAXTER ELISSA LANDI

VICTOR JORY MIRIAM JORDAN

Directed by HENRY KING and William Cameron Menzies. From the comedy by Molly Ricardel and William Du Bois.



A FOX PICTURE

JUN -9 1933
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MOTION PICTURE HERALD

Vol. III, No. 11 June 10, 1933

HITLER UBER ALLES

A RADIANT example of what happens when politics and government take command of any of the arts of expression is lucidly set forth in an article from Motion Picture Herald's Washington bureau on the Nazi "reorganization" of the German motion picture industry.

In view of the current considerations and discussion of various expedients of governmental control in this among other industries in the United States, this report on the unhappy today in Germany is of most special importance. This is incidentally the first coherent and authoritative report to come out of Germany about this amazing drastic application of the Nazi idea to the screen.

It seems clear that in Germany motion picture is to find itself in very much the same position as Russia. And the world knows that in Russia today the motion picture is not entertainment, but solely an instrument of propaganda and education—education of the sort which is also propaganda.

Russia, Italy and now Germany have taken over the motion picture substantially as an organ of government. And, it is reasonable to surmise that this, too, is to be measured as one of the consequences of the coming of sound. Talking pictures talk a language and languages are full of words that politicians like to say and have said.

△ △ △

STAGE GOES A-SUMMERING

DECORATION DAY has flung past in the exuberance of spring, and the annual flight of the fortunate to the mountains, the lakes and the seasides has begun, taking a considerable fraction of the spenders for amusement away from the urban exhibitors.

Some day when it becomes commercially more interesting to make motion pictures for something less than the grand average and the whole cross-section of everybody's taste, the screen will find it interesting and profitable to do something about serving this resort and vacation market in a more definitely organized manner than is applied now.

This vacationland audience is as special an audience as that which comes from out of town to visit Broadway, or the audience of that river of transients which flows along the Atlantic City Boardwalk. The vacation country audience is likely to be found considerably more female and more completely adolescent than the metropolitan audience.

Just now this audience is being served most importantly by the summer stage. This week and next, summer theatres are opening all along the Atlantic Coast from White Plains, on the lower fringe of New England 'way up into the piny depths of Maine. High class talent, due to the ills of the city stage, is available at figures which used to be paid for mine-run summer stock players. Many a new play will get its try-out among these summer theatres, and from them more than likely will come picture material for another season. Meanwhile, the resort region exhibitors will in many instances find increased competition this summer.

△ △ △

SIX THOUSAND STRONG

MOTION Picture Almanac for 1933, out this week, after a year of diligent reconstruction and labor by the editorial staffs of the several Quigley Publications in the film industry, presents the most complete "who's who" of the screen ever published, listing no less than six thousand names, including players, executives and all manner of workers in production, distribution and exhibition. The Almanac has become definitely an institution of the industry and an established reference volume to the related trade, and to the press. Its circulation is international.

This year's volume, of more than 800 pages, has been made to conform to standard reference book size for convenience, and appears in a smart binding of Motion Picture Herald's colors, orange and black, in, we hope, not too delicate a tribute to the large share that the staff of the Herald had in its making.

The issuance of the Almanac at this period is timed to the real end of the motion picture year and the beginning of the next. A very considerable record value attaches to the current volume becaue of the large number of structural changes of the past twelve months. And, like the dictionary, you can read it a piece at a time.

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FOR "RESTRAINT"

COMING along right after reading last week's comment by Mr. R. B. Wilby, of Atlanta on the wasteful nature of the motion picture's distibution system and related abuses, and some of the remarks of Mr. Fred C. Meyer, of Milwaukee, on the text of "Thou shalt not ruin," there is added and corroborative significance in some of Mr. Harold B. Franklin's "Personal Talk" in the current RKO house organ.

Discussing the Industrial Control bill, Mr. Franklin finds it to offer unusual promise, saying:

"Here lies an opportunity for coordination and the elimination of waste. We must go forward, however, with well considered steps, having in mind the welfare of the industry as a whole. . . . The situation calls for men with the strongest characters and best abilities. Their catchwords should be 'restraint and self-control.' If the industry fails in its responsibility in carrying out a constructive policy—then we may expect permanent government supervision and regulation."

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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Publicity Blast

by TERRY RAMSAYE

ARRIVING WITH NEAT COINCIDENCE in the very week when the motion picture is engaged in seeking to set itself commercially in order in adjustment to code requirements of the Industrial Control bill, the loudest blast of external criticism from high places in the history of the screen has come with the publicity attendant upon the publication of the "report" from the Motion Picture Research Council.

The Motion Picture Research Council, Incorporated, however it may be officially and legally constituted, is in essence built about and motivated by its director, the Reverend William Harrison Short, a man of many causes, great diligence, and, one would gather, considerable belligerency.

The Reverend Mr. Short's technique, and perhaps purposes, differ markedly from those who have conspicuously gone before in the field of making moralistic and social excitement over the motion picture, remembering the while the Reverend Wilbur Crafts, and Canon William Sheafe Chase. In the Short campaign there is recognition of the new respect for science, for the laboratory and the authority of research. They have been brought to serve, but they have not yet precisely been brought to light that all may see.

THE "REPORT," WHICH IS TO SAY THE volume this week published by the august house of Macmillan, entitled "Our Movie-Made Children" and by Henry James Forman, is of course the immediate publicity focus of the current excitement in the press. It is Mr. Forman's alleged endeavor to summarize and popularize the material embodied in the nine ponderous volumes of the findings of the research experts and assorted scientists employed by the Motion Picture Research Council, yet to be published, maybe this autumn.

One may only conjecture what the nine volumes contain, since Mr. Forman's book conveys, at least to some readers, an atmospheric quality of being a new edition of or rather successor to the Reverend Mr. Short's pamphlet of 1927 entitled: "A Generation of Motion Pictures." This latter document was rejected by the committee on intellectual cooperation of the League of Nations, when offered as an official American report, according to contemporary accounts of matters at Geneva. This "A Generation of Motion Pictures" became the leverage of attention which led up to the formation of the Motion Picture Research Council. The Forman book is taken to be likely of application to like furtherance of the movement concerned.

The press seems to have found in Mr. Forman's book only two impressive sequences, one devoted to the fact that children kept up late and excited by a thriller toss in their sleep, another that some bad boy said he got a notion about being a gunman from "Little Caesar." That would seem to be rather less than usual provocation for a book.

The direct utterances of the book and its publicity releases are, however, of considerably less importance than other consequences. The immediate result has been to make the United States suddenly newly conscious of the motion picture in a critical sense and to stir up a storm of discussion that is likely to continue for many and many a week.

MOST CHALLENGING OF ALL IS AN editorial outgiving from William Randolph Hearst in which he ventures, while not entirely approving censorships, a suggestion for Federal censorship—and at this most timely, or untimely, occasion when the industry has to go to Washington and the politicians with a code of business practice.

Mr. Hearst, sitting in the peace and calm of La Cuesta Encantada on his vast baronial domain of San Simeon, is one of the most earnest students of the motion picture. Nightly he screens the product of the Hollywood studios, often before the first print has gone out for preview. And with his interest in production, he has had, it is said, not a little concern about the choice of material, about dialogue and all elements pertaining to the pictures in which his star, Miss Marion Davies, appears.

UNFORTUNATELY, MR. HEARST PLAINly does not see that all is well in the cultural and moral status of the motion picture, and he says so. He, among those who may be considered a part of the industry, is not however alone. In ensuing columns we present a letter to Motion Picture Herald from George P. Skouras, reflecting his sharp criticism of the level of recent product, from his personal observations and those of the managers of the some three hundred and odd theatres under Skouras administration.

This will all be found of special interest to the very large array of exhibitors in the lesser houses that represent so much of America. Week by week their discontent with what we have come to casually label "sophistication" is reported in their communications to Motion Picture Herald's widely read department entitled "What the Picture Did for Me."

Now the press is ringing with comment based on the Reverend Mr. Short's publicity coup, with the city papers inclined to be a bit skeptical in the main, with the journals of the lesser towns tending to view and discuss the screen with new alarm.

AND THAT REMINDS ONE SOMEWHAT of the ancient and interminable war between the city and the country, variously expressed down through history from the days of the glory of Athens to today. We have it now in the motion picture, with an increasing sharpness of definition. The vociferous discontents of the exhibitors of the lesser centers anent the product of today arise no little because of the period of chain domination which led to the making of product to please the buyers who sat on Broadway and who then dictated by purchasing power. The big town vote and the Broadway buyer in this period of decentralization have lost mightily in power, but one can wonder if word of this has really got to Hollywood yet. Of course, Will H. Hays told Hollywood about it, as recorded in Motion Picture Herald of April 29, reporting his discussions of the "dirt road."

Meanwhile there is likely to be a counterblast of publicity in the Motion Picture Research Council report matter. It is being whispered about that some of the scientists employed to make various investigations are increasingly displeased with the presentations that have been made of fractions of their material, which do not in their opinion scientifically report their whole job.

All of which means that the motion picture is in for a season of publicity which is not entirely box office.

THE RESEARCHERS—AND REACTIONS

Film Disquieting to the Children, Researchers Hold

Contemporary motion pictures have a definitely disquieting effect upon the minds, habits and actions of almost 28,000,000 boys and girls under the age of 21 who attend pictures regularly each week. This conclusion is reached, and disclosed in a report, by the Motion Picture Research Council. Love, Crime and Sex, the socalled "Big Three" of films, occupy a total of 72 per cent of all themes, each occupying, respectively, 29.6, 27.4 and 15 per cent in 1930.

The report, shortly to be published in nine volumes by the Macmillan company, is the result of an investigation carried on over a period of four years in various sections of the nation. The findings have been made by 20 psychologists and sociologists, members of the Payne Fund's Educational Research Committee, who were drafted from the Universities of Chicago, Ohio State, New York and Yale and Pennsylvania State College. The Payne fund was created in 1927 by Mrs. Chester C. Bolton, Cleveland philanthropist, to commemorate her grandfather, the late United States Senator Henry B. Payne, who once expressed a desire to do something toward "building of character in children." Already more than $200,000 has been spent by the Motion Picture Research Council, of which the late John Grier Hibben, president emeritus of Princeton, was chairman.

Powerful Medium: Hibben

The late Dr. Hibben said in his report to the council, after reading the conclusions of Dr. W. W. Charters, professor of educational research at Ohio State, who wrote an introductory indorsement to a tenth volume bearing on the report and written by Henry James Forman, that "on the basis of the research findings the scientists conclude that the motion picture is powerful to an unexpected degree in affecting the information, attitudes, emotional experiences and conduct patterns of children."

"What children see at the movies they retain in memory to an entirely unexpected degree," Dr. Hibben continued. "The second and third grade children at the end of six weeks remember 90 per cent of what they knew on the day following the show. Three months after seeing the picture they remember as much as they did six weeks after seeing it."

Declare Films in Conflict

It was further stated in Dr. Hibben's report that in view of these and similar facts discovered by the research committee concerning the effectiveness of the film as an instrument with which to read the child's mind and emotions, the content of the pictures becomes a matter of deep concern to parents.

The researchers conclude that in large part current films do conflict with the teachings and standards of the church, the home and the classroom, and quotes the "Big Three" aforementioned. Many a delinquent girl examined in an institution or a juvenile court testified that motion pictures were the cause of landing her in trouble, the report asserts, and many a young criminal and delinquent in penal or reformatory institutions declared that movies were responsible for starting him in "the racket."

"Our Movie Made Children," the title of the tenth volume, which appeared this week, also states that current commercial motion pictures present a critical and complicated situation, in which the deep interest, keen intelligence and sincere cooperation of producers, parents and public are needed to

(*Continued on page* 19, *column* 3)

Mr. MILLIKEN *observes:*

"I am sure that we and the whole motion picture industry will be much interested in seeing what the findings of the scientists and experts employed by the Motion Picture Research Council may contain and disclose that may be of value to the well being and development of the art," observed Carl E. Milliken of the Motion Picture Producers and Distributors of America, Inc.

"We are meanwhile confronted by a somewhat peculiar method of presentation. The deductions and arguments based, one is to presume, upon all or some part of the findings of the research scientists, are being presented now, but the evidence, the findings themselves, are far from available for our examination.

"There is not, even in this prepresented set of conclusions from what may be the evidence, in my opinion anything that is new or especially significant in what has been disclosed. Mothers generally are somewhat aware of the reactions of children to the stimuli and excitements of various forms of entertainment."

Save the screen from degeneracy, is Hearst's plea

Sunday and Monday the motion picture world sat up rubbing its eyes and looking again at the New York American—and other Hearst papers—on the discovery of an editorial by William Randolph Hearst, inspired by the Motion Picture Research Council's report, and more than tentatively considering a national censorship as a desirable expedient of industry control. It may be observed parenthetically that when copy is signed by Mr. Hearst it is also written by Mr. Hearst. In view of the ghost writing which has for years appeared in his newspapers, the fact that no ghosting is ever done by him is not generally appreciated. Mr. Hearst's editorial as presented in the New York American, under the heading "The Effect of Moving Pictures on Public Morals," follows:

"The report of the motion picture research council reflects an extremely conscientious effort to solve the moral and social problems of the moving picture and to direct this enormously influential factor into directions of greatest good to the community.

"The powerful formative effect of moving pictures upon the character and mental conceptions of children is thoughtfully considered.

"But in this discussion it must fully be realized that moving pictures have developed beyond the point when they were made chiefly for the entertainment and patronage of the young. The moving picture, like the stage, today addresses itself to the adult.

"If parents want to take their children to a moving picture they should make inquiry beforehand as to whether the picture is suitable for children.

"They would do this much in every instance with regard to a theatrical play; they would be similarly careful about the character of a book they might give their children to read.

"They should be as discriminating with regard to the screen.

"In some cities like Chicago the censors themselves designate certain pictures as fit for children and others as fit only for adults.

"But it is undoubtedly better for parents to take the trouble to make their own decisions on such matters and surely to consider carefully the character of the pictures they want their children to see.

"However, apart from the vital question of what the child should see, there is the equally vital question of what the adult should see and should properly enjoy and encourage.

"Sad to say, there has been a certain

(*Continued on page* 18)

THIS WEEK - - - -

SHIFTED SENTIMENT

Sterner, more stringent have become judicial authorities of Toronto, in Canada, where theatre picketing is concerned. Tolerantly had the courts previously looked upon the parade of the persuaders, but last week, indicative of the shifted sentiment, one William H. MacConnell, member of the International Operators Union, was fined $100 (alternative: 3 months in jail) for unlawful picketing, by Judge Lee. Plea of annoyed exhibitors: they already use union projectionists, members of the new All-Canadian Labor Union. Leading the exhibitors in the picketing protest is W. A. Baillie, Cum Bac theatre owner, before whose house MacConnell had marched. When operators directed activities against members of Allied Exhibitors of Toronto, of which Baillie is secretary, his retaliation was court action for stench bombing, loss of business. . . .

EDITOR'S MEDIUM

To a new medium, for him, will go David Lawrence, able editor of the weekly United States News, offspring of United States Daily, and equally popular commentator on affairs of government via radio. Planned by him is a series of one-reel subjects graphically explaining President Roosevelt's "new deal." Noting a voracious appetite on the part of the public at large for news of Washington, with the nation definitely "Washington-minded," Editor Lawrence foresees popular interest in his screen series, designed for commercial distribution. To "the present popular interest in economics" he attributes "the universal interest in money." . . .

JURORS' PETITION

In a Houston courtroom several months ago a jury brought in a verdict of guilty, and Will Horwitz, notable Texas independent theatre owner, was sentenced to jail for a year-and-a-day for operating a lottery from his radio station, XED, Reynosa, Mexico, permitting U. S. citizens to risk their dollars. Last week from the Supreme Court came a denial of a review of the case, and immediately came a rally of friends and the press. Editorially the Houston Press hoped a petition to President Roosevelt would be effective, while among the 75,000 Houston residents signing the petition were 10 of the 12 jurors who several months ago said guilty in the case of the U. S. vs. Will Horwitz. . . .

NO RETALIATION

Not retaliatory against foreign countries, declare officials of powerful Actors Equity Association, is the constitutional amendment adopted at last week's annual meeting in New York, requiring alien players become citizens for eligibility as resident members. Imposing "limitation commensurate with that imposed upon American actors playing in Europe," was President Frank Gillmore's recent explanation of the amendment. Defeated was a proposed amendment to permit legitimate performances on Sunday, in exchange for another day in the week. Sacred still to the actor is his Sunday off. To members of the chorus will hereafter go increased remuneration for broadcasting and appearing in television or talking or silent pictures, decided the Chorus Equity Association, also meeting last week in New York. . . .

NOT EMPTY WORDS

"I will not be satisfied until I can restore to my fellow-investors in Shubert Theatre Corporation a substantial part, if not all, of what they have lost," this week declared Lee Shubert, president of Select Theatres, corporation which recently purchased, at auction for $400,000, the assets of the bankrupt, once great Shubert theatre company. Proving his words not empty, Mr. Shubert announced one-half of the issued common stock of Select, allotted to him, will be turned over to owners of debentures, creditors, stockholders of Shubert Corporation without cost. Thus may they salvage something. To such salvage for others, and the Shubert enterprise, Lee Shubert plans "to devote the remaining years of my life." . . .

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INDELIBLE RECORD

Silently, unobtrusively, firmly anchored to a concrete base set high above the tremendous beehive of activity, rests a motion picture camera, recording in indelible celluloid the construction of the great reclamation project which is Colorado's Boulder Dam, there to remain until its completion some three years hence. The five-year effort, costing $70,000,000, thus will become virtually an engineering textbook via the cinematic record, which will be reduced to a motion picture running probably less than one hour. Each day, under the supervision of B. D. Glaha, chief photographer of the project, a few feet of film are exposed, later to be a graphic history of an engineering feat. . . .

TYRANTS—AND UNIFORMS

"Defamatory to Mexico" is the cinematic dressing of tyrants of an earlier revolutionary era in uniforms of the Mexican soldier of today, last week in effect declared present President Abelardo Rodríguez, by executive order suppressing "Prisoner 13," Mexican film, shown only three days, and concerning the reign of terror which accompanied the counter-revolutionary dictatorship of then President Victoriano Huerta. Prompting the order was the inadvertent clothing, by the director, of his "tyrant soldiers" in modern officers' and soldiers' uniforms. Director Fernando de Funtes promises re-dressing of his players in re-makes. . . .

BY EMBASSY REQUEST

Amazed, perturbed this week were Paramount officials to learn of the sudden prohibition, by the Brazilian foreign office, in Rio de Janeiro, of their cinematic version of Ernest Hemingway's notable "A Farewell to Arms," throughout the country at the request of the Italian Embassy. Therein is a re-echo of last year's controversy, when the film was shown at the Italian Embassy in Washington, after word of impending protest if the famed World War Italian retreat from Piave were emphasized in the film as in the book. "Harmless," was the verdict on the picture then rendered by Embassy officials, yet strangely, the film has never been shown in Italy. . . .

SARTORIAL ASSETS

A blue coat, white flannels, a blue shirt with tie to match—were last week in Chicago the total assets of onetime screen hero Francis X. Bushman. With a petition listing a debt total of $107,084, Mr. Bushman was declared bankrupt at a hearing before Federal Referee Garfield Charles, claiming his clothes his only asset. In Referee Charles' mind was apparently no thought of confiscating the tangible assets of actor Bushman. . . .

THE CAMERA REPORTS

ADAPTS STAGE ROLE. (Below) Ann Harding, who heads the cast of MGM's version of the 1932-33 stage success, "When Ladies Meet."



BACKSTAGE CHAT. (Below) Irene Dunne, RKO Radio star vacationing in New York, as she visited Peggy Wood and Ernest Truex at "Best Sellers."



TWO OUT OF FOUR. Have got what it takes to make one-half of the Four Marx Brothers. Here, shown with a brother-in-law (extreme right) are Groucho and Zeppo as they entrained in New York, Hollywood-bound to make a new picture, "Duck Soup," for Paramount.

SIGNED. (Below) Ruth Channing, whom MGM has awarded a long-term contract, calling her a "find." Miss Channing's first is in "Made on Broadway."



AT PREMIERE. (Below) As Warners' "Gold Diggers of 1933" opened in Hollywood: Mr. and Mrs. Jack Warner, Mrs. Zeltie Metzger and Benjamin Warner.







CAMERAGRAPH. (Above) Diagramming the efforts put into Fox's "I Love You Wednesday." This striking picture was made while rehearsing, and Sammy Lee, dance director, was added.

SIGNED TO TALK. (Below) Claude Flemming, whose vocal personality has won him a contract with Educational to supply the spoken narration for shorts produced under the series title, "Romantic Journeys."





JOINED AT LAST. (Above) Marie Dressler and Billie Burke on an MGM set for "Dinner at Eight," in which they are cast together for the first time in pictures.



NEW PLAYER. (Right) Margaret McConnell, former advertising model, who has been signed by MGM. She has not yet been cast.



HAS NEW PICTURE. (Left) Marlene Dietrich, Paramount star and individualist, who will be seen next in "Song of Songs."



COOLING OFF IN GREENLAND. Which seems to be more of a job than one would imagine, unless we are being spoofed by the shirtlessness of Tay Garnett, director, and at least some of his associates sent by Universal to this icy region to film sequences for "S.O.S. Iceberg."



SING SING 10, WARNER CLUB 4. That was the score, but the club team had the most fun. It was only there for the afternoon. The game was played as part of a picnic jaunt of Warners' home office employee organization to the New York prison at Ossining, "up the (Hudson) River."

NAZIS FINALLY TAKE OVER GERMAN FILM INDUSTRY REORGANIZATION

Hitler Plans To Make Screen a Medium of Propaganda—Industry To Have Little To Say in Drastic New System

[Details of the Hitler plan appear on the following page.]

[Washington Bureau of the Herald]

Absolute control by Adolph Hitler's Nazis of all factions and factors in and of the German motion picture industry is about to become a fact. It is his hope that government control will serve not only as a sorely needed "hypodermic" for a withering industry, but will also result in immediately establishing the film as an important means of propagating German culture, much in the same manner as Russia's productions, prepared under Soviet control, are used throughout the world as propaganda.

The motion picture industry evidently now has, or eventually will have little to say in the application of the plan to control German films, which in its scope is as drastic as any imposed on any nation's industry. The wide influence of the screen is the basic factor which is prompting the Nazis to exercise control. Some of the highlights of the control plan are:

Reorganization of every branch of the German film industry.

Complete subsidization and stabilization, creatively, financially and otherwise.

Creation of sufficient product for German theatres.

Establishment of a distribution trust.

Institution of a film financing bank.

Compulsory adherence of every trade member to the plan, under penalties.

Establishment of an arbitration board for all disputes, in all branches.

Boycotting of exhibitors violating rental or contractual agreements.

Control of admission scales and theatre policies is vested in distribution trust.

Trust given power to control the business of any distributor member, at his expense.

Termination of picture cycles.

Control of quality and quantity of product vested in central organization.

Reduction in production, distribution and exhibition overhead; salaries included.

Scenario, story and cast must be all-German, including films for export. Imported films of Germans who migrated to Hollywood or elsewhere will probably be banned.

Theatres, producers and film executives will probably be licensed.

New quota law for foreign films will control imports.

Few anticipated that the Hitler control would be as all-embracing. Extremely strict censorship already is in order.

"Spio," the chief trade association in Berlin, is being used to effect the change, which will be supervised rigidly by the "Fighting Union for German Culture" (propaganda section of the German party). A working committee in charge of evolving the plan includes Herr Schmidy (Engels and Schmidt Co.); Bavarian production, Herr Berloger; distribution, both domestic and foreign, Herr Mulleneisen; studios and production, Herr Pfitzner, who was named chairman; theatres, Herr Engel; industry and general, Herr Bolten-Baeckers.

The committee was ordered to establish and maintain contact with the Tobis Commission, and with representatives of the ministry, the Nazi party and of the NSBO (Nazi Film Labor Union). All will act as advisors.

A special Spio press department was instituted, with Dr. Luitpold Nusser, chief editor of the *Film-Kurier,* German trade publication, in charge. Herr Cremer heads a division which will be in charge of preliminary control of scenarios and casts. The Central Political Commission of the Nazi party will have a direct hand in hiring and firing.

Receipts Drop 40 Per Cent

Motion pictures represent one of the main spheres of interest and influence of the New Reich Propaganda Minister, Dr. Joseph Goebbels. Radio and the press are others. Some indication of the importance of the motion picture industry in German economics, to say nothing of its possibilities as a propaganda medium, might be gleaned from these facts, which were made known in March when government control of films was first discussed officially:

Capital invested in production was estimated at 36,000,000 to 40,000,000 marks, compared with an annual total of 28,000,000 to 30,000,000 marks in amusement and turnover taxes imposed on this capital. Five thousand film theatres represented a value of about 1,000,000,000 marks, according to the last official estimates. In the last two years the receipts of these theatres have dropped as much as 40 per cent. The steady decrease in the number of patrons, due to the general shrinkage of incomes, has led to an enormous oversupply of theatre seats as well as a sharp drop in the average price of admission.

The entire German motion picture industry is marking time since the political disorders and pending the actual adoption of the plan. While American companies having branches in Berlin have given no indication as to what action they will take, there have been reports that some offices may be abandoned.

The newly established financing company will have nominal capital of 200,000 marks ($47,600), but credit pledges to the amount of 10,000,000 marks ($2,380,000) have been offered in its behalf. Backing this film bank are not only the leading motion picture corporations of the country, but such outstanding banks as the Reichscredit Gesellschaft, the Deutschebank under Disconto Gesellschaft, the Dresdener Bank and the Commerce und Privatbank. The government will officially be represented on the film bank's board by Walter Funk, Nazi press chief.

Would Revise Admissions

Coincidentally, there came from Berlin last week to the New York press the details of a new Reich order, in which American companies will be concerned, and which places further restrictions on the existing embargo on the transfer of funds, securities and gold and other precious metals from Germany. The right of search was extended to tourists and their baggage and to all shipments out of Germany, whether by mail, railroad, ship or airplane. Postal authorities were authorized to open all letters and packages to ascertain that they do not contain valuable contraband. Violations are subject to heavy fines or 10 years' imprisonment.

The first phase of the industry Spio plan consists of an endeavor to provide German cinemas with a sufficient supply of box-office product on the theory that even under present circumstances good films bring in good revenues. The drop in cinema attendance, it is hoped, should be overcome by the quality rather than the quantity of the product shown. Admission prices should be adapted to the present purchasing power of the public, its sponsors hold, taking into account the different conditions in the various German provinces and territories without these prices being forced down to an abnormally low level, merely for competitive purposes. Exhibitors should have a sound enough feeling of responsibility in figuring out the rentals to be paid on percentage contracts to producers or distributors so as to permit of their calculations as exactly as possible. In order to put these principles into practice, the Spio plan provides to establish the Verleih Treuhand G. m. b. H. (Distribution Trust Company).

Film Financing Bank

The second phase of the plan provides for the institution of a film financing bank, the purpose of which will be, in cooperation with exhibitors and the distribution trust, to arrange for a continuous and regular film production in order to furnish a sufficient and regular supply of quality product to cover exhibitor requirements. Film production will also be controlled so as to prevent a simultaneous appearance on the market of films of similar subjects and the drop of receipts which might result from such duplication of theme and type of motion picture.

It appears from conferences had with several leading banks that it will be easy to obtain the necessary credits at normal conditions if and when the motion picture theatres, which henceforth are expected to assume their share of responsibility for the success of the production capital invested, will be rationally exploited. Production expenditures are to be submitted to a severe control and reduced to a minimum to fit into present conditions in each case where this is required in the interests of all concerned.

Further Restrictions Are Placed Upon Transfer of Funds and Metals—Production Costs To Be Reduced to a Minimum

DREISER HAS NO OBJECTION

Willing to be shown, Theodore Dreiser, who last year sought an injunction against Paramount restraining release of its picturization of his "An American Tragedy," this week came, saw and approved Paramount's version of his "Jennie Gerhardt." Mr. Dreiser, in fact, has no objection to the public seeing the film, for he said: "I have no objection to the public seeing 'Jennie Gerhardt.' It is an excellent improvisation upon my theme, and is very moving. I noticed several people in the projection room weeping during some of the scenes." He incidentally took the opportunity to deplore the physical limitations of the screen and, not too hopefully, remarked: "I would like some day to see a book interpreted on the screen exactly as it was written. . . . But audiences wouldn't care to sit still that long, and it would cost too much to make."

DIGEST OF HITLER FILM CONTROL PLAN

Reorganization of Distribution.—Section A of the plan deals with the creation of Distribution Trust Company. Fifty-one per cent of its shares is to be placed in the hands of the A. D. F. (German Distributors' Organization) and the remaining shares are to be distributed among the distributor members of the A. D. F. Each distributor who is or becomes a member of the A. D. F. is to be allotted a 100-mark share for each film distributed during the past season.

The Distribution Trust Company will be financed as follows:

The A. D. F. will conclude a contract with the trust, according to which the former undertakes to place at the disposal of the Distribution Trust Company the capital required. The fulfillment of this obligation is to be guaranteed by a preliminary contract. The necessary monies will be supplied to the A. D. F. by the Spio.

The statutes of the Distribution Trust Company specify that the purpose of the enterprise is the establishing of a definite program for film distribution and the control of the execution of this program. Every member of the organization is expected to adhere to this program. The company is entitled at any time and at the expense of the respective distributor member to control the state of his business. Penalties can be decided upon by general meeting of members. In case of breach of contract, the company is authorized to claim damages.

The company conducts its business in its own name but for the account and in the interests of its members. It is supposed to protect their interests without any prejudice to the other branches of the film industry. No profits are expected.

The internal organization of the company provide for the institution of an arbitrage for the settlement of conflicts. The chief purpose of the provisions is to bind distributor members to solidarity and loyalty in observing contracts.

Section B deals with the relationship between distributors and exhibitors. It provides, among other things, for the boycott of all distributor members or exhibitors that do not fulfill obligations or that commit a breach of rental contract. The Distribution Trust Company will handle the control of minimum admission prices, as agreed upon, and also the control of a regular settlement of rentals. The film booking conditions as outlined in the plan provide for the institution of an arbitrage court also for the settlement of conflicts between exhibitors and distributors. The activities of this abritrage court are specifically outlined in the plan.

Financing of Production.—Section C contains the statutes of the so-called Film Financing Bank. Those companies will be considered as its founders and shareholders that assume the guaranty against the non-payment of bills accepted by the bank. These will be the raw film manufacturers, studio owners, laboratories, and other suppliers of the film industry.

The film financing bank is to be instituted in the form of a joint stock company with a capital of 200,000 marks. The shares are provided with dividend coupons. The shareholders get four per cent of the profits, with the remainder being applied to various purposes, among other things to cover the losses resulting from guaranties assumed by its members.

Section D outlines the business methods to be applied by the film financing bank. They are as follows:

The film manufacturer who requires a certain credit for a planned film production will sign bills for the amount required, plus a 15 per cent margin covering eventual overhead expenses, and deliver them to the film financing bank. The latter, after providing the bills in question with its acceptance, will have them discounted at a discount bank. The proceeds of the operation are to be applied to the production of the film and the manufacturing of the number of positive copies required for domestic distribution. The discount is effected according to the financial needs of the production involved. The companies that supply the raw material, studio space, etc. (raw film manufacturers, studio owners, and laboratories) for the respective film productions assume the guaranty vis-a-vis the discounting bank against the non-payment of the bills accepted by the film financing bank.

The guaranty against non-payment is to be furnished to the discounting bank in a single amount; however, each of the warrantors assumes a certain share of the guaranty proportionately to the supplies he has furnised for the film production involved.

Further provisions specify the following:

When granting a credit it should be considered whether the production program to be financed contains a sufficient number of good "super" and average quality pictures. It should also be taken into consideration before turning out a certain category of films (adventures, detective stories, etc.) whether there are not already too many of such subjects on the market to make production of further films of the same nature a worthwhile proposition, especially taking into account foreign films imported. Film production programs should as much as possible be established along the lines determined by the Spio before March 31 of each year for the coming release season, in accordance with market requirements.

When financing film production, attention should be paid to a reasonable reduction of high salaries paid to stars, directors, cameramen, and other film workers. Financing of films, for the production of which the above conditions are not complied with, should be declined.

Financing Conditions of the Bank.—Film production may only be financed if the producer complies with the following conditions:

(1) At least 30 per cent of the production costs and the cost of copies for Geman distribution must be paid in cash; this 30 per cent may include those amounts that were paid for acquiring the subject of the scenario, the music, etc.

(2) The scenario ready for "shooting," together with a detailed estimate of production costs, must be submitted to the bank.

(3) The producer must furnish irrefutable proof that he legally acquired the authors' rights both for music and picture to be used for his film. If these rights were previously disposed of, either for mechanical music reproduction or to musical editors, this should be specified.

(4) The producer must submit to the bank the contract concluded with the distributor for domestic distribution. This distributor must be a member of the Distribution Trust Company.

(5) The producer must undertake to produce in the studios of.....and have the copies made in.....laboratory on.....raw film. The studio owners, laboratories and raw film manufacturers in question must be chosen among those that are considered as reliable warrantors by the discounting banks.

The bank is to get from the producer as many prorogation bills as are necessary to pemit three extensions of the bills in question, including the 15 per cent margin mentioned above. For "super" type films or for such films the release of which is delayed for some reason or other the extension possibility must be secured by issuing further prorogation bills.

Instructions to the Bank Management.—The amount of credit is not to be paid to the producer, but the bank will pay directly the bills and payment advices covering salaries and other services rendered in connection with the production involved, also for the film copies necessary for domestic distribution. Further details concerning the credits to be granted are left to the discretion of the management.

In compensation for the handling of credits and various operations connected therewith, as well as the control of credit contracts, the bank charges a minimum commission of 4 per cent if the credit amounts to 140,000 marks or less, and three per cent if the credit exceeds 140,000 marks.

In addition to this commission, the producer must pay all the discount fees. The bank is further entitled to charge up to an additional one-half per cent as its commission for the acceptance of bills.

Credit Guarantees.—The guarantees against non-payment of the bills accepted by the bank are secured as follows:

The management concludes agreements with the individual warrantors according to a determined contract form. No digression from that form is allowed without special approval of the board of directors. As soon as the producer has advised of and proved in what studio his film is to be produced, what laboratory will handle the copying, and what raw film is to be used, the bank will get in touch with the warrantors involved in order to ascertain whether they are willing to assume the guaranty or part of the guaranty against non-payment of accepted bills in connection with the film or the production program in question. The willingness of the warrantors to assume the guaranty must be ascertained at once in order to protect the producer from eventual losses.

The management of the bank will then get in touch with those leading banks that are to discount the bills and secure assurances that the bills accepted by the bank and guaranteed by the warrantors above mentioned will be discounted. The triple prorogation possibility must be mentioned in the assurance and the question be cleared as to which warrantors are agreeable to the discounting bank.

If and when the bank is unable to fulfill its obligations with regard to an accepted bill, i. e., when it has to recur to the warrantors, the board of directors must be immediately advised as well as the warrantors themselves.

The Spio plan also includes a form of financing contract between the bank and the film producer. This contract is very comprehensive and foresees various eventualities. The following paragraphs are of interest:

The producer is to pay to the bank all his returns from the exploitation of a film financed by the bank. Similar provisions are made in so far as distributors are concerned. A representative of the bank is to attend the film production operations. Foreign distribution licenses can only be given with the approval of the bank. The negative of the film to be produced is handed to the bank as its property. The distributor can obtain the copies required from the bank direct. The bank furnishes various guarantees covering eventual risks during the production or the exploitation of a film. The institution of an arbitrage court is provided for.

The above regulations have in view the insuring of a regular film production and distribution whenever possible without using the bank obligations. The Film Producing Bank reserves all rights and powers with a view to taking any measures and assuming any control it thinks fit to insure regular and rational production and distribution activities.

Scenario, Cast.—The scenario and music of films must be based on German spiritual work. All films, even if they are destined for foreign distribution, must be penetrated with German spirit and culture. Text and music should therefore be German and German artists must be employed. Motion picture theatres should be places of entertainment and pleasure, but at the same time they should not neglect their task of cultural influence. Any efforts toward new artistic forms in film production will be actively furthered. Star salaries will probably be limited to 25,000 marks per picture.

Sound.—The NSK Tobis (National Socialist Tobis Commission) has endeavored to insure that all future alleviations for sales conditions and prices be made retroactive as of April 1, 1933, and these endeavors have met with success. A more or less free choice of studios is provided for. A lowering of the Tobis royalties for the sound patents will be enforced to help reduce production costs.

Music Royalties.—The outstanding points will be satisfactorily settled by an amicable understanding removing possible hardship. No court actions will be started without previous warning against any German film enterprises, so long as there be any possibility of reaching an understanding by means of negotiations.

Studios.—Studios in Berlin and Munich are equipped and ready for renewed film production. The technical staff of these studios, in cooperation with the NSK Spio and the BSBO, will do their utmost to maintain and improve the high standard of German film production and nothing is to hinder production activities, such production to take place along more economical lines. No shifting of producers to foreign studios is permitted. There is the possibility in such cases that the producers will find it difficult to market in Germany their product made abroad.*

Film Production.—The German film producers are said to be willing to start work with the utmost energy under the protection of the national government and to produce films along the lines mentioned by Dr. Goebbels in his program speech. Existing production plans which could not for special reasons come to life in the past will now materialize. The uncertainty as to whether or not a scenario was fit for exhibition under present conditions, what persons could be employed in the cast or as scenario writers and composers are removed.

Distribution and Theatres.—Distributors, the most important link between producers and consumers (theatres), will concentrate their efforts on the marketing of good films at cheapest prices. Distribution expenses are to be reduced as much as possible and it is planned to concentrate distribution in the hands of a small number of distributing units. Sales and renting conditions will undergo a considerable change, and it is expected that exhibitors on their own initiative will take measures to remove the excess of seatage which is handicapping the existence of exhibitors.

———

*This, incidentally, is intended to discourage German directors and casts from working abroad; in other words, foreign-made films with either German producers, directors, or artists will find local censorship difficult. In France, this idea will, if it prevails, work counter to German-made films employing French producers, directors or casts.

Cullman Due to Hold Roxy Post

Because of the improvement shown in the operation of the original Roxy theatre, New York, during the past six months, it is expected that creditors will favor a continuance of the receivership under the guidance of Howard S. Cullman. There will be a hearing June 13 before Federal Judge Francis Caffey.

From December 15, when Mr. Cullman became receiver, up to and including May 4, the net operating loss was $4,489 before deducting rent, taxes, insurance and interest on receiver's certificates amounting to $59,-182. Since the original equity receivership was changed to a foreclosure receivership July 1, 1932, down to May 4, 1933, gross receipts have been $1,051,192. Operating expenses have been $1,147,515 and there is a total deficit of $274,959. Total assets are given as $9,597,773, and current liabilities are $539,032.

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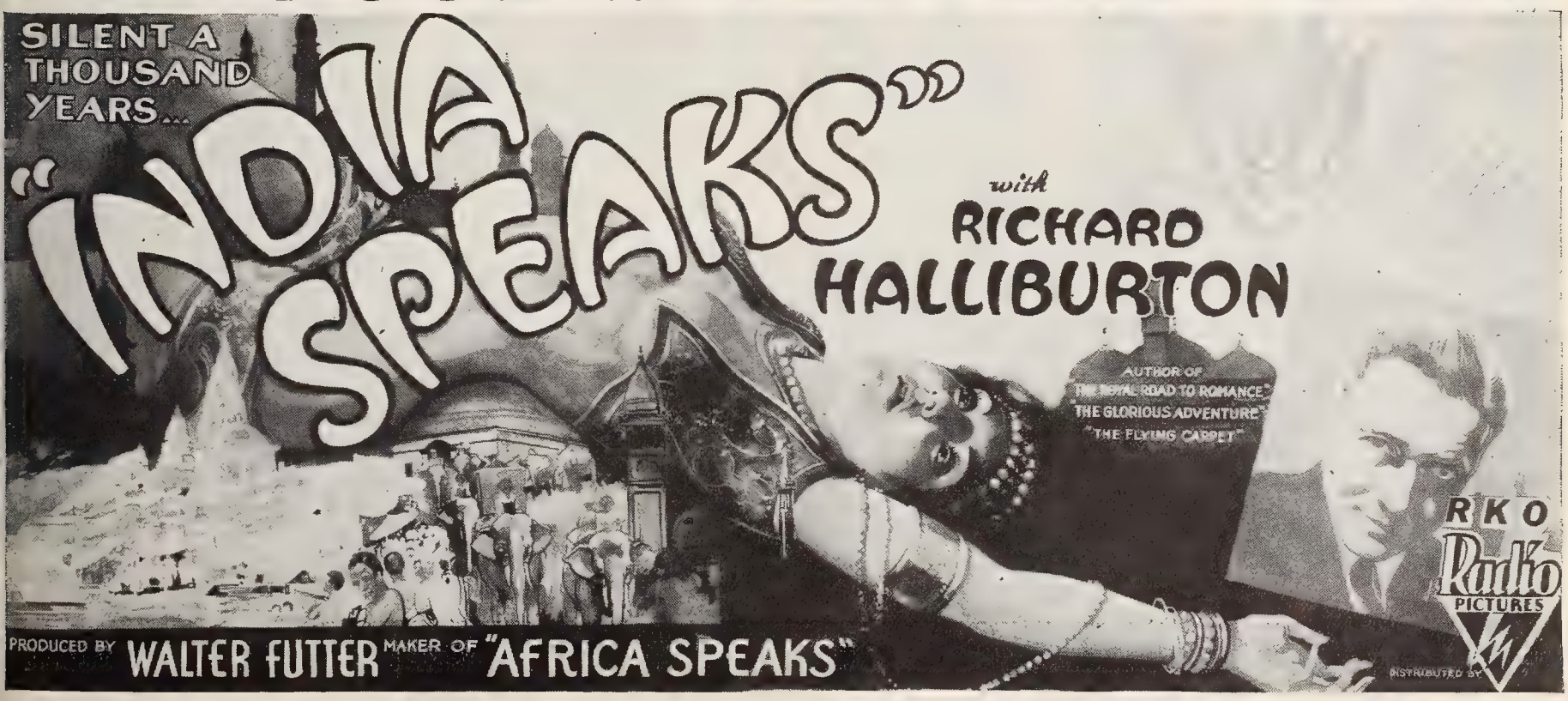
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...Lifts For The First Time The Curtain On The Private Life of a Radio Starlet who Broke Her Contract For a Fling at Love!

"PROFESSIONAL"

RKO Radio Pictures

Merian C. Cooper, executive producer



Hers was the Angel Voice of the air . . . but she wanted to be a devil in her spare time . . . and her contract said "No Foolin'" . . . she wanted to sin and suffer . . . *and they only let her suffer!*

•

THE HALF-NAKED TRUTH ABOUT THE RADIO BUSINESS WITH LAUGHS ON A PERMANENT WAVE LENGTH!

SWEETHEART

With

GINGER ROGERS
NORMAN FOSTER
ZASU PITTS
FRANK McHUGH
Allen Jenkins • **Gregory Ratoff**
Edgar Kennedy • **Lucien Littlefield**

Directed by William Seiter from the story by Maurine Watkins.

WARNINGS FROM TRADE AND PRESS

Hearst Calls For Federal Censoring

(*Continued from page 9, column 3*)

definite degeneracy in the stage of late years.

"And apparently there has been a corresponding degeneracy in literature.

"There is a tendency for this degeneracy to affect moving pictures, but apparently moving pictures have been kept in the main on a higher plane of morals than the stage or the average book of fiction.

"Perhaps this has been due to censorship, although it must be confessed that censorship as a rule has not been particularly conscientious or intelligent.

Prejudice in Censorship

"It operates generally by rule and routine on the one hand, or by personal prejudice on the other, and varies to such a degree in different States that moving picture producers hardly know what to do to satisfy the contradictory requirements of the censors; consequently producers are disposed very largely to make their pictures regardless of the censors and let the censors of each State mutilate the productions as their fancy dictates.

"The censorship would be much more effective for good if it were unified or at least harmonized—if there were perhaps Federal censorship or at least an agreement among the censor boards of the different States as to what was permissible in pictures and what objectionable.

"There must be a recognition of the obvious fact that a certain character of sex pictures and crime pictures are demoralizing, even if these pictures fail to violate the detail of rules and proscriptions made by the censor boards.

Asks Intelligent Censorship

A spirit of vulgarity or lewdness or licentiousness is sometimes much more demoralizing than an objectionable phrase or incident.

"The censors eliminate vigorously improper phrases and incidents and frequently many that are of little or no impropriety, but seldom take into consideration a pervading spirit of lewdness or vulgarity.

"What is required in the situation is not more censorship but more intelligent censorship, more thoughtful and judicious censorship, and in many cases more liberal censorship.

"Such more intelligent censorship would have a great amount of co-operation from the producers, who are discouraged from co-operation at present by the unjustifiable and sometimes inexplicable performances of some of the censorship boards.

"The screen should be saved from the degeneracy of the stage and of modern literature, because as an indisputable fact the screen is much more of an educational factor than either literature or the stage drama. . . .

"The maintenance of the screen as an uplifting rather than a debasing, influence should be undertaken entirely regardless of the fact that the screen may not now be regarded mainly as entertainment for children.



WILLIAM RANDOLPH HEARST

"There is obviously no reason why adults should be demoralized.

"In fact, as far as consistent with interest and entertainment, the enormous educational value of the screen should be employed to improve the taste and culture and moral standard of the adult.

"There should be in the screen some of the sense of obligation to society that exists in the press.

"It should be one of the objects of the producers of high-class moving pictures to employ the enormous influence of the screen for purposes beneficial to the community.

"The argument is often heard that vulgar pictures and lewd pictures are made because the public demands them.

"This is not a good excuse, not even a good apology.

"There may be an element of the public which patronizes prurience and vulgarity, but the screen should appeal to the better element of the public and endeavor by the constant presentation of pictures of high quality and character and equally high entertainment value to educate the lower element of the public out of its debased tastes.

"Of course the box office must be considered . . . but careful analysis of box office receipts shows that many of the highest quality pictures with the noblest themes have been the best money makers.

"Granted that an easy way for some producers to make money is by prostituting the screen to prurient appeal, but moving pictures as a whole have reached such a position of dignity and importance in the community that the better producers should, and do, recognize this dignity and importance, and appreciate the obligation to society that this situation implies and imposes."

WILLIAM RANDOLPH HEARST

"Reform or Be Caged": Skouras

George P. Skouras, vice president of Skouras Theatres Corporation, operating between three and four hundred theatres in the West and Midwest, moved by reflections on the Motion Picture Research Council's report, writing from his New York office, addresses the Herald, thus:

Today every newspaper in the country in prominent headlines is telling the public that the Motion Picture Research Council, after spending thousands of dollars investigating the influence of motion pictures on children's welfare, have found that the films injure the child morale. One of the papers has this heading in large letters: "Movie-going minor called worse behaved and less controlled emotionally." As a member of the industry, I would like to be in a position to deny this charge emphatically, but as man to man, are we in a position to deny it?

Last November, we set aside Friday night as "Children's Night," in the majority of our theatres, in order to re-establish the steady customers we once had, for if children become fans, then we can count on the women as well. At first the idea met with extreme enthusiasm, but unfortunately the producers did not give us enough pictures without the poisonous sting of sex sophistication and hard-boiled realism, to make it possible to properly book any theatre for two consecutive weeks.

Our industry today suffers not only from the influence of the sophistication of the legitimate stage, but from the influence of European perversion on the ideas of our American producers through their constant visits abroad. In addition, instead of carrying out programs planned in advance as to the number and quality of the pictures they are going to make, each studio spies on the other to see what they are doing and in their effort to imitate and beat them to it, they are filling our theatres with the same type of pictures in monotonous cycles.

We are still in the motion picture business and not the legitimate theatre, and we are appealing to children—even to our very nurseries. During the last six months each time I have visited any theatre, the managers have had a unanimous complaint—that some woman that same day had objected to the filthiness of the picture. Unfortunately, in spite of how our executives may feel on the matter, I can say sincerely that I agree with the woman.

It is my belief that a campaign should be started by all the organs of the industry to correct the situation before outer influences bring enough pressure to bear and put us within an invisible cage, gagged so our voices could not be heard no matter how we howled. If we should ever be in a position where we are dominated by politically appointed censors, God have mercy on us!

GEORGE P. SKOURAS

PRESS OPINIONS DIVIDE ON FINDINGS

Newspapers See Two Sides to It

Probably within the week every newspaper in America will have editorialized upon the Motion Picture Research Council's report. The trend to approve and support and the tendency to grinningly take up a defense of the status quo of the movies are about equally divided, with, as one might expect, the rural press having the less sympathy for the screen institution. Typical comment from papers in widely remote sections follows:

Newark Star-Eagle:

"Twenty phychologists and sociologists who have completed a four-year study of motion pictures under the auspices of the Motion Picture Research Council, have reached the conclusion that the movies exert a profound influence on the habits and behavior of children and are in conflict with the teachings of the school, home and church.

"This conclusion is in conflict with the results of two independent investigations completed recently in England, which vindicated the films."

▽

Philadelphia Public Ledger:

"It would be absurd to insist that motion pictures must be made safe and suitable for children unless it be assumed that they are not intended for adult entertainment. But these studies may convince many conscientious parents of their own responsibilities."

▽

Worcester (Mass.) Telegram:

". . . But the movie industry has a right to be free from these repeated inferences that it is under some sort of obligation to be a Pollyanna kindergarten." . . .

▽

New Haven Courier-Times:

". . . It does not follow that films must be censored to fit the standard requisite for childhood. It does follow that attendance must be censored. To shape all pictures as mental food for infants would be to clip the wings of the most adequate modern Pegasus. But to shape some pictures thus would be sensible."

▽

Staunton (Va.) News-Leader:

". . . There are other influences, of course, that exert a downward pull on character besides the movies, but there is none worse than that of the current screen. If the boy turns out to be an illicit thrill-hunting hooligan, or the girl a sex-saturated sophisticate, the parent is directly to blame. The parent who does not exercise care—extreme care, as matters now stand—is a bad citizen."

▽

Richmond (Va.) Times-Dispatch:

". . . The movies have been with us a comparatively brief period of time, yet parents have been worrying hundreds of years about the character development of their children. It is scarcely possible for these researches to prove anything."

▽

San Francisco Chronicle:

". . . It must have cost a great deal of money as well as prodigious labor to make and publish this report. Such an endowment would launch a picture making enterprise in concord with the views of the investigators which, if the conclusions were sound, would by force of competition and example gradually lead the whole industry into the same path."

▽

Kansas City Journal-Post:

". . . When the average adolescent reads a novel or sees a movie he is fully aware that he is enjoying fiction and behaves accordingly. If he is not intelligent enough to realize this, there is little hope for him. Where would we be if every Sunday school student who was told about King Solomon grew up and strove to acquire a harem?"

"It's Spinach and the hell with it," says Daily News

The Daily News of New York, the original American tabloid, offspring of the Chicago Tribune, and belligerently and constantly on what it deems to be the side of the majority, takes a strong but unexcited point of view concerning the findings of the Motion Picture Research Council and their implications, in its last Sunday edition, under the caption, "Movies Attacked Again." Thus:

"A group of professors working for the Motion Picture Research Council (their chief was President John Grier Hibben of Princeton until he was killed in a motor accident at the age of 72) have surveyed and researched, labored and taken thought, and have found out nine volumes full of things about movies and children which everybody else already knew. College professors are moving rapidly into our Government, to which we don't much object; but we're dog-goned if we want to see college professors govern our movie life as well as our economic life. . . .

"On the morals and behavior score, there is the fact that child moviegoers like Westerns, known to the movie people as horse operas, better than any other type of film drama. Well, we have yet to see a horse opera in which virtue didn't win and vice bite the dust at the end. The same goes, in general, for the gangster pictures. Is there anything immoral about that? . . .

"We're afraid this latest attack on the movies is just another outcropping of that instinct for finding out what children (and grownups) like and then telling them it's bad for them and they mustn't touch. We say it's spinach and the hell with it."

—The Sunday News

Disquieting Effect On Child, Is Finding

(*Continued from page 9, column 2*)

discover how to use them to the best advantage in the development of children.

Under the "Big Three" classification of themes, the report states that Crime is the worst offender in its effect on child minds.

In 115 pictures selected at random in 1932, there were 59 that showed killing technique of a wide variety, the report says. The revolver was used in 22 films, knifing in nine, beating to death, drowning, lynching, machine-gunning, strangling and six other methods in less than five pictures each, making a total of 18 varieties of exits from this mortal earth and the film scene.

After noting other matter revealed as objectionable by the content analysis, the scientists conclude that "this is rather a sorry lay-out for the children to see when they go to the movies." They find that the films have a profound influence on youthful conduct, leading to delinquency and general crime.

In "Our Movie Made Children" Mr. Forman says:

"Children imitate movies in love-technique, flirtation, kissing, caressing, vamping and 'necking.'"

In a report of a comparison of children who do and those who do not attend pictures, the survey finds that "movie" children average lower in deportment records, and in school work are rated lower by their teachers, are less cooperative, less self-controlled, more deceptive and less emotionally stable.

Altogether about 3,000 children were tested in the memory studies, with 813,000 test films, and approximately the same number were tested for reactions and effects.

Clean as Any Industry, Says Kuykendall

Recording an interview with Ed Kuykendall, president of the Motion Picture Theatre Owners of America, Jack Ryan writes in the Memphis Press Scimitar:

"Kuykendall has some very definite ideas on the motion picture business that are well worth hearing. Here are some:

" 'Some of our pictures today are pretty bad, I'll admit, but don't condemn a whole industry for what a few wrong-headed individuals in it may do. On the whole, I think our slate is as clean as any industry in the country, and there can be no doubt that the screen is heightening its standards.

" 'Our business is to depict life, not to teach religion.

" 'I am thoroughly opposed to political censorship. Pictures do sometimes insult the public decency, though such cases are exceptions. But political censorship cannot benefit anyone or create public good. Only public opinion can do that. Our proper control is through public opinion and the laws against obscenity. . . .' "

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From John D. Swain's story

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KUYKENDALL URGES COOPERATION OF EXHIBITOR WITH COMMUNITY

New President of MPTOA Confers with Theatre Leaders To Get Proposals for Code in Line with Washington's Program

Ed Kuykendall, pioneer exhibitor of the South, assumed the presidency of the Motion Picture Theatre Owners of America last week. He immediately set about to effect a better undestanding of the exhibitor's problems by community leaders and the public, and to obtain the cooperation of exhibiors everywhere in welding a strong industry program. Mr. Kuykendall was elected by the board of directors, following the resignation of M. A. Lightman.

While other industry factions were studying President Roosevelt's industry control bill and code of practices for returning business to normalcy, Mr. Kuykendall set out on a swing of the Middlewest and East to confer with exhibitor leaders, both unaffiliated and affiliated with the MPTOA, to determine their proposals for a code which might be adopted by the motion picture industry in keeping with the Administration's legislation. Visiting Kansas City, St. Louis, then Chicago, Mr. Kuykendall arrived in New York Tuesday morning.

He said the industry code that will be worked out under the Roosevelt program will be beneficial to most factors in this business, provided it is constructed "along sane, sensible lines." He added: "It is up to the distribution and exhibition branches of this industry to work out a code that will be equitable to both. A code built along any other lines is doomed to failure."

Appeals to All Independents

Mr. Kuykendall late last week appealed to "every independent exhibitor unit to join with us in a constructive program to bring about a better understanding in relations between the man who operates the theatre and the distributor and producer." He said: "We have no intention of interfering with local units. It is only our hope and desire to cooperate with them in effecting better relations within the industry. Whether or not local organizations affiliate with the MPTOA, officially, I want it understood we stand ready and willing to cooperate with them."

On the return trip southward, Mr. Kuykendall expects to stop at Philadelphia and Washington. Before leaving New York late next week, he hopes to have completed arrangements for a meeting of the entire MPTOA directorate, at some central point, for discussion of policies and modus operandi of the national association. National officers and the executive committee will meet in New York Tuesday to discuss formulation of an exhibitors' code in line with the proposed control bill.

Plans for the next MPTOA convention, he said, have not been set, although Mr. Kuykendall favors an industrywide conference. Mr. Kuykendall declared his opinion was that the MPTOA should hold annual conventions in the spring, instead of the fall as heretofore. The change, he said, would permit exhibitor members to meet before the annual sales conventions and before the sales season is started. This would serve to give the distributors an insight into exhibitor problems of the past year and give them an idea of what exhibitors desire before formulating sales policies.

Mr. Kuykendall's first official act as MPTOA president was to attend the annual convention of the national council of the Boy Scouts of America, assembled last week at Kansas City, where, before some 800 Scout executives, representing 1,250,000 members, he asked for a better understanding of the exhibitor's problems on the part of community leaders and the public at large. Mr. Kuykendall is president of the eastern Mississippi Boy Scout Council.



"I appeal to every man and woman in the motion picture industry, regardless of their position, to cooperate and work with the Motion Picture Theatre Owners of America to bring about a better and more efficient service to the theatre-going public of the nation."—Ed Kuykendall.

Explaining the importance of motion pictures as an industry and sketching their vital contributions to civic and national life and education, he then outlined to the conference the aims of the industry.

"I ask you to join with me and thousands of splendid men and women in the industry who are striving to make of it an institution to be proud of," was his appeal. "This can only be done by tolerance and friendly understanding of our problems."

"The theatre is a vital part of community life and the smaller the town the more important it is. The theatre man is expected to lend his theatre and his own efforts in local movements. Therefore, he merits the support of civic interests. We ask that you lend him a kindly hand in showing those pictures that merit your consideration.

"We submit when you take into consideration the large number of acceptable pictures and the small number that are obnoxious, that the industry is doing a good community job. The only way to bring about an increase in the type of picture you deem desirable is to support them. We supply the product the community shows a willingness to support."

Mr. Kuykendall appealed to the Scout delegation to contact the theatre men in their respective territories to help them bring about those things that both stand for. He also urged the assembled delegates to cooperate with the

Appeals to All Independents To Join in Constructive Efforts; Favors Conference of Entire Industry

industry, as a vital community factor, in its efforts to become established as an essential industry on a par with others and eliminate it as a special target for discriminatory taxation, adverse legislation and censorship.

Before leaving Memphis, where he conferred with M. A. Lightman, Mr. Kuykendall said that he intends continuing as far as possible the policies inaugurated during the Lightman regime.

Regarding federal regulation of the industry, Mr. Kuykendall said that "the motion picture industry must not object to being lined up with all the other legitimate industries of the nation.

"The national government is sympathetic with our problems," he said. "And the government will find theatre owners most anxious to co-operate in any movement that is for the welfare of the nation.

"The theatre business is on a definite upturn. There is no question about it, we are getting back to normalcy, not to prosperity, but to normalcy, which is in many ways infinitely preferable.

"In our own business, we have for two years been weeding out many who did not belong. Now it has come down to a matter of showmanship and brains. Some of the chains are distintegrating and are being replaced by home-owned theatres. Even the successful chains are permitting their managers to manage the theatres now instead of being glorified office boys. We are getting back to the personal element in showmanship.

"It is my ambition to bring the producer, the distributor and the exhibitor and all other phases of the industry into a closer, more constructive relationship, since each is dependent upon the other for success. Nothing constructive can be accomplished by antagonizing each other.

"It is extremely necessary that we get proper recognition for the industry as an essential industry so that we will not be hopped on every time one of our governments needs to get some additional revenue.

"The record of the movies has generally been clean as compared with that of similar businesses," he said.

Kuykendall a Community Leader

Whole-heartedly committed to an industry program that would bring all phases and factions into harmony, Mr. Kuykendall commenced right in his own locality to line up community phases for harmonious cooperation in his business. He has been president of every civic organization in his native Lowndes County, in Mississippi, including the baseball association, Chamber of Commerce, Rotary Club, County Fair Association, boys' work and Boy Scout Council.

He organized, some 19 years ago, what was probably the first exhibitor organization in the south—the old Mississippi Theatre Owners Association—and he has been prominently identified with MPTO movements ever since. He has been one of the industry's staunchest fighters in legislative halls. Until recently he was president of the MPTO of Arkansas, Mississippi and Tennessee.

At the age of 12, and an orphan, Ed Kuykendall broke into the carnival business. His career in motion picture theatre operation began some few years later. He operates theatres in Tupelo, West Point and Columbus, Mississippi.



"Business is going to get better, and I like the thought expressed by the Atlanta Journal: 'Business is looking up for those who look it up'."

- - - *WILL H. HAYS*

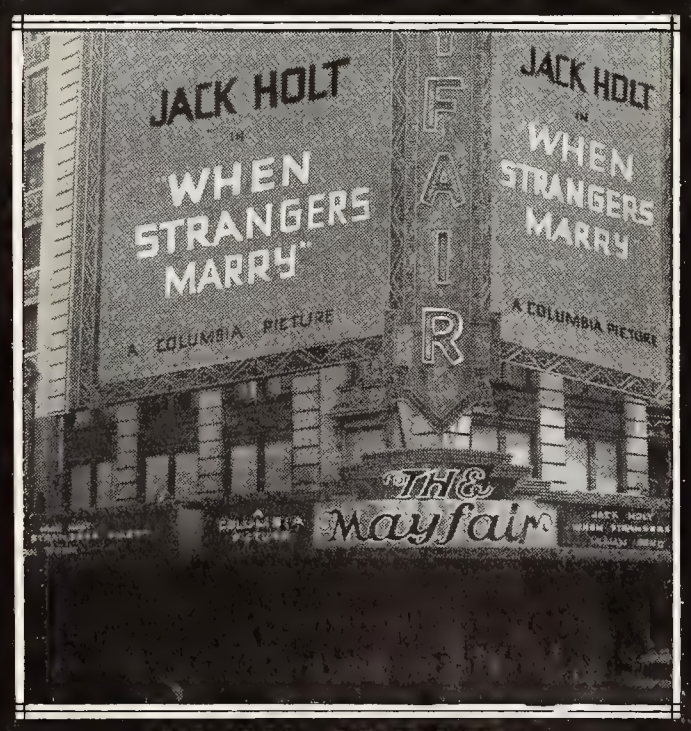
"There are definite indications that general business conditions are improving and we, in the industry, can look forward to our business sharing in the general upturn by getting increased values for our pictures. Prices of commodities are steadily rising. Why not theatre admissions?"

- - - *ALBERT WARNER*

BURNING UP



"COCKTAIL HOUR"
RADIO CITY MUSIC HALL



JACK HOLT *in*
"WHEN STRANGERS MARRY"
MAYFAIR THEATRE



WHAT INNO

MARCH FORWARD WITH

BROADWAY!



SOON!

PRICE CENCE?

with

WILLARD MACK — JEAN PARKER
BEN ALEXANDER

Betty Grable – Minna Gombel – Bryant Washburn

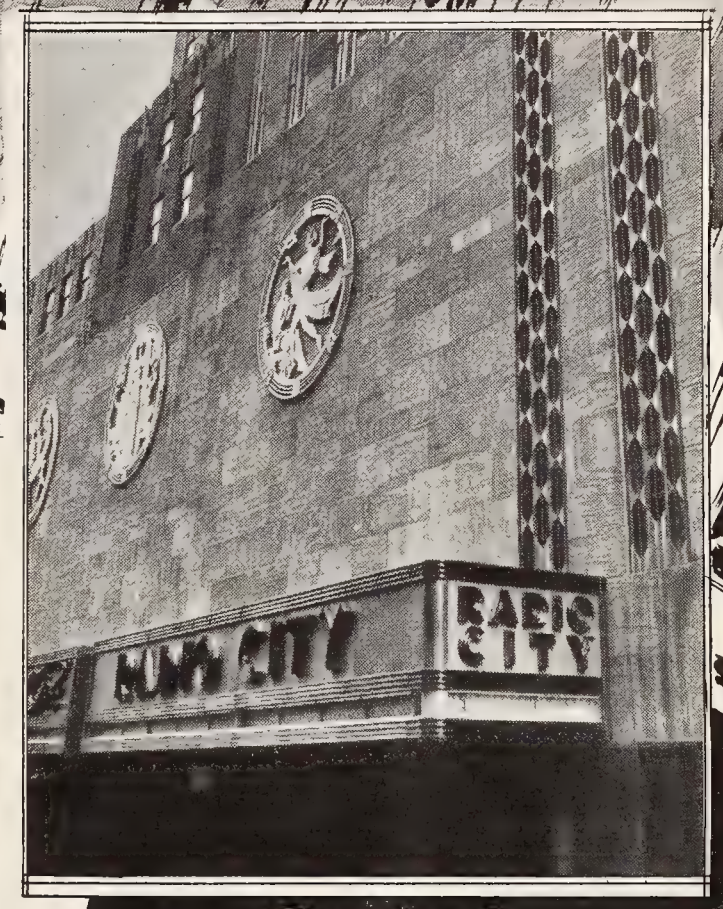
Story by Willard Mack

Directed by Willard Mack

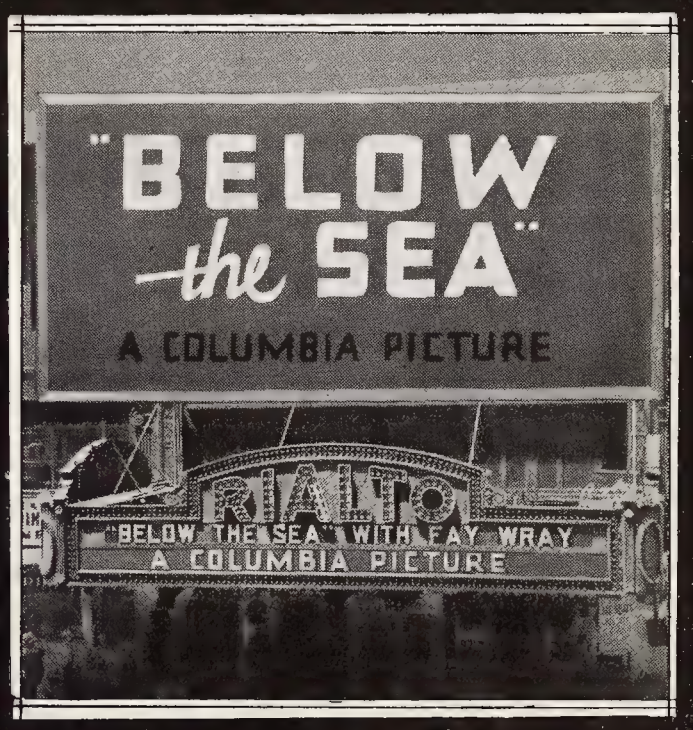
Hurls a Thundering Answer to the Flaming Question of the Day:–"Shall We Tell Our Children?"

COLUMBIA PICTURES

mbia PICTURES



Coming!
"ANN CARVER'S PROFESSION"
RADIO CITY MUSIC HALL



2nd Week!
"BELOW THE SEA"
RIALTO THEATRE

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE average age today of presidents of large motion picture corporations is 51 years. "Uncle Carl Laemmle, age 66, is the dean; Harry Cohn and David Sarnoff, each 42, are the youngest. Seventy-five per cent of the corporate generals of filmdom were born within ten years of each other, 42 per cent within two years. Vital statistics:

	Born	Age
CARL LAEMMLE (Univ.)	1867	66
ADOLPH ZUKOR (Para.)	1873	60
WILL H. HAYS (MPPDA)	1879	54
JOHN OTTERSON (Erpi)	1881	52
HARRY WARNER (W.B.)	1881	52
E. W. HAMMONS (Educ.)	1882	51
JOS. M. SCHENCK (U.A.)	1882	51
NICHOLAS SCHENCK (MGM)	*1883	*50
M. H. AYLESWORTH (RKO)	1886	47
S. R. KENT (Fox)	*1887	*46
HARRY COHN (Col.)	1891	42
DAVID SARNOFF (RCA)	1891	42

*Approximate.

▽

Fox cast Preston Foster in the title role of "The Man Who Dared," which was suggested by incidents in the life of Chicago's late mayor, Anton Cermak. Preston's joy was unconfined, especially when he was told that a wrestling match was in the plot. Standing six feet two and weighing 196 pounds, big, brawny Mr. Foster was anxious to mix with his adversary. He changed his mind quickly, however, when Director Hamilton MacFadden introduced to him one George Du Count, 230 pounds of Russian steel.

Details of the match are not available, but Preston said that George must have thought he didn't like Russians. Instead of taking Du Count, Foster took da count. He now thinks that Fox should have filmed the life of the "late" Jimmy Walker, instead.

▽

RKO's Orpheum manager at Salt Lake, while ballyhooing "Diplomaniacs," displayed a young and lovely lady in front of the bix office, which was not extraordinary. Jack Williams, our special investigator in the Mormon country, added, however, that the pretty miss was "wrapped in cellophane." That's different.

▽

Export managers of our distributing companies may be alarmed about the outcome of the Sino-Japanese conflict, but Lee Ding Dong, Chinese cook, isn't. "China got more men than Japan has bullets," he explains. "Besides, men don't cost anything."

▽

Dietician and showgirl Gladys Glad says that "drinking water prevents you from becoming stiff in the joints." But some joints don't serve water.

▽

If the "yellow peril" again becomes perilous in California, blame United Artists. Their new picture, "I Cover the Waterfront," exhibits a new way to smuggle Chinese houseboys into San Diego: in the stomachs of large sharks—a la Jonah-and-the-whale. The producers prop open the sharks' mouths so that their mates can breathe. Such imagination.

▽

Somebody is hoarding midgets. Roxy sent out a scout the other day for a flock of the Little People to appear in a Music Hall production. They found only one, little Hazel, who reported that all her playmates have vacated New York, many traveling to the World's Fair, where they will work until fall, at $10 or $15 a week.

▽

American Labor Federation's William Green says that in the near future labor will rise. (At five in the morning to look for jobs?)

WHEN TWO Gaumont-British newsreel cameramen accompanied the recent Houston-Mount Everest expedition on a successful flight over the world's highest peak, reaching some 30,000 feet into the heavens, their fame went out to all the world. The intrepid fliers made a second flight, unofficially, and, again, the story was blazoned across the front pages of the press.

But, alas, there is another side to the double-daring. The second journey was conceived with no idea of vain glory or medals, nor did the cameramen fly just for the spin. It was made for purposes of vindication, because, when the initial flight had been completed, and many hundreds of feet of film had been brought safely back to earth again and exposed to the projector eye, some bright soul discovered that they had shot the wrong mountain!

▽

A woman and her daughter, to whom John Schwalm, of the Rialto, at Hamilton, Ohio, had given passes before the matinee price was reduced from 15 to 10 cents, presented the Annie Oakleys at the box-office in exchange for complimentary tickets. Learning that the admission had been lowered to 10 cents, the woman insisted upon a nickel in change on each ticket, arguing that she was giving up 15-cent passes for 10-cent ducats.

▽

Cecil Blount DeMille testifies that "normal men, when hungry, evince little interest in beautiful women."

And Ted Cook counters with the observation that "beautiful women, when not hungry, evince little interest in normal men."

Perhaps a great many men would be more comfortable, in the long run, if they went hungry.

▽

Baron Alessandro Sardi, one of the original Fascisti marchers on Rome, 11 years ago, was suspended from the party by Benito Mussolini. The suspension order cited "negligence" during Sardi's presidency of the Fascist national motion picture monopoly. Mussolini will never be invited to Hollywood.

▽

Leslie Howard has sailed home for England, after completing "Berkeley Square" for Fox. Mr. Howard walked out on many flattering Hollywood offers in order to uphold his honor, having promised Gilbert Miller that he would appear for him in London in both a picture and a play, whenever called upon to do so. He has not forgotten Miller's helping hand when the Howard name meant nothing.

The decision of England's noted star is publicly announced by Fox, which says: "The reason for this rejection of a supreme opportunity is one that appears utterly senseless to the Hollywood mob."

"Money means little to this actor, independence everything," continued the statement. "He has impressed this fact upon Hollywood producers for two years now and still they think he can be bought off with pieces of gold."

And with the rest of the country off the gold standard, too.

▽

George Burns and Gracie Allen, now appearing in features for Paramount, claim the world's record for the fastest wedding. A waiting taxi rang up 15 cents while they were being hitched seven years ago, by a peace justice who was in a hurry to go fishing.

▽

You can't blame those golfers in Jack Alicoate's Film Golf Tournament for being sentimental about their golf. It's about the only thing they have left that is still above par.

(With apologies to Judge.)

AN ALERT newsreel cameraman and a few faddy Hollywood dandies are responsible for the recent development of a million dollar industry, thereby helping President Roosevelt to break the depression. They have pedaled the bicycle back into prosperity, after it had been as dead as the proverbial mackerel.

The fad started when a newsreel man "shot" some Hollywood stars, in shorts and bare legs, riding through Griffith Park and up back streets. Since then there have been more than 10,000 bikes sold in and around Los Angeles. Renting stations and sales counters quickly sprang up all over the country. Last week, capricious co-eds and heavy housewives took up the craze right under our editorial windows in Central Park. Manufacturers say there are several millions of dollars hanging in the balance.

The bicycle today is a gaudy affair with chromium rims, handlebars and many gadgets. They are done in various gay colors and are much too heavy to pedal with ease, weighing from 25 to 50 pounds. In the old days of light, well-made wheels, we called them "ice-wagons."

And another chapter is written in Hollywood history: the bi-cycle succeeds the pants-cycle.

▽

Exhibitors are not so much interested in that Democratic Representative's bill to limit each American citizen to a million dollars. What they want to know is how to get any part of the million.

▽

We have not heard of one unemployed film worker joining President Roosevelt's reforestation army. Evidently they fear it will just be their luck to be way out there in the woods when prosperity comes around the corner.

▽

Chips off the block: Marion Davies and William Haines were born on New Year's Day. . . . The name on Gilda Gray's Polish birth certificate read, "Marianna Michalska." . . . Red Kann saves bottle caps. . . . Charles Spencer Chaplin wears the French Legion of Honor medal. . . . Warners' new short, "Hip Action," is not a Vitaphone girly revue. It's a Bobby Jones golf reel. . . . There's a Mickey Mouse Beer Garden and "Grill" across the street from the old Roxy stage door, on West 51st. . . . Boston's snooty Beacon Hill fans call Mickey Mouse Mr. Mitchell Rodent. . . . Joe E. ("Big Mouth") Brown confided to friends that his goal in life is to achieve the pinnacle held by Chaplin, "whom I consider an artist and at the same time the greatest of low comedians." . . . Earle Hammons' middle name is Wooldridge. . . . Mr. Hammons is a reserve major in the signal corps. . . .

▽

Smith Wildman Brookhart, ex-senator, spent the greater part of his time in Washington talking about the motion picture business. Last week Mr. Brookhart was appointed a member of the Agricultural Adjustment Administration in charge of opening the Russian market to American goods. Mr. Brookhart knows all about Europe. He visited the Continent ten years ago to arrange an international rifle match. *News-Week* says he lost his Senate seat last summer "because the voters thought he had too many relatives on the United States payroll."

▽

A door on Sylvia Sidney's dressing room on the Paramount lot still shows the dent made when fiery Pola Negri threw a perfume bottle at her director while occupying the same room a few years ago. The scent lasted a long time, but Pola didn't.

THE PEAK OF SUCCESS

1932-1933

HORSE FEATHERS...SIGN OF THE CROSS...BIG BROADCAST

FAREWELL TO ARMS...LOVE ME TONIGHT...NO MAN OF

HER OWN...BLONDE VENUS...SHE DONE HIM WRONG

IF I HAD A MILLION...PHANTOM PRESIDENT...TONIGHT

IS OURS...70,000 WITNESSES...ISLAND OF LOST SOULS

TROUBLE IN PARADISE...NIGHT AFTER NIGHT...PICK UP

KING OF THE JUNGLE...UNDER COVER MAN...GUILTY

AS HELL...EAGLE AND THE HAWK...BEDTIME STORY

THE STORY OF TEMPLE DRAKE...INTERNATIONAL HOUSE

COLLEGE HUMOR...THE GIRL IN 419...JENNIE GERHARDT

PARAMOUNT

...is the only motion picture company that can boast of such a record during the past year

If it's a PARAMOUNT PICTURE it's the best show in town!

PHYSICAL MERGER IMPRACTICABLE NOW, SALES HEADS ANSWER WILBY

Executives Cite Investment Cost, But Agree That Exhibitors' Suggestions for Elimination of Waste Merit Consideration

It's out of the question at this time, according to sales leaders in New York, to make the capital investment required to house all distribution centrally in key cities, as a means of economizing to effect rental reductions for all exhibitors, an idea set forth by R. B. Wilby, pioneer exhibitor and head of Alabama Theatres, Inc., in MOTION PICTURE HERALD last week. Most of them agree, however, that Mr. Wilby's suggestions for eliminating waste in distribution would contribute to a Utopia unprecedented in this field, were such things possible under present business conditions.

Distributors' recent investigations of a proposal for physical merging of distribution and exchange operations apparently have not substantiated the opinions of sponsors that such an idea would be economically possible. The proposal was first made last winter and was discussed at the industry conferences in Hollywood.

Theory and Practice

The opinions of several sales executives, in reflection on Mr. Wilby's suggestions, were not favorable. A few advanced the theory that Mr. Wilby was "talking out of turn," or that he was talking theoretically and that, were he to try his hand at managing distribution affairs, he might find problems comparable in their complexity to those which he now has on the receiving end of things.

Mr. Wilby's statement a week ago dealt chiefly with wastefulness of present distribution methods. He recommended that distributing companies not only merge in key cities but that they completely divorce the accessory business from their other interests. Another condition he protested is that the subsequent-run house plays pictures a few days or weeks after the first-run at considerably lower prices. This, he believes, is not fair play. Mr. Wilby, in short, asks for a common physical distribution of films, a common source of advertising accessories, reasonably "decent" protection to first-run exhibition, production of human stories rather than a lot of "psychological studies," and, "perhaps a few common sense exhibitors."

"Bob Wilby is talking in theory only," said Gradwell Sears, Warners' eastern and southern general sales manager. "One of the finest theatre men in the country, operating first-run houses in the main, he apparently does not realize that these things have been discussed back and forth over a period of months and that, so far, no suitable substitute has been discovered. We want to play fair with exhibitors in all matters—after all, we have to continue to sell pictures to them—but under present conditions the things he suggests are simply not feasible. A man who operates a first-run theatre sets his own prices, high or low, according to his own judgement. If a subsequent-run gets the same picture two or three weeks later and exhibits it at lower admission prices that's the lookout of the man who is in the first-run spot, and if he wants 'decent protection' the first thing he should do is to get together with the second-run exhibitor and iron it out with him."

Jack Schlaifer, Universal general sales manager, believes that Mr. Wilby's argument is not well founded, and points out that a merger of physical distribution would not materially reduce his percentage.

"We on the distribution end are dealing on a basis of ability to earn at the box-office," Mr. Schlaifer said, "and no matter what arrangement could be made for effecting socalled greater economies, the distributor would still get his 25 per cent and the theatre man would still get the same percentage he now receives. As to the argument for protection of exclusives, my position has always been dead against them. This business depends basically upon the theatre and you simply cannot run pictures on an exclusive basis. The neighborhood theatre is the clearing house for the first or exclusive run; the neighborhood theatre has a permanent audience of people who, more often than not, cannot afford to pay the prices demanded for an exclusive run, so they wait for the picture to come to the neighborhood house. They are the picture patrons who really count today and they must remain good patrons at all cost. Take away the neighborhood theatre and the whole business is lost."

A great deal of time and thought has been spent in an effort to ascertain the possibility of effecting economies through a general merger of physical distribution and, according to Al Lichtman, vice-president and general sales manager of United Artists, there is still a considerable amount of thought being given to the problem.

"I agree with Bob Wilby that a saving should be made in the accessories end of distribution," Mr. Lichtman said, "and, on the whole, I think his statement was prompted by an earnest desire to find some solution for his immediate problems and no one can blame him. I sincerely hope that this solution will be forthcoming in the very near future.

Agrees Exclusives Not Solution

"People want to see pictures in the theatre they prefer and it must not be forgotten that the price of admission is an extremely important factor," he said. "He may be entirely right about protection for exclusives, but after all, the public does the choosing. Exhibitors can regulate their differences in the matter of exclusives and subsequent runs by deciding at what price they can afford to sell their shows. There cannot, or should not, be the same vast difference in prices which formerly existed between first-runs and neighborhood houses. Exhibitors should get together and agree on a sensible scale of admission, and distributors must cooperate, otherwise the business will blow up. Of course, every town must be dealt with separately in this respect, but with 'decent' cooperation between exhibitors and distributors, along the lines of President Roosevelt's plea, 'Let's get together,' we should be able to iron out all of these difficulties."

Jack Cohn, vice-president in charge of Columbia distribution, agrees with Jack Schlaifer of Universal in saying that there can be no appreciable saving made in putting all exchanges together in key cities.

"It will take just as many salesmen, bookers and general clerical staffs to handle the situation," he said. "I don't think this is the time for the exhibitor to be worrying about mergers and whatnot. Independent theatres are coming into vogue again and then every man will be able to run his theatre as he sees fit and the salesmen will have to do some work for a change."

Felix Feist, general sales manager for MGM, said that he did not care to make any statement with regard to Mr. Wilby's remarks. He did, however, go so far as to say that he believes the recommendations are perfect, though not feasible at present, and that they eventually may come to pass.

TAX PROGRAM BEFORE SENATE

The tax program approved on Monday by the Senate Finance Committee for financing the $3,300,000,000 *public works program in the Industrial Recovery Act eliminated increased income taxes, as voted by the House, and included the following provisions:*

A capital stock tax of one-tenth of 1 per cent on the fair valuation of corporations, which is estimated to yield $80,000,000. Corporations would be left to declare the valuations on which the tax would be based, but a penalty levy of 5 per cent would be imposed on surplus profits above 12½ per cent.

An increase of half a cent in the existing gasoline tax of 1 cent a gallon, estimated to raise $62,000,000.

A flat tax of 5 per cent on corporation dividends deducted at the source, estimated to raise $73,000,000.

Three administrative changes in the tax laws, estimated to return $15,000,000. One would prohibit the carrying over into succeeding years of losses on stocks and bonds to be applied against gains; the second would deny private bankers the right to deduct such short-term losses on stocks and bonds from their ordinary income, and the third would prohibit individual members of a partnership from charging partnership losses off on their personal returns.

The consolidated return provision would be extended for two years beyond July 1, and the penalty when consolidated returns are made by corporations and chains in place of individual companies would be increased from three-fourth of 1 per cent to 1 per cent.

VALUE OF FILM SECURITIES SOARS $140,000,000 UNDER "NEW DEAL"

Market Value Up $130,400,000 for Film Shares on New York Stock Exchange Alone Since March 3; Curb, Bonds in Gain

[*Complete tabloid picture of the movement of film issues appears on next page.*]

by THE ANALYST

Security structures of motion picture corporations were strengthened considerably by an appreciation in values totaling some $140,000,000 since President Roosevelt and his Administration at Washington took hold of the nation's business reins on March 4th for a speedy drive to normalcy. The excitement in the securities markets flared to new heights, sweeping motion picture and other issues to new levels and reheartening the investing public and film executives and workers who hold stocks of their corporations.

Since March 3, the day before Mr. Roosevelt was inaugurated, the market value of motion picture shares on the New York Stock Exchange alone, has swelled some $130,400,000, in the liveliest trading since the boom-and-crash days of 1929 and 1930.

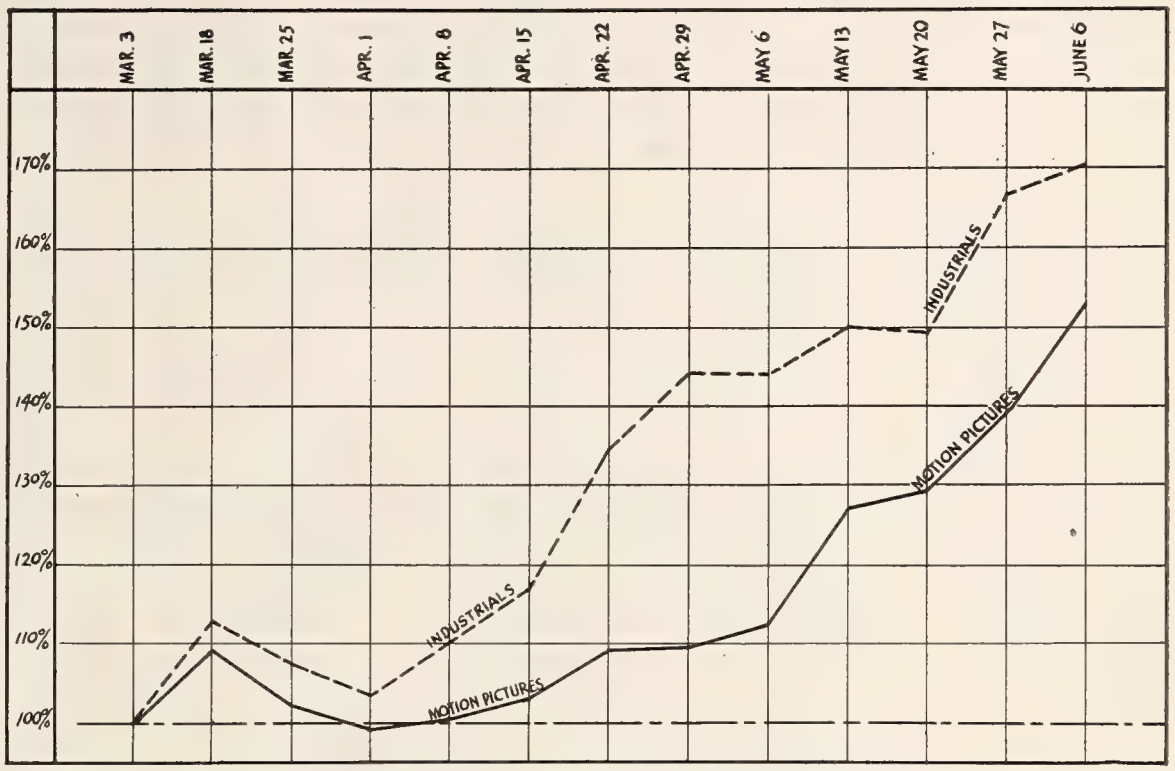
Corresponding gains—giving some indication of Wall Street's belief in the active part the industry will play in the upward industrial cycle now unfolding—have been scored by motion picture stocks on the New York Curb market and on exchanges and by listed bonds of film companies.

On March 3, when the country's security markets were closed because of the nationwide banking crisis, the market value of the 18 common and preferred stocks of motion picture companies listed on the New York Stock Exchange was $167,455,651. At the close Tuesday, June 6, the value had soared to $297,876,135. Motion picture issues on the Curb in the same period rose more than 100 per cent in market value, from $4,177,-311 to $10,214,141. The industry's bonds on the stock exchange showed gains of from 4⅜ to 19⅛ points over March 3 lows.

Motion picture securities have shared fully in the whirlwind markets that resulted when new hope was injected into a depression-weary public by the shift of affairs at Washington. Following is the MOTION PICTURE HERALD's average of the 18 motion picture and allied stocks listed on the New York Stock Exchange, showing how film stocks kept pace with the leading industrial average, as compiled by Dow, Jones & Co.

	Motion Picture Stock Average	Percentage Increase	Dow Jones Industrial Average	Percentage Increase
Mar. 3.....	16.17	....%	53.84	....%
Mar. 18.....	17.61	9.2	60.56	12.6
Mar. 25.....	16.53	2.3	57.71	7.2
Apr. 1.....	16.03	*0.8	55.66	3.4
Apr. 8.....	16.24	0.5	59.30	10.0
Apr. 15.....	16.81	3.1	62.88	16.8
Apr. 22.....	17.61	9.0	72.24	34.3
Apr. 29.....	17.70	9.4	77.66	44.2
May 6.....	18.13	12.2	77.61	44.1
May 13.....	20.55	27.0	80.85	50.1
May 20.....	20.88	29.1	80.21	49.2
May 27.....	22.48	39.0	89.61	66.8
June 6.....	24.74	53.0	90.90	70.7

* Decrease.



Motion picture stock issues on the New York Stock Exchange have, like those of other industries, reacted quite favorably in the current movement which is sending securities soaring to new high levels since 1931. In the Chart above, the appreciation weekly in market value of 18 film and allied stocks is compared with the leading industrials, as compiled by Dow, Jones & Co. The comparison is based on prices as of March 3, the day before the "New Deal" started, this price representing 100 per cent.

The markets hesitated slightly when they reopened on March 15 after the bank holiday. Meanwhile, new confidence was bred by the quick and masterful way the banking situation was being straightened out by the new administration.

A pent-up speculative enthusiasm broke out when the country officially went off the gold standard recently and the public became inflation-minded. Stocks, bonds, wheat, cotton and other commodities boomed as the dollar declined in relation to gold currencies. Markets touched the highest points of the last two and three years.

Something more concrete, however, than the urge to convert money into securities and goods developed to add impetus to the "new deal" rise. It was a nationwide pick-up in general business also spurred by the administration's cheap credit policy, and so far it has defied even the usual seasonal influences of summer-time recession.

Individually, the biggest gain in the stock exchange film issues was made by Eastman Kodak, principal maker of raw film, which appreciated 31 points from March 3 to June 6 and, because of its high price and large amount of stock listed, showed a gain of $70,157,650 in market value to a total of $188,973,025.

Warner Brothers common rose almost $20,000,000 in market value from $3,801,-344 to $23,758,400, while Loew's common gained $14,275,999 to $31,663,433. Fox Film A, which rose from a March 3 low of 1¼ to a June 6 close of 4⅝, showed a market value appreciation of $8,196,602.

Every motion picture theatre owner in the country and the makers and sellers of film in Hollywood and in New York are vitally concerned with the continued progress of all industry in returning to normalcy. The marked upturn within the week, coupled with advances made previously, since March 4th, must eventually strengthen box office receipts.

Lewis W. Douglas, Director of the Budget, reported the return to work of some 1,500,000 since the Roosevelt Administration launched its business revival program. Even the most pessimistic exhibitors in the field were beginning to admit that the grip which the depression had on the nation's business was beginning to loosen.

The upswing in security markets occupied front page headlines. Typical of the feeling in the Iowa farm belt was the decision of the management of the Hipp theatre, at Sioux City, to raise salaries of its 11 employes 10 per cent.

Gains in business activity were reported by most of the nation's industries in telegrams replying to a questionnaire sent out by the Commerce Department. The National Association of Credit Men reports improvement in collections in 18 states, with but one state reporting poor collections and the balance indicating collections the same as last month.

The National Automobile Chamber of Commerce added the outlook appears to indicate a summer recession less than normal and remaining at a level higher than that of a year ago. Chicago Great Western Railroad ordered 500 steel box cars, breaking the severest business decline in the his-

(*Continued on following page, column 3*)

RISE OF MARKET VALUES

Values of motion picture securities have doubled, tripled and even quadrupled since March 4th, when stock prices came into line with general business in the upturn swing to normalcy. A graphic picture of the new movement and its relation to the dark days is shown in the following recapitulation of stock prices and valuations:

MOTION PICTURE STOCKS, NEW YORK STOCK EXCHANGE

Stock	Shares Listed	Low on Mar. 3	Valuation	Close June 6	Valuation	Gain in Points	Gain in Valuation
Amer. Seating	230,000	a1	$230,000	4½	$805,000	3½	$805,000
Columbia Pic. vtc. ..	153,241	6⅞	1,053,532	18¼	2,796,648	11⅜	1,743,116
Cons. Film Ind.	524,973	a2¾	1,443,676	4⅝	2,428,000	1⅞	984,324
Cons. Film Ind. pf....	400,000	6¼	2,500,000	12¼	4,900,000	6	2,400,000
Eastman Kodak	2,263,150	52½	118,815,375	83½	188,973,025	31	70,157,650
Eastman Kodak pf....	61,657	a120	7,398,840	118¼	7,290,940	d1¾	d107,900
Fox Film A	2,425,660	1¼	3,032,075	4⅝	11,228,677	3⅜	8,196,602
Keith-Alb.-O. pf.	64,304	a8	514,432	24	1,543,296	16	1,028,864
Loew's, Inc.	1,464,205	11⅞	17,387,434	21⅝	31,663,433	9¾	14,275,999
Loew's, Inc., pf.	140,497	46	6,462,862	70½	9,905,038	24½	3,442,176
Metro-Gold.-M. pf. ..	157,933	14	2,211,062	19¾	3,119,177	5¾	908,115
Orpheum Cir. pf.	63,840	b1⅜	87,780	5¼	335,160	3⅞	247,380
Pathe Exch.	950,884	⅜	346,581	1⅞	1,782,807	1½	1,436,226
Pathe Exch. pf. A....	251,769	1⅜	346,202	4¼	1,070,018	2⅞	723,816
Radio-Keith-Orph. ...	950,601	1¼	1,188,251	4¼	4,040,054	3	2,851,803
Universal Pic. pf.	18,000	a11	198,000	25⅜	456,750	14⅜	258,750
Warner Bros.	3,801,344	1	3,801,344	6¼	23,758,400	5¼	19,957,056
Warner Bros. pf.	103,107	b4¼	438,205	16	1,649,712	11¾	1,211,507
			$167,455,651		$297,876,135		$130,420,484

Motion Picture Stocks, Curb Exchange

Educat. Pic. pf.	18,891	c22	415,602	22	415,602	....	.....
Gen. Thea. Eq. pf.....	946,916	a ⅛	118,374	¾	710,187	⅝	591,813
Nat. Screen Serv.	64,258	c10½	674,709	5¼	337,354	d5¼	d337,355
Sentry Safe Con.	240,900	a ⅛	30,112	⅝	150,562	½	120,450
Technicolor	595,413	2⅞	1,711,812	8½	5,061,010	5⅝	3,349,198
Trans-Lux DPS.....	781,362	a1¼	976,702	3¼	2,539,426	2	1,562,724
Universal Pic.	250,000	b1	250,000	4	1,000,000	3	750,000
			$4,177,311		$10,214,141		$6,036,830

a—Low of week ended Mar. 3.
b—Low of year.
c—Close 1932 (not traded in this year).
d—Loss.

Bonds on New York Stock Exchange

Bond and Maturity	Low Mar. 3	Close June 6	Gain in Points
Gen. Thea. 6s '40.....	a2	6½	4½
Geo. Thea. 6s '40 ctfs.	b1	5⅜	4⅜
Keith 6s '46.....	31	44	13
Loew's 6s '41.....	63⅞	83	19⅛
Par.-Bway. 5½s '51.....	28	35	7
Par.-Fam.-Lask. 6s '47.....	6¾	16	9¼
Par.-Pub. 5½s '50.....	8½	16⅝	8⅛
Pathe Ex. 7s '37.....	57	75⅛	18⅛
Radio-K.-Orp. 6s '41.....	a10	21½	11½
Warner Bros. 6s '39.....	a13¼	36	12¾

a—Low of week ended Mar. 3.
b—Low of year.

News Projector Corporation Sues Trans-Lux on Contract

News Projector Corporation of New York filed suit in the United States district court at Wilmington, Del., this week against Trans-Lux Daylight Picture Screen Corporation, asking the court to rescind a contract of merger which News Projector had entered into with Trans-Lux.

The contract was made April 21, 1931 and prior to the contract, the plaintiff declares, it had understood from statements of Trans-Lux that the latter's net profit for three years commencing 1928 had been $1,259,740. The petition states that News Projector later learned these figures were false, the defendant intending to defraud.

Arbitration Clause Is Held Illegal by Judge

Illegality of the arbitration clause of the standard motion picture contract between producers and distributors permeates the entire contract, rendering it improper, Justice George B. Nelson declared in Wisconsin Supreme Court in Milwaukee this week. Justice Nelson's statement was made during the case of United Artists vs. the Odeon building and Jack Yeo of Beaver Dam.

The defendants sought to recover $1,335 on seven agreements to lease films, and United Artists contended that the arbitration clause was separable and a valid contract remained despite the illegality of the one clause.

Stocks Appreciate With Business Rise

(*Continued from preceding page*)

tory of the railroad equipment industry. Pennsylvania and other lines reported a rise in car loadings over 1932.

The automobile industry reported considerable increases in output.

The National Association of Real Estate Boards completed its semi-annual survey, which indicated that the realty market is definitely on an upward swing.

Of prime importance as a favorable influence in fields of basic commodities was the continued upswing in prices of farm products, foodstuffs and the like. This was a part of the Roosevelt campaign to lessen the effects of below-normal prices, particularly in the farming areas. The current weekly index of all commodities is the highest in the year. Comparisons with recent weeks and with similar periods in 1932 show surprising increases.

Iron Age reported that with operations in the steel industry averaging 41 per cent of the ingot capacity of the mills, compared with 38 per cent one week ago, and an increasing demand, the industry is rapidly being established on the "firm footing of a seller's market." Cleveland openhearths were operating at 64 per cent of capacity. Steel plants set a new high for three years.

Two hundred more banks reopened in the month, with 5,478 institutions now operating.

Pay rises were ordered throughout the nation. Principal institutions which scaled wages higher were General Motors, raising pay of 100,000 workers five per cent; 75,000 miners in the four-state Appalachian coal region received increases of from 10 to 18 per cent. More than 130 trade associations indicated to Congressional leaders that firms in their industries have already made tentative agreements for increased wages and shorter working hours for labor.

Industrialists who had been conferring within the week indicated at Washington that 3,000,000 now unemployed will be put back to work by October 1.

Dunn & Bradstreet reported that the way has been cleared for continued progress in business. The survey finds that the current improvement has extended to consumption, employment and wage levels. The cash situation was further aided by the purchase in the open market of $28,000,000 by the Federal Reserve Banks. Currency in circulation during the week rose $17,000,000, the first gain since March.

Benjamin "Roasted" At Bachelor Dinner

About 150 "friends" of Paul Benjamin gathered at the Motion Picture Club Tuesday night to give him a bachelor dinner. Hal Horne was "roast master," assisted by the aforementioned number of stalwart filmites. Herman Robbins' National Screen company and members of the AMPA paid for the dinner.

Although reports have it that Mr. Benjamin took a severe mauling, he was apparently in no wise affected by it and was as determined as ever to enter into a marriage contract for the second time. Attempts to discover the identity of the fortunate young lady proved unavailing.

O'Malley Has Papal Film

David O'Malley this week turned over "No Greater Faith" to the newly organized Faith Picture Co., Inc., which will distribute on the non-theatrical market as its first. The subject deals with the Papacy.



If you think these are big openings look at these...

• PARAMOUNT'S "INTERNATIONAL HOUSE"..OPENS TO SENSATIONAL BUSINESS IN...



NEW YORK—Paramount Theatre—Biggest business in 12 weeks. Picture held over for second week.

CHICAGO—Chicago Theatre—Biggest business in 10 weeks.

LOS ANGELES—Paramount Theatre—Played to more people than any other picture in months.

BOSTON—Metropolitan Theatre—Best business in 12 weeks.

KANSAS CITY—Newman Theatre—Best business in 10 weeks.

DALLAS—Palace Theatre—Best business in 10 weeks.

ROCHESTER—Century Theatre—Best business in 10 weeks.

DETROIT—State Theatre—Biggest business in many weeks.

MOTION PICTURE ALMANAC OUT; 6,000 BIOGRAPHIES IN WHO'S WHO

Thousand Sketches of Personnel in All Branches Are Added; Many New Sections . . . All in Fast-Using Arrangement

Motion Picture Almanac, out this week, presents to the industry as well as to interests impinging directly or indirectly upon the industry, an all-embracing who's who of more than 6,000 in business and a workable array of facts and figures treating of every field of the making and merchandising of the motion picture.

Practicable rearrangement of biographical material has been effected by consolidation into a section which constitutes a separate entity of the annual Quigley publication with alphabetical guide on each page, a plan which indeed has been fitted to the entire volume. More than one thousand biographies have been added, with particular emphasis upon inclusion of new personal data of exhibitors and sales personnel in the field.

Time-Saving Arrangement

To the wealth of new material in the myriad directions of motion picture endeavor has been given an arrangement in sections providing for speedy and effective reference for the busy user. The same thought of time-saving has been applied to the simple but workable alphabetical index to the 800 or more pages of compressed, complete and up-to-date information.

Highlight data from the many sections reveal the vast size of the industry at large, as well as many revisions in the light of developments of 1933 and the past year. A few of these facts:

Approximate weekly attendance in the United States is shown to be between 55 and 70 millions, with the world figure estimated at 185 millions. Gross annual admissions in the United States are placed at $1,100,000,000. World capital investment is cited as two and a half billions of dollars, four-fifths of it in this country.

Tickets 25 Per Cent Lower

Illuminating asides are these: The average adult admission charge in 1932 was 25 per cent less than in the year 1931, and that figure in turn was a dime lower than that for 1930. And of those persons who paid the admissions, 75 to 85 per cent appeared at the box office between 7:30 p. m. and 8:30 p. m.

Contrary to popular belief, operation of the theatre demands three-fourths of each dollar paid at the cashier's window. Production and distribution combined take only one-fourth. The player's share is only 4½ cents, though this is twice the amount going to director and cameraman together. The theatre's own payroll takes practically as much as the entire fields of production and distribution. Theatre employees get 24.7 cents of the dollar, or approximately one-third of the exhibition total of 74 cents, of which 5.1 cents goes to interest and profit. Production's share is 18.2 cents; distribution, 7.8 cents. Second to the payroll cost to the exhibitor come rent, real estate and taxes, the three items totaling 15.4 cents to the dollar.

Production costs for 1932-33, estimated at $135,000,000, represented a considerable decline from the previous year. Studio investments, from 1926 through 1932, were placed at $94,370,000. Production volume in the United States in negative footage was 65 per cent of the world total last year, and 85 per cent from the standpoint of dollar evaluation.

Personnel employed in the industry in the United States was estimated at 290,000, as follows:

In production	30,000
In distribution	10,000
In theatres	250,000
Total	290,000

In this connection, placements by Central Casting Corporation were estimated at 214,584, while the annual Hollywood payroll fell off to $76,500,000, or a weekly $1,472,000.

Approximate consumption of raw film consumed domestically in 1932 was found to be approximately: Negative footage, 88,472,000; positive footage 828,408,000. The highest usage in the period 1925-32 was in the year 1928, when 106,973,600 feet of negative and 1,012,867,500 of negative were consumed.

Seven-tenths of the hundred million dollar advertising expenditure of the world business in the latest annual estimate was spent by the industry in the United States, this dividing as follows: in newspapers, magazines, and so on, 55 millions; billboards, 7½ millions; accessories, 5 millions, and other forms, 3 millions. The total number of advertisements placed daily in various media was reckoned at fifteen thousand.

Rapid Changes in Theatres

The theatre situation underwent rapid changes in 1932, and as far as circuit affiliation is concerned, has made even more drastic renovation in recent months. At the beginning of this year, it was noted that so completely had the industry turned to sound pictures that only 156 operating houses were classified as silent, and the question was where even these obtained product, though it should be noted that many were not operating full-time.

Other theatre highlights:

Total film theatres in U. S.	19,311
Total seating capacity	11,161,193
Total theatres operating	13,247
Theatres with sound-on-film	14,481
With only disc equipment	350
New theatres built in 1932	250
Average cost	*$70,000
Cost of new theatres	*$17,500,000
New theatres in 1931	$45,000,000
New theatres in 1930	$97,580,000
New theatres in 1929	$163,559,000

**Estimated costs of the RKO Music Hall and the RKO Roxy, theatres in the $250,000,000 Radio City project in New York, approximate one-fourth of 1932 new theatre construction outlay.*

In common with the declines in expenditures in the domestic business of the motion picture, so too in exports was there a pronounced drop in both volume and value. For example, the exports of photographic and projection goods in 1932 totaled $13,538,341, as against $20,138,509 in the previous year.

Among the many new departments added in the 1933 Almanac are: a summarization of the bond and capital stock structures of motion picture companies; the careers of leading players in foreign countries; air line connections; foreign exchange restrictions; reviewing organizations and personnel; newspaper executives, a ready reference for tieup purposes; radio stations of National Broadcasting Company and Columbia; a detailed listing of publications on motion pictures, in all classifications; a complete listing of films made since the introduction of sound, with a separate grouping of 1932 and 1933 pictures.

BRUNETTES HAVE IT IN MOTION PICTURES

The phrase "Gentlemen prefer blondes" is as archaic in fact as in fiction, or else the crop of gentlemen has been definitely depleted, if the records of feminine pulchritude in Motion Picture Almanac, out this week, are a criterion. The truth is that the brunettes have it, two to one. To put it another way, only one of three women players are blondes.

Surprise is possibly in store also in revelations as to ages of feminine players. The average is not in the teens, instead, it is between 23 and 24 years. Their height approximates expectations, ranging for the most part between 5 feet 3 and 4 inches.

With the gleaming Pacific and its beaches at Hollywood's doorstep, swimming apparently is the favorite direction of interest away from the studios, but close in popularity are riding and dancing, in that order. One out of five are swimmers, at least in preference.

Men players average almost ten years older than their colleagues. The largest number fall in the age group of 32 to 33 years, and they're six-footers, too, for the most part, between 6 feet and 6 feet 1 inch. They take to the ocean also in diversion preferences, with golf, riding and tennis in that order.

The truly international character of the motion picture business that is Hollywood is reflected in the fact that two out of seven of the men players either were born in other countries or have had stage or screen experience overseas. Of feminine players the proportion was one out of five.

Bond and Capital Structures of Companies Summarized . . . Air Line Connections, Radio Stations, Press Executives

SEPARATE CODES FOR BRANCHES OF INDUSTRY TO MEET ROOSEVELT BILL

Film Leaders Are Formulating Preliminary Details of Codes of Practice, Tentative Plans Calling for Separate Codes

BULLETIN

Will H. Hays, president of the Motion Picture Producers and Distributors of America, late Wednesday called a general meeting of leaders in the film industry for Friday in New York to discuss a trade practice code to conform with President Roosevelt's industry control bill.

by FRANCIS L. BURT
Washington Correspondent

Industrial control legislation for business recovery continued during the week to monopolize the legislative spotlight at Washington. Final Congressional action was expected hourly. Meanwhile leaders of the motion picture industry were formulating preliminary details of codes of business practice, which President Roosevelt's legislation would set up in all industries. Tentative proposals of film executives provide for a separate code for each of the three major branches of the industry.

Facing strong opposition on four points—licensing, labor, imports and taxation—the measure was under consideration in the Senate. It is not expected that Congress will adjourn, as expected, on Saturday, the session possibly continuing for several weeks.

Manufacturers object to licensing on general principles; the labor provisions are the subject of controversy between labor and employers; domestic manufacturers demand protection from imports which may adversely affect them, and everybody objects to taxes, which are a part of the recovery bill.

Tax on Corporations

As reported to the Senate by its finance committee, the bill carries, instead of the increases in income tax rates written by the House of Representatives, a tax of one-tenth of one per cent on the "true worth" of corporations, which is to be fixed by the corporations themselves with a penalty in the form of a five per cent tax on excessive profits as a deterrent to undervaluation; a five per cent tax on dividends, to be collected at the source; an increase to 1½ cents per gallon in the gasoline tax, and administrative changes in the present revenue law, the most important of which is repeal of the present privilege of carrying stock losses over to a succeeding year.

Although the organization for the control of industry has not yet been set up, broad outlines of the Administration's plans have been made known. Of chief importance is the dependence which the Administration is placing upon the voluntary cooperation of industry, it not being intended to force any industry immediately to adopt a code, but the various trades being expected to get together and agree upon shorter hours and adequate pay, the first objectives of the bill.

For the film industry, this is interpreted as meaning that the film companies and exhibitors will be given adequate time in which to reach an agreement. When they have agreed on these points—and any others which they may desire to cover—they will be asked to send a committee to Washington to confer with officials of the industrial-recovery administration.

The committee, however, will have to represent not only the majority of the industry agreeing to the code, but also any minority which may not agree as well as any interests which are not members of the trade association (Allied, MPTOA, MPPDA) drafting the document.

The plans of the Administration contemplate that eventually every branch of trade and industry shall operate under agreements, including "white collar" employes and retailers.

As the industrial-recovery measure proceeds toward enactment, the threat of conflicting with President Roosevelt's plans for reciprocal tariffs arises. Tariff changes would, undoubtedly, involve the foreign market for American films.

Fearing opposition which would unduly prolong the session of Congress, President Roosevelt has for the time being abandoned his plan to seek control of the tariff in order to negotiate new commercial treaties.

This, however, may not be of great importance, since the general consensus is that the London economic conference, which opens June 12, will not complete its labors for many months.

Of additional interest to the motion picture industry was the passage by the House of the McKeown bankruptcy bill and an official explanation which was issued by the Federal Trade Commission of the new act governing the sale of securities.

Securities Control Act Explained

The new securities control act, a Roosevelt measure, was explained by the Federal Trade Commission as follows:

Provisions regarding fraudulent statements and practices are now in effect, but with regard to the dates on which the registration statements become effective there are provisions for different times. For all practical purposes the act, as it refers to registration statements, will not be in full operation until 60 days following the date of enactment, May 27. The principal sections which became immediately effective were:

Section 12 (2). Providing that the seller shall be liable to the buyer for securities sold by means of literature or oral communications which contain "an untrue statement of a material fact" or which "omits to state a material fact necessary in order to make the statements in the light of the circumstances under which they were made, not misleading."

Section 17 (entire). Regarding the use of fraud or deception in the sale of securities.

Both sections apply to outstanding securities as well as to new issues which are to be placed in the market after registration.

The McKeown bill providing for voluntary reorganization of corporations under the new bankruptcy laws is designed to help insolvent corporations work out refinancing plans under guidance, avoiding bankruptcy procedure and preventing a small number of creditors from blocking the plans.

Film Industry Discussing Plans for Proposed Code

The motion picture industry is already discussing plans for codes to be worked out by the industry itself. In New York, industry leaders have been studying and discussing the broad outlines of a proposed code, but no final action has been taken by producers and distributors as they are still awaiting passage of President Roosevelt's industrial control bill in order to determine more specific information

Securities Control Action and Bankruptcy Bill Affect Film Industry; Allied May Refuse To Aid in Drafting of Code

with regard to the bill's structure. After the bill becomes law, the industry will make an intensive drive to gather together all loose ends and draw up definite plans for a motion picture code.

Meanwhile preliminary plans are being made at confidential meetings in New York for separate codes for production, distribution and exhibition. The proposals are still only in the elementary stages, according to the MPPDA.

The industry's opportunity of self-regulation under the President's bill, together with definite signs of improvement in business in many parts of the country, are regarded by Harold B. Franklin, RKO theatre head, as the greatest advantages afforded the industry since 1929. "While the industry control bill is an opportunity for co-ordination and the elimination of waste within the industry, we must go forward with well-considered steps, having in mind the welfare of the industry as a whole."

Appeal to Independents

Already an appeal has been made to independent producers, distributors and exchange men to prepare to take part in the industry's program for drawing up its own code of fair competition. Tobias A. Keppler, attorney for the newly organized Progressive Motion Picture Producers and Distributors' Association, at a recent meeting of the association, described the independents' right to participate in the drawing up of the industry's trade practice code as "an unbelievable opportunity" for this group. Mr. Keppler also urged a need for a free distribution and exhibition market for independent product.

Meanwhile plans for MPTOA participation in industry activities along these lines are being crystallized by Ed Kuykendall, newly elected president of the organization, in a series of conferences with the heads of local MPTOA units throughout the Middlewest and East. The code will be beneficial to a majority of factors within the industry "only providing it is constructed along sane, sensible lines," Mr. Kuykendall said upon his arrival in New York.

MPTOA national officers and executive committee will meet in New York Tuesday to discuss formulation of a code for exhibitors in conformity with the projected industry control bill.

Allied Taking Steps

A special meeting of the Allied national board was being held in New York on Wednesday and Thursday to discuss that organization's part in the drawing up of the industry's code. Allied of Iowa and Nebraska is sending proxies to all members to authorize its officers to act in formulating a code for the industry. Independent unaffiliated exhibitors in Chicago this week joined Allied in a mass meeting called by Aaron Saperstein to arouse support for Allied's participation in the code's formation.

A canvass of Allied directors in New York indicated Wednesday that Allied will refuse to participate in the conferences for drawing up a trade practice code, hoping their attitude will cause government intervention.

Allied leaders attending the New York meetings include James C. Ritter, H. M. Richey, Sidney Samuelson, H. A. Cole, Aaron Saperstein, Fred Herrington, Lester Martin and Abram F. Myers.

WARNER LOSS CUT IN HALF ON EVE OF GENERAL BUSINESS IMPROVEMENT

Loss Reduced $1,723,266 in 13 Weeks Over Same Period Last Year; 26 Weeks' Figures Show Drop Less Than 1932 Loss

Warner Brothers Pictures, Inc., and subsidiary companies reported last weekend a net operating loss of $1,695,564 for the 13 weeks and a net loss of $3,442,325 for the 26 weeks ended February 25, 1933. A comparison with similar periods in 1932, which follows, shows that the management reduced losses nearly in half:

	PERIODS ENDED FEBRUARY 25	
	13 WEEKS	26 WEEKS
1932	$3,418,830	$5,267,699
1933	1,695,564	3,442,325
REDUCTION IN LOSSES	$1,723,266	$1,825,374

Although the various Warner corporations arrived, like most others, at the eve of the "New Deal" for American industry with financial losses in keeping with those times, their financial structure had been so liquidated and so rehabilitated after the effects of the prolonged depression, that any improvement arising from President Roosevelt's new business program could show only a favorable reaction immediately on its next balance sheet. The general upturn since then, coupled with the inspiring grosses earned by "42nd Street" during March, April and May, are understood to have placed the corporation in a position which now is quite favorable.

Then, too, the completion of a dozen or more feature pictures, all ready for release, and the results of the process of liquidation, which preclude serious interference with present operations, further brighten the new complexion of the Warner financial structure.

Actual Profit from Operations

Losses reported for both the 13-week and the 26-week periods ended on Feb. 25, 1933, were attributable to amortization and depreciation and were part of the company's plans for liquidation. Actually, a profit of $863,584 was earned in operations in the 26 weeks.

The deficit was credited during the six months with $1,589,814, representing profit on the redemption of funded indebtedness and adjustment of income tax and other reserves applicable to prior years.

Charges were made against deficit in the amount of $2,226,920, representing losses on the sale or abandonment of unprofitable properties, and also on losses from the sale of a subsidiary company and on miscellaneous investments and advances and after setting up a provision for probable loss on the guaranty of mortgage bonds of an affiliated company. This probable loss represents a write-off of $555,000.

On February 25, 1933, bank loans totaled only $500,000, all of which have since been paid.

The company has anticipated the retirement of its optional 6 per cent convertible debentures required for the purchase fund Aug. 1, 1933.

Net Income of $11,652,000 in 26 Weeks

Earning possibilities even during the low 26-week period were indicated by a net income of $11,652,823, before amortization and depreciation, interest and miscellaneous charges.

The consolidated balance sheet on Feb. 25, 1933, listed current assets of $15,390,369, as against current liabilities of $13,457,083. Total assets were $176,639,083.

Included in current assets were: Cash, $3,078,432; notes receivable, $93,791; "trade customers," less reserves, $1,020,249; inventories (including productions released, completed or in work, all at cost), $9,374,827. Raw materials, accessories and supplies; rights and scenarios unproduced, all at cost, and production and royalty advances, were worth $1,258,493.

Investments and advances, listed at $3,645,105, included, among other items: Investments in and advances to Skouras Bros. Enterprises, St. Louis Amusement Co., and in equity receiverships; also, investments in foreign patents, license rights and the like, and in miscellaneous investments.

Fixed assets: Properties owned and equipment, at cost less reserves, $119,143,955; properties leased and equipment, at cost less reserves, $26,442,747.

Deferred charges, totaling $1,006,937, represented prepaid taxes, insurance, rents and expenses, all prepaid.

Goodwill is listed at $8,549,829.

Liabilities Listed

Current liabilities were: Notes payable, $1,018,560; purchase money obligations, $818,772; accounts payable, $6,058,374 (which includes past due interest of $115,537 on funded debt of subsidiary companies); sundry accruals, $3,882,342; due to affiliated companies, $134,087; royalties payable, $1,241,033; advance payment of films, deposits, etc., $303,911. Total, $13,457,083.

The corporation listed $1,052,716 in purchase money or contractual obligations and notes payable maturing serially after one year.

Mortgages and funded debt included: Optional 6 per cent convertible debentures, series due 1939, less $90,000 held in treasury, $35,810,000; mortgages and other bond issues, less bonds held in treasury, $58,152,416.

According to Price, Waterhouse & Co., C. P. A., the accounts of foreign film subsidiaries and branches consolidated in the statement, are as at Jan. 28, 1933, except the Australian subsidiary, which has been included to Dec. 31, 1932.

Productions Named

Six Warner district managers arrived in New York Tuesday for their annual preparatory conferences for the new season with Major Albert Warner, Gradwell Sears and A. W. Smith, Warner distribution executives. Those attending the conferences are, Bob Smeltzer, Washington; Carl Lesserman, Chicago; Fred Jack, Dallas; Tom Spry, Boston; N. H. Brower, Los Angeles, and Roy Haines, of Cincinnati.

Meanwhile, in Hollywood, the largest production program in eight years was announced on Tuesday by Jack L. Warner, vice-president in charge of production, for the 1933-34 schedule. Sixty features and a number of short subjects will be produced at the Burbank studios, which resume full activity this week.

Among the first to go into production is "Footlight Parade," a musical successor to "42nd Street" and "Gold Diggers." In "Footlight Parade" will appear James Cagney, Joan Blondell, Dick Powell and Ruby Keeler, Guy Kibbe, Claire Dodd, Allen Jenkins and Gordon Westcott. Lloyd Bacon has been given the directorial assignment, and Busby Berkeley will again create and direct the musical numbers.

Edward G. Robinson will be starred in "Red Meat," a story of the Middle West, under direction of Alfred E. Green.

Barbara Stanwyck will have the star role in a story to be directed by Archie Mayo.

"Wild Boys of the Road" will be directed by William Wellman. This is a story of juvenile tramps, both boys and girls.

"Bureau of Missing Persons," a dramatic story of city life, will probably star James Cagney. Roy Del Ruth will direct.

Ruth Chatterton will be starred in a story of New York, "The House on 56th Street."

Philo Vance, the screen detective character, will be brought back to the screen when William Powell stars in "The Kennel Murder Case," an S. S. Van Dine mystery. Michael Curtiz will direct.

"Convention City," a comedy-drama with an Atlantic City background, dealing with commercial conventions, will have a cast headed by Adolph Menjou.

Paul Muni will star in "America Kneels." Mervyn Le Roy will direct.

"Son of the Gobs," a navy comedy with Joe E. Brown.

"Shanghai Orchid," a story of China, with Richard Barthelmess. William Dieterle will direct.

Loss Attributable to Amortization and Depreciation as Actual Profit of $863,584 Was Earned in 26 Weeks

Types Varied

In the Warner Bros. First National productions there will be no one special trend, Jack Warner said. "Of the sixty pictures on our schedule no two can be classed as of the same type," he declared. "Several musicals will be made, but these will all be dramatic stories into which music is logically interwoven, not merely musical comedies photographed as such."

Mr. Warner said that included on the coming year's program will be at least six pictures of road-show calibre.

Many new names appear in the list of stars under contract to Warner-First National, the most recent acquisitions being Leslie Howard and Adolph Menjou.

Mr. Jack Warner also announced on Tuesday the formation of his new production staff, headed by Hal B. Wallis as executive of production. Also, Mr. Warner named Robert Lord, Robert Presnell and James Seymour as new supervisors, all of whom are advanced from the studio's writing staff to executive positions. This is in addition to Henry Blanke, who has been a supervisor for years.

"Gold Diggers" Campaign

As hundreds of exhibitors are preparing to show "Gold Diggers of 1933," which opens generally this week in New York following five pre-release openings during the past week, S. Charles Einfeld, Warner executive in charge of advertising and publicity, revealed this week the national campaign that is being put behind this musical special.

Four weeks of radio plugging over nation wide hook-ups, through the five songs, have preceded release.

Through Remick Music Corp., which is handling the music end of the picture, every music store in the country has been supplied with window streamers, cards and title pages.

One exploitation idea is an elastic newspaper contest. This contest, which can run for either six, twelve or 18 days, asks newspaper readers to be Beauty Contest judges. Eighteen two-column pictures of girls in the picture are provided.



"WE'RE PUTTING ON THE DOG!"

"PARDON US", please. We're plenty proud! After helping you to "PACK UP YOUR TROUBLES" it's a thrill to find that our newest M-G-M-Hal Roach FULL LENGTH FEATURE PICTURE, "THE DEVIL'S BROTHER" is another consistent money picture! Doing well everywhere, thank you! And thanks for your helpful promotion that clinched it as a hit! And wait till you hear of our plans!

P. S. Exhibitors tell us that as a result of the success of Laurel-Hardy feature pictures, their short subjects are doing better than ever! That's good news!



USE THIS AD!

You can get it in three sizes (3 Columns x 190 Lines), (3 Columns x 150 Lines); (2 Columns x 165 Lines). Ask M-G-M, 1540 B'way, N. Y. C.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Dinner at Eight

(MGM)

Drama and Comedy

Pages would be necessary to detail the showmanship values of this epoch-making show. The simplest yet most comprehensive way in which this writer knows how to describe it is this: It has everything that a producer could put into a show—everything that an exhibitor wants in one—everything that patrons want in the way of screen entertainment.

Primary reaction is "What the heck is this all about"; thoughtful analysis, however, convinces me that it is one of the greatest pieces of motion picture entertainment of all time. There are names by the carload, stars that are stars, established stars in bit parts. The story runs the gamut of entertainment element—drama, romance, comedy, pathos—that stirred the emotions of the preview audience to frenzied applause. Great acting, dialogue and situations make the plot powerful. For the most part the action is confined to individuals or two or three, yet that simplicity makes for spectacle that can be interpreted only as bigness.

As a stage play, the vehicle has met with grand success and has been the recipient of tremendous publicity. Main Street as well as Broadway in its appeal, the screen version should pack every theatre.

The technique of "If I Had a Million," vastly improved, is adopted. Upon a central theme of Mrs. Jordan arranging a dinner for a pair of visiting British aristocrats, a definite vein of continuity binds up the various episodes. Thus, while Mrs. Jordan envisions the peak of social supremacy, her husband, Oliver, is more concerned as to how he can save the Jordan Shipping Line. First into the set-up is Carlotta, a now financially embarrassed, but retired trouper of the "gay nineties" era, and an old flame of Oliver. Carlotta wants to sell her Jordan stock. Oliver begs her to hold on. You know how Dressler puts it over.

Then we meet Dan Packard. His game is to chisel in on the Jordan properties while posing as a friend. He makes a great to-do in the Beery fashion of the fact that the President wants him down in Washington as a close adviser. Then comes Kitty, just as you expect Harlow, Dan's hard-boiled but socially ambitious wife, who makes use of all the self-sympathy technique to charm the philandering Dr. Talbot. Many scenes centering on this trio brought gales of laughter.

Comes then Larry Renault, a busted down, yet egotistical old matinee idol and silent screen star, who makes Paula Jordan fall madly in love with him. Max, his agent, brings Jo Stengel to interview the great Larry. When Max gives Larry the real lowdown on himself, the old star turns on the gas.

Mrs. Jordan is frantically preparing for her dinner as Oliver's heart starts to give out. Carlotta tells Paula that Larry has killed himself; urges her to foster her romance with Ernest. In the end the visiting celebrities send their regrets.

The real showman's only problem should be considering how he can accommodate all who will want to see it. Naturally the publicity emanating from key city first runs will give it a boost that should carry all the way. With that for a starter, word-of-mouth advertising, and extraordinary exploitation, the show can hardly be less than a gold mine.—McCarthy, Hollywood.

David O. Selznick production distributed by Metro-Goldwyn-Mayer. Directed by George Cukor. From the stage play by George S. Kaufman and Edna Ferber. Screen play by Frances Marion and Herman J. Mankiewicz. Additional dialogue by Donald Ogden Stewart. Photographed by William Daniels. Running time, 110 minutes. Release date, to be determined.

CAST

Carlotte Vance	Marie Dressler
Larry Renault	John Barrymore
Dan Packard	Wallace Beery
Kitty Packard	Jean Harlow
Oliver Jordan	Lionel Barrymore
Max Kane	Lee Tracy
Dr. Wayne Talbot	Edmund Lowe
Mrs. Oliver Jordan	Billie Burke
Paula Jordan	Madge Evans
Jo Stengel	Jean Hersholt
Mrs. Wayne Talbot	Karen Morley
Hattie Loomis	Louise Closser Hale
Ernest DeGraff	Phillips Holmes
Mrs. Wendel	May Robson
Ed Loomis	Grant Mitchell
Miss Alden	Phoebe Foster
Miss Copeland	Elizabeth Patterson
Tina	Hilda Vaughn
Fosdick	Harry Beresford
Mr. Fitch	Edwin Maxwell
Mr. Hatfield	John Davidson
Eddie	Edward Woods
Gustave	George Baxter
The Waiter	Herman Bing
Dora	Anna Duncan

Silk Express

(Warner Bros.)

Melodrama

Mystery and melodrama constitute the backbone of this rather novel picture. Suspense is created by speculation as to who is actually responsible for all the killing and related dirty work, and comedy is injected by the hick detective's determination to solve his own murder case. Although a girl appears in the cast, romance is practically ignored. Dealing with a fictionized story of what happens aboard one of those highly secretive special trains that transfer valuable shipments of silk from Seattle to New York, "Silk Express" never pretends to be pretentious, yet it definitely establishes itself as a good program picture that should hold the interest of the run-of-the-mill patrons.

The introductory set-up is such as to place more than usual attention on this particular special. With the raw silk market rising, Kilgore, head of the manufacturers' association, finds that Myton has cornered the market and is holding out for top prices. Determined to break the combine, Kilgore imports a cargo from Japan. In Seattle it is estabished that Craft and Burns, train guards, are Myton's henchmen. Their job is to prevent the train reaching New York within the 72 hours that will enable Kilgore to meet his contracts. Brought aboard the train also is Myberg, victim of a tropical disease, who must be rushed to New York, besides his daughter Paula and Dr. Rolph.

A car is discovered afire. A man named Johnson is found dead. Kilgore determines to push on, but the train is stopped by Sheriff McDuff, who has found a note tossed from the speeding train.

Of course, everyone is suspected. McDuff is kidnapped and the train starts on again. As the train approaches New York the conductor is found dead.

Things happen fast and furious as the tramp, Rusty, is revealed as a special insurance investigator; that Clark was Myton's ace in the hole to delay the train; that Myberg was on the up and up all the time and that his eye signaling identified Craft and Burns as the killers.

Mystery of the most intriguing type is the predominant selling angle. Defy all the amateur crime slueths to put their finger on the killer. Thus thrill should take the place of the missing romance.

Because there is so little of interest to feminine patrons in such an out-and-out mystery story, exploitation directed at them based on the title should be effective. Tieups with department stores, silk shops, and so on, premised on the romance of silk from the raw cocoon stage to the fine finished product, should not be overlooked. Window displays, contact newspaper advertising—supplemented with essay contests on the story of silk—for school children, should have a valuable function in this line of exploitation.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by Ray Enright. Based on a story by Houston Branch. Screen play by Houston Branch and Ben Markson. Photographed by Tony Gaudio. Running time, 63 minutes. Release date June 10, 1933.

CAST:

Kilgore	Neil Hamilton
Paula	Sheila Terry
Clark	Arthur Byron
McDuff	Guy Kibbe
Nyberg	Dudley Digges
Myton	Arthur Hohl
Rusty	Allen Jenkins
Craft	Harold Huber
Burns	Geo. Pat Collins
Calhoun	Robert Barrat
Dr. Rolph	Vernon Steel
First Associate	Edward Van Sloan
Johnson	Douglas Dumbrille
Engineer	Tom Wilson

Jennie Gerhardt

(Paramount-Schulberg)

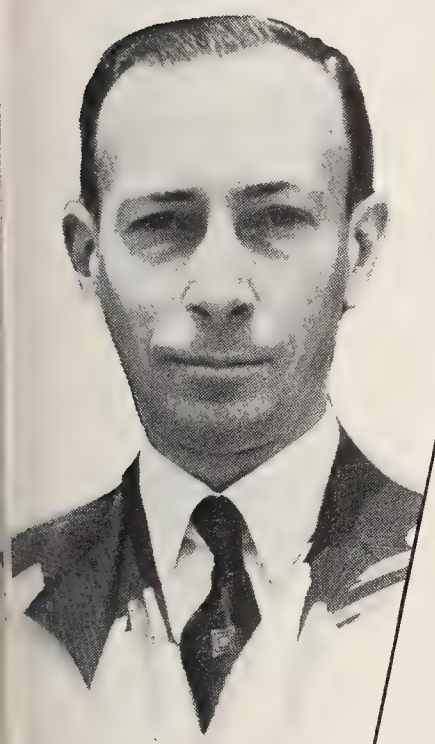
Drama

Dramatic romance that brings both happiness and tragedy to its central character is the motivating element of this show. Like "Forbidden" and "Back Street," it covers a number of years. Essentially, it is a woman's picture of the tear-jerker type. As in the case of most life-love stories, it is both impressive and sometimes depressing. Andience sympathy naturally accrues to the girl whom men want but never marry.

There is a definite melodramatic atmosphere to the whole story. Two men figure in the life of Jennie Gerhardt. Jennie meets Senator Brander. He falls in love with her and despite neighborhood gossip and over the objections of her father, who can see no good in the rich man-poor girl relation, the romance continues to a point where the Senator seduces Jennie. Under the promise of marriage he goes to Washington, but is killed in a train wreck. Jennie goes to another city, the baby is born and the unwed mother gets a job as maid to Louise Kane, whose brother, Lester, falls in love with the maid. Lester's father sends him to Chicago as branch manager, but Jennie goes along. For years their romance continues.

Then, as Lester rises in the financial world, he marries Letty. To Jennie, earning her living as a dressmaker, comes tragedy as Vesta

HERE'S THE ANSWER TO DOUBLE FEATURES: One good feature and *Educational's* short subjects make more money . . . . .



PACIFIC NATIONAL THEATRES, INC.
1915 FOURTH AVENUE
LOS ANGELES

May 31, 1933.

Mr. E. W. Hammons,
Educational Film Exchange,
1501 Broadway,
New York City, N. Y.

Dear Mr. Hammons:

" I am happy to tell you that abandonment of the double feature policy and return to diversified programs is working out most satisfactorily in Southern California.

We never were in sympathy with the double bill. Exhibitors who fell for double features as a general policy were only kidding themselves. A well-balanced program of a good feature, supported by carefully chosen short subjects always gave more audience satisfaction and pleased the majority of patrons.

We are playing the entire Educational Pictures program of short subjects and are giving our patrons diversified bills with your pictures and other selected short subjects. The result is what we expected it to be--we take in more money at the box-office than we did with double features. I think that is the best possible answer to the whole double feature question".

Yours very truly,

PACIFIC NATIONAL THEATRES, INC.,

By Russell Rogers
Film Buyer.

Educational Pictures
"THE SPICE OF THE PROGRAM"

Distributed in U. S. A. by FOX FILM CORPORATION

dies after a fall at high school graduation ceremonies. More tragedy as Lester is stricken while on a European mission. He sends for her, and their early happiness is renewed just before Lester dies. Then Jennie is alone and friendless.

"Jennie Gerhardt" is strictly an adult picture. Selling it successfully depends upon your ability to construct campaigns that will intrigue human interest and sympathy in the character of Jennie. Despite the large cast, practically all the action is confined to Sylvia Sydney and Donald Cook. Surrounding the power of the Sydney draw with catchlines that accentuate the romance, drama and tragedy of love beyond the pale, appears the most effective plan.

The name of Dreiser should not be overlooked. His readers constitute a potential audience. Straight advertising will have to carry the information-spreading load, inasmuch as there is little about the picture, save personalities, that permits spot ballyhoo.—McCarthy, Hollywood.

A B. P. Schulberg production for Paramount release. Directed by Marion Gering. Based on the novel by Theodore Dreiser. Adapted by S. K. Lauren and Frank Partos. Screen play by Josephine Lovett and Joseph Moncure March. Photographed by Leon Shamroy. Release date June 6, 1933. Running time, 76 minutes.

CAST:

Jennie Gerhardt	Sylvia Sidney
Lester Kane	Donald Cook
Letty Pace	Mary Astor
Senator Brander	Edward Arnold
William Gerhardt	H. B. Warner
Mrs. Gerhardt	Louise Carter
Vesta (age 6)	Cora Sue Collins
Archibald Kane	Walter Walker
Robert Kane	Theodor Von Eltz
Louise Kane	Dorothy Libaire
Vesta (age 17)	Gilda Storm
Ada	Greta Meyer
Bass Gerhardt	David O'Brien
Willie Gerhardt	David Durand
Veronica Gerhardt	Betsy Ann Hisle
O'Brien	Morgan Wallace
Will Whitney	Ernest Wood
Old Weaver	Frank Reicher
Hotel Clerk	Gene Morgan
Old Weaver's granddaughter	Rose Coghlan
Boarding House Keeper	Jane Darwell
Midwife	Lillian Harmer

The Cocktail Hour

(Columbia)

Comedy-Drama

Spiced with highly enjoyable comedy throughout, "Cocktail Hour" falls into the classification of rather sophisticated, but definitely entertaining comedy-drama. By sophistication is not meant, in this case, risqueness of any sort, but rather a general tone of smartness, carried out in theme and development. Basically the story should be one of general appeal, concerning as it does the independent girl who refuses to give up her "freedom" for marriage, but learns her lesson.

The drama is never permitted to become too dramatic, a sort of "tongue-in-cheek" attitude characterizing the performances of the leading players, which serves to make for greater enjoyment.

Since the title will almost unquestionably indicate to patrons that here is something highly sophisticated, it would be well to emphasize rather the central theme as indicated than the title itself, implying that the "cocktail hour" is merely an effort on the part of the girl to live independently, freely, by herself, on a Paris vacation, until, after a series of mishaps, she succumbs to the thought of protection.

The best marquee name in the cast is that of Bebe Daniels, who renders a choice performance, catching the right note of comedy drama which is the basis of the picture's mood. With her is Randolph Scott, who readily matches her performance. The rest of the cast, including especially Muriel Kirkland, Sidney Blackmer and Barry Norton, is definitely capable.

The scene opens in the New York studio of Miss Daniels, highly successful commercial artist, where she is surrounded by men who probably think more of her money than herself. Scott, advertising manager for whom she works, is in love with her, but thinks her "freedom" ideas nonsense—and tells her so. On board ship, she meets Blackmer, married Englishman, who is perpetually after attractive women. In Paris, where she has been followed by the smitten young Norton, she is annoyed by Blackmer. Norton breaks into the hotel room, and in the scuffle which follows, accidentally throws Blackmer from a window. Scott, who had followed her to Paris, straightens the situation and, beaten, Miss Daniels admits she doesn't want freedom nearly as much as she wants Randy Scott.

The picture is fast-moving, lively and highly entertaining, and there is no reason why even the most straightlaced community should find it objectionable despite its title and general air of sophistication. Basically, it is a human, and not altogether new story. Sell the theme, the performances and get over the true implication of the title so that it will not be an obstacle in communities which would rather not have sophisticated material.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Victor Schertzinger. Assistant director, C. C. Coleman. Story by James K. McGuinness. Screen play by Gertrude Purcell and Richard Schayer. Cameraman, Joseph August. Sound engineer, George Cooper. Film editor, Jack Dennis. Release date, June 5, 1933. Running time, 74 minutes.

CAST

Cynthia Warren	Bebe Daniels
Randolph Morgan	Randolph Scott
Olga	Muriel Kirkland
Princess	Jessie Ralph
Lawton	Sidney Blackmer
Philippe	Barry Norton
Captain	Phillips Smalley
Mrs. Lawton	Marjorie Gateson
Alvarez	George Nardelli
Dick	Larry Steers
Jerry	Jay Eaton
Mori	Willie Fung
Attorney	Paul McVey
Porter	Oscar Smith

Goldie Gets Along

(Radio)

Drama

The small town girl, with an ambition in the Hollywood direction, is the not too unusual or new theme of this picture, which must necessarily fall into the classification of average program fare. Though the performances are adequate, there are no outstanding names with which to attract patronage. Heading the cast is Lili Damita, hers being perhaps the only name of patron-attracting potentialities.

A brief resume of the story will best indicate which angles will be best adapted for selling the picture. Miss Damita is engaged to marry Charles Morton, a reasonably effective juvenile, in the little town of Crestview, New Jersey. The puritanical relations with whom she lives get on her nerves, and when Morton proposes "settling down" she flies into a tantrum, tells him she is going to Hollywood despite him and everything else, and starts on her way.

En route, she rides with an unknown young man and leaves him standing at a gas station while she takes his car. It happens to belong to the mayor of a town, whom she "vamps" out of a jail sentence, evading her pursuing fiance. There also she meets Sam Hardy, bathing beauty contest promoter in various small towns, with a method by which his employee wins the contest and he takes the prize money. She goes with him, capturing each contest under an assumed name as they go.

Finally, when no "split" appears forthcoming from Hardy, who, incidentally, handles his role well and supplies a goodly portion of comedy, she double crosses him, takes $1,000, and hits Hollywood—and the pavements for many a long day, without results. On her trail come Hardy, posing as a detective, and Morton, still persisting, hoping she has rid herself of the "Hollywood bug." Through a ruse, she finally obtains a contract, but when Morton walks in, with a prepared story about having been involved in a check forgery and wanted by the police, she succumbs, with Crestview and "settling down" as the promised land.

Working up the idea of the Hollywood-struck girls for what it may be worth among the younger set of the community should prove advantageous selling, while a ready-made opportunity for a bathing beauty contest of local "talent" at the theatre in conjunction with the picture, offering small prizes, should bring out the dads and mothers in fair numbers. The contest should run the length of the picture's run, and much pre-selling of the contest prior to the run of the film should be worthwhile. The picture, however, does not offer very much, so it would be well not to promise too much. It provides a moderate amount of entertainment.—Aaronson, New York.

Produced and distributed by RKO Radio. Directed by Malcolm St. Clair. From the book by Hawthorne Hurst. Photographed by Merritt Gersted. Sound recorder, Lodge Cunningham. Release date, January 27, 1933. Running time 68 minutes.

CAST

Goldie LaFarge	Lili Damita
Bill Tobin	Charles Morton
Sam Muldoon	Sam Hardy
Cassidy	Nat Pendleton
Marie Gardner	Lita Chevret
Mayor Simms	Arthur Hoyt
Flynn	Henry Fink
Hawthorne	Bradley Page
Kaplan	Lee Moran

His Private Secretary

(Showmen's Pictures)

Drama

This, the first offering of D. J. Mountan's Showmen's Pictures, under the brand name of Screencraft Productions, is a moderately entertaining drama done in the time honored style but contriving at the same time to come satisfactorily into the average category. It is most readily adaptable to the smaller theatre in the lesser situation.

There are no outstanding names with which to decorate the marquee, the two leading players being Evalyn Knapp and John Wayne, familiar names but that is all. The others, known, satisfactory, are nonetheless of no marquee value.

The story has been done before. It concerns the son of the wealthy father, given several opportunities in the ancestral business and failing at each attempt due to inability to keep his mind on the business and away from the opposite sex. Accidentally the young man, played by Wayne, meets the granddaughter of a minister in a small town when he goes to collect a bill, and she, Miss Knapp, finally gives in after assiduous pursuit by Wayne. He forgets about the bill, which costs him his job. The two, married, go to the city, and Wayne's father, Reginald Barlow, all but throws him out of the office when he tells him he is married.

Going to see the father, she obtains a post as his private secretary without revealing her identity, and proves herself completely indispensable to him. When she, in turn, misunderstands a situation in which she finds Wayne with a former flame, she leaves him, Wayne turns over a new leaf, makes a success at the business and eventually she returns to her husband and father-in-law to conclude the story.

It will perhaps be necessary to sell the picture along conventional lines, since it contains little that may be unusually exploited. A possible line, from the exploitation angle, appears in the private secretary angle. Sell the idea of the girl who reformed her young wastrel husband, and then did the same for her hard-bitten father-in-law without his realizing it, by becoming his private secretary and bringing father and son together. The picture probably will appeal more particularly to the younger people, and, though containing nothing in the least objectionable, probably will be little appreciated by juvenile patronage.—Aaronson, New York.

Produced and distributed by Showmen's Pictures. Directed by Philip H. Whitman. Story by Lew Collins. Adaptation and continuity by John Francis Natteford. Editor, Bobby Ray. Cameraman, Abe Schultz. Recording, Oscar Lagerstrom. Release date, June 10, 1933. Running time, 60 minutes.

CAST

Marion Boyd	Evalyn Knapp
Dick Wallace	John Wayne
Mr. Wallace	Reginald Barlow
Dr. Hall	Alec B. Francis
Mr. Little	Arthur Hoyt
Polly	Natalie Kingston
Van	Patrick Cunning
Garage Owner	Al St. John
Butler	Hugh Kidder
Boy	Mickey Rentschler

Film Daily Golf Tourney All Set

The twenty-first annual Film Daily Golf Tournament, scheduled for June 20 at the Rye Country Club, Rye, N. Y., at this date gives every preliminary evidence of a rousing affair, with numerous novelty exhibitions and matches designed to enliven the proceedings in addition to the regular schedule of individual and team matches. Proceeds go to the Film Daily Relief Fund.

The total of entries for the tournament will be limited to 167, according to the committee, which includes Jack Alicoate, chairman, Film Daily; Al Lichtman, United Artists; Lee Ochs, President Motion Picture Club; Gradwell Sears, Warner; Bruce Gallup, Donahue and Coe; Don Mersereau, Film Daily.

Quigley Publications have again offered a trophy for best low gross score. Excitement is anticipated in the annual team match between the AMPA and the Motion Picture Club, captured the past two years by the AMPA golfers.

Sol Lesser Has Series Of Nature Films for 1933-34

Sol Lesser has completed the six negatives which will make up the series of "Conflicts of Nature" which are to be released by Principal, one each month starting with "The Queen of the Underworld" on June 1.

The succeeding titles are: For July, "Cocoon to Butterfly"; August, "Her Majesty the Queen"; September, "The Clowns." "The Farmers' Friend," the life and activity of the lady bug, will be released in October, and "Life and the Lion" will follow in November.

Saperstein in Charge Of Midwest Theatre Corp.

Aaron Saperstein has been placed in charge of operations of Midwest Theatre Corp., a booking combine acquired recently by Allied of Illinois. Midwest had previously been controlled by a board of governors, all of whom, with one exception, are Allied members. The board requested Saperstein to take charge.

Ninety-five per cent of the 50 houses booked by Midwest belong to Allied. The organization will remain intact, but offices will be moved to Allied headquarters in the Standard Oil Bldg., Chicago.

Consolidated Net Off

Net earnings of Consolidated Film Industries, Inc., after taxes and charges, were $265,400, for the quarter ended in March. This amounts to 12 cents per share on the common, compared with $294,152, or 17 cents per share, for the same quarter last year.

Monogram To Act June 15

Monogram will decide at the executive board meeting June 15 whether the company will join the Motion Picture Producers and Distributors of America. It is expected that such an action will be approved by the board.

Statewide Case Settled; Referee To Be Appointed

The case of Statewide Theatres Corporation, bankrupt Milwaukee company and subsidiary of Midwesco, was adjudicated by U. S. district court judge John P. Nields in Wilmington, Del. The petition of Irving Barry, who said he was an officer of the theatre company authorized by the board to file the voluntary petition in bankruptcy, was accepted and a referee will be appointed in about a week. On May 16, Fox Film, Wesco, and Fox Wisconsin, through A. L. Ward, a Wilmington attorney, filed an involuntary petition against Statewide and the court directed that an answer be filed.

Harry Arthur is understood to have taken over seven houses from Fox West Coast and is negotiating for more theatres now included in this group. In Kansas City a scheduled meeting of Fox Midland Theatre Company, creditor for the election of trustees, was continued from May 24 to June 8. In the interim, attorneys will seek to work out an order they can agree upon for submission to the federal district court to stay bankruptcy proceedings pending consideration by the court of a motion to discharge the receiver.

Veteran Showman Dead

Samuel Young, 75, Terre Haute, Ind., exhibitor, hotel proprietor and author of skits, died at the Union hospital, in Terre Haute, last week.



ASK US!

"How can I reseat my theatre economically?"

Have you figured the cost of discomfort?



● Do they limp when they go out? And stamp their feet to restore circulation and relieve the chair paralysis resulting from hard, lumpy and decrepit seats? If so, you need new chairs NOW!

American Seating Company

Makers of Dependable Seating for Theatres and Auditoriums

General Offices: Grand Rapids, Michigan

BRANCHES IN ALL PRINCIPAL CITIES

Taming the Jungle

(Invincible)

Pictorial Record

Actually, this picture, produced by Paul D. Wyman, is little more than a pictorial record of the manner in which wild animals, chiefly lions, tigers and leopards, are trained for exhibition.

Various well known trainers of the wild jungle beasts are shown at their work, armed with whip, stick, chair and sometimes gun, forcing the animals into submission to their commands, bringing them to the point where they will obey with little show of opposition the will of their masters.

The opening sequences of the rather short feature pictures the life of the jungle briefly, then the manner of capturing alive tigers and lions. The rest of the film is devoted to the training of the animals from their first entrance into the cage to the time when they are ready for exhibition.

The trainers who appear are Melvin Koontz, who, incidentally, wears a gun loaded with bullets, not blanks, as is often supposed; Dean Foix, Chubby Guilfoyle and Olga Celeste, the only well known woman wild animal trainer, whose specialty is the handling of leopards.

There is a certain amount of punch in the film naturally, while the closing sequence, which has Koontz wrestling in fun with a lion, is highly unusual. It is doubtful if the film, standing alone, is strong enough to be the feature mainstay of a regular run theatre program, but it may serve as a special attraction of some sort, and may be adaptable to a school tieup. The material involved is interesting, and in a measure entertaining, but not in the manner that a screened play is entertaining. Lobby stills of the trainers and their animals may prove helpful, and if there is anything resembling a circus in or approaching the community, the film has definite selling possibilities.—AARONSON, New York.

A Paul D. Wyman production. Distribution by Invincible. Directed by Bob and John Tansey. Cameraman, Bob Tansey. Release date, June 3, 1933. Running time, 59 minutes.

Trainers:

Melvin Koontz — Olga Celeste
Dean Foix — Chubby Guilfoyle

Traum von Schoenbrunn

Dream of Schoenbrunn

(Europa Film)

Musical Romance

A light comedy touch and a fine sparkle of melodious music serve to make this musical romance of mythical kingdoms, a wilful and charming princess and an adventurous prince an entertaining, often amusing screen play. Featured is Martha Eggerth, said to be a charmer of the stage and screen of Vienna, who is in effect a selling point for those exhibitors who are in situations warranting use of a foreign-make picture.

There are no superimposed subtitle translations of the German dialogue. But let it be understood that they are quite unnecessary, since the action of the story is perfectly understandable to one lacking a knowledge of the language, by reason, perhaps, of the capable performances of the cast. It is true that a knowledge of German would enable the patron more thoroughly to appreciate the comedy of the piece, which is good comedy, if one were to judge by the laugh reactions of the audience at a New York house.

The picture moves along at a rapid pace, with the melodies—and there are several "catchy" tunes, interjected reasonably, entertainingly, and ably rendered. Miss Eggerth is possessed of a rather capable singing voice, while the prince, played by Hermann Thimig, is equally adequate in the use of his tenor voice.

The princess rebels at the restrictions imposed upon her by her lady-in-waiting and the master of ceremonies, a pair of conjunctive roles, ably handled, which contribute not a little to the lively comedy. She is to be married to the prince, whom she has never seen, and of whom she conjures unflattering pictures. She runs away from her castle, only to jump into a carriage on the street when she sees the lady-in-waiting approaching in a castle coach. She flirts with the young, attractive man who returns at the moment to his cab in which she is hiding. The visiting card she takes from his pocket is that of a young lieutenant.

A meeting is arranged at a beer garden, and to her consternation she finds the wrong man, the right man seemingly busily engaged at another table with the fiancee of the young officer with whom she is dining. Complications, for the most part amusing, follow before it is all straightened out, melodiously. Where an adaptable audience is to be found, sell a lively, musically entertaining romance of mythical kingdoms with an attractive star, able support and amusing comedy.—AARONSON, New York.

Produced by Schultz and Wuellner. Distributed by Europa Film Verleih. Directed by Johannes Meyer. Manuscript by Walter Wasserman and Walter Schlee. Musical compositions by Arthur Guttman. Songs by Ernst Noubach. New York release date, American premiere, May 31, 1933. Running time 78 minutes.

CAST

Princess Christine ..... Martha Eggerth
Prince of Lueneburg ..... Hermann Thimig
Lieut. von Brandl ..... Ernst Verebes
Master of Ceremonies ..... Hans Junkermann
Lady-in-waiting ..... Julia Serda

A Study in Scarlet

(Fox)

Mystery

Once again the immortal sleuth-creation of the late brilliant Sir Arthur Conan Doyle, Sherlock Holmes, comes to the screen in a new impersonation. In this instance, from the studio of World Wide, Reginald Owen attempts to portray a Sherlock Holmes and does rather well by the role. He is, perhaps, physically a little too fit, being rounded and full bodied, which is not exactly the mental picture most of the millions of Doyle readers have conjured of the mighty "deducer."

Owen, however, is smooth and finished in his portrayal, and having himself written the dialogue and continuity, he handles his lines in the approved Holmes fashion. The story in this case has to do with the assorted murders within the "Scarlet Ring" of its members apparently under the direction of Alan Dinehart, notorious criminal attorney of London.

The extremely lengthy cast is good, carrying out in speech and action the tradition of Baker Street and the London atmosphere of the Sherlock Holmes mysteries. A bit of romance is woven into the work of Holmes as he unravels the mysteries of the strange and cold blooded murders after the Scotland Yard inspector is completely baffled. His methods are the Holmes methods, with Dr. Watson contributing his feeble attempts at powers of deduction.

Anna May Wong has a small but effective part as the supposed wife of one of the gang, while June Clyde, who enters the ring by inheritance after her father is killed, is dramatically capable when her life is endangered as her turn to die arrives. John Warburton, as her fiance, bring Holmes into the case and on the track of Dinehart.

One by one the members of the gang are murdered, in each case the crime made to look like suicide, since the money, according to the arrangement, is to be divided equally among all the members. The story on the whole moves at a rapid pace, but there are several slow spots which serve to halt the fast motion most desirable in such a film. The mystery technique is adequately handled, the plot moving to a logical and interesting conclusion, revealing that one of the members of the gang, thought murdered, is actually the perpetrator of the crimes, aided by Dinehart.

Sell the picture as an active, well-paced mystery melodrama of Sherlock Holmes and the famed story, "A Study in Scarlet." Let the origin of the story by Conan Doyle do much of the selling for the picture, enhancing that with lobby stills of the most active scenes from the picture, and bringing out, in copy, the romance angle, a hint or two of the plot, making as much as possible of the "Scarlet Ring" idea. In the story small ads, cryptically written, are placed in the classified columns of newspapers to warn the ring of approaching meetings. This idea carried over into the exhibitor's selling campaign on the film should be a valuable selling method.—AARONSON, New York.

A World Wide production. Distributed in the United States by Fox. From the book by Sir Arthur Conan Doyle. Directed by Edwin L. Marin. Screen play by Robert Florey. Continuity and dialogue by Reginald Owen. Release date, May 14, 1933. Running time, 72 minutes.

CAST

Sherlock Holmes ..... Reginald Owen
Mrs. Pyke ..... Anna May Wong
Eileen Forrester ..... June Clyde
Merrydew ..... Alan Dinehart
John Stanford ..... John Warburton
Dr. Watson ..... Warburton Gamble
Jabez Wilson ..... J. M. Kerrigan
Lastrade ..... Allan Mowbray
Mrs. Murphy ..... Doris Lloyd
Will Swallow ..... Billy Bevan
Dolly ..... Leila Bennett
Baker ..... Cecil Reynolds
Captain Pyke ..... Wyndham Standing
Dearing ..... Halliwell Hobbes
Ah Yet ..... Tetsu Komai
Mrs. Hudson ..... Temple Pigott

Hell's Cargo

(Below the Sea)

(Columbia)

Drama

Originally released as "Below the Sea" and playing the Rialto in New York under the title, this picture will be titled "Hell's Cargo" following the Rialto run, though exhibitors have the option of using either name. "Below the Sea" is not a particularly sparkling title, implying more a travel film than an active drama. While "Hell's Cargo" is considerably more lively as a name, it has the unfortunate inclusion of the world "hell," which is occasionally noted by exhibitors as not readily salable.

There is a fair portion of action in the picture, in addition to several excellent sequences of undersea photography. The two leading cast names should be reasonably effective marquee material, those of Ralph Bellamy, always a dependable and consistent performer, and Fay Wray. The others are relatively unimportant, with the possible exception of Fredrik Vogeding. Romance, action and drama bring the film slightly above the program classification, while the undersea work, with several bits in excellent color, may open the way for school tieups of one sort or another.

An introductory sequence pictures, with good dramatic effect, the sinking of a German U Boat in 1917 by one of the famed British mystery ships. The captain and first officer are the only survivors of the submarine and the only two who know that $3,000,000 in gold bullion lies at the bottom of the sea in the sunken submarine. The captain kills the officer before they are rescued, retaining a map of the location of the treasure, and then the story jumps to 1929.

Vogeding and Esther Howard, saloon keeper, plan to get the gold, and bring Bellamy, famous deep sea diver, into the plan. The ship is wrecked, Bellamy takes half the map and the two are necessarily partners. An undersea scientific expedition is fitted, sponsored by wealthy Miss Wray, and Vogeding and Bellamy sign on as officers with the intention of getting their gold.

The romance is carried by Bellamy and Miss Wray, he going out of his way to be surly and uncommunicative, she trying to break his resistance to her attentions. When Vogeding and Miss Howard, who had been found aboard as a stowaway, drug Bellamy and attempt to raise the gold themselves in the early morning, the climax of the picture strikes. Bellamy awakes, is about to pursue, when he learns that Miss Wray, with Paul Page, at the bottom in a diving bell, are floating helpless, the bell in the clutches of a giant octopus. Forgetting the gold, he goes below with an acetylene torch,

kills the octopus in a rather exciting climax sequence and saves the occupants. The gold seekers, meanwhile, lose their gold at the last moment as the bottom of the chest breaks open, and Vogeding is drowned. Miss Wray and Bellamy complete the story in expected fashion.

The exhibitor has here drama, romance and unusual undersea action, combined with excellent scenic effects. The film may be sold as a lively, melodramatic story of a search for gold long buried in a sunken submarine, with emphasis on the punch sequence of the fight with the octopus.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Al Rogell. Story and Screen play by Jo Swerling. Assistant director, Art Black. Cameraman, Joseph Walker. Sound engineer, George Cooper. Film editor, Jack Dennis. Release date, April 25, 1933. Running time, 79 minutes.

CAST

Steve McCreary ..... Ralph Bellamy
Diane Templeton ..... Fay Wray
Karl Schlemmer ..... Fredrik Vogeding
Lily ..... Esther Howard
Waldridge ..... Trevor Bland
Dr. Chapman ..... William J. Kelly
Jackson ..... Paul Page

Night and Day

(Gaumont-British)

Comedy with Music

This English-produced film is much more nearly a comedy with music than a musical comedy, since it has, basically, a conventional play-plot structure. However, musical interludes have been inserted, with neatness and dispatch, to lighten the fare, inject a bit of punch. The picture is entertaining, lively and amusing, centered almost in its entirety on Jack Hulbert, one of England's better known comedians, aided in particular by the equally well known Cicely Courtneidge.

These two race through their performances with a sure touch and smart handling, carrying the story with them. For the romance, Winifred Shotter and Hulbert supply the element satisfactorily, Miss Shotter being attractive and possessed of a rather sweet singing voice.

From the standpoint of regular run exhibition of the picture in this country, it must be noted that the film has a deal more liveliness and general rapidity of pace than the usual example of English production which reaches this country. Also, the cast is headed by two of the best known screen and stage comedians in England. How much that will mean for the regular run of American motion picture patrons, the individual exhibitor will have to decide for himself.

Hulbert, whose father is chief of Scotland Yard, joins the police force under an assumed name when his father refuses to permit him to join, believing he would not stick it out. He falls in love with Miss Shotter, incurs her displeasure when he warns her to drop her friendship with Francis Lister, leader of a gang of thieves. Amusing, lively episodes maintain the pace as Hulbert, with the aid of Miss Courtneidge, proprietress of a cafe, attempts to trap the gang, after he permitted them to slip through his fingers in a daring street robbery. The oddly assorted pair finally succeed in capturing the gang after laughable moments at night in a wax museum. The romance with Miss Shotter is resumed where it left off, of course.

Sell this as lively, entertaining comedy, spiced with a bit of song and dance executed neatly by Hulbert, Miss Shotter and Miss Courtneidge. It would be well not to emphasize too heavily the English origin of the film, since it should be found entertaining.—AARONSON, New York.

A Gainsborough production. Distributed by Gaumont-British. From the story by Jack Hulbert and Douglas Furber. Directed by Walter Forde. Lyrics by Douglas Furber. Music by Vivian Ellis. Dances arranged by Jack Hulbert. New York release date, May 26, 1933. Running time, 77 minutes.

CAST

Jack ..... Jack Hulbert
Mrs. Bobday ..... Cicely Courtneidge
Ivy ..... Winifred Shotter
Jules Martin ..... Francis Lister
Mr. Brown ..... Peter Gawthorne
Mr. Bobday ..... Ben Field

SHORTS

The Phantom of the Air

(Universal)

Action-Packed

In this new serial, produced by Adventure Pictures, released by Universal, the story takes to the air, with action, flying thrills and enough excitement to make any youngster, and perhaps a good many not so young, stand on their seats. The camera work is excellent, the flying of the best, and the story lively and well paced of the serial variety. It concerns an inventor, William Desmond, whose great device permitting planes to operate from his control board without a pilot, is the cause of the trouble, when scheming smugglers, led by LeRoy Mason, attempt to get it. The romance is supplied handily by Gloria Shea, as Desmond's daughter, and Tom Tyler, border patrol flyer employed by Desmond to test the plane. The first three chapters of the 12 are "The Great Air Meet," "The Secret of the Desert" and "The Avenging Phantom," which, if they are any sample of what is to come, should promise thrills and action to satisfy any serial fan, young or old. Each episode runs approximately 20 minutes.

Mickey's Pal Pluto

(United Artists)

Amusing

When Mickey's hound, Pluto, rescues a basket of kittens from the ice, he finds himself ignored at home as Mickey and Minnie lavish attention on them. First a tiny devil in his shape tempts him to run the kittens out of the house, then a tiny angel tempts him to play with them, all cleverly done in animated fashion. The angel wins, and the animated is amusing and entertaining, on a par with the rest of the series.—Running time, 7 minutes.

Stockholm

(Invincible)

Interesting

Interesting and educationally of value is this pictorial description of the attractive city of Stockholm, virtually the capital of the northern countries of Scandinavia. Seen are the inhabitants, the architecture and the amusement facilities of the chief city of Sweden, fine, modern and apparently unperturbed by the economic distress. An interesting study of a modern and little known city.—Running time, 10 minutes.

Fatal Glass of Beer

(Paramount)

Fair

Silly, but at the same time fairly amusing, is this comedy in which W. C. Fields, as the hunter in the northern woods, sings the song of the fatal glass of beer, and the boy who was lured by temptation in the big city. A flash back shows the boy, Field's son, in the city, being tempted. Home again from prison, the boy repents and a surprise finish has a bit of a laugh. On the whole the comedy is hardly more than moderately entertaining.—Running time, 21 minutes.

Beau Best

(Universal)

Amusing

There is a fair amount of amusement in this Oswald cartoon, in which Oswald, on the desert, engages in combat to rescue a fair veiled damsel in distress. When the rescue is completed, he shyly lifts the veil—and realizes his mistake. Rather amusing as animateds go. —Running time, 6 minutes.

Beauty on Broadway

(Universal)

"Name" Appeal

The fact that Walter Winchell, of more or less journalistic fame, is the central figure of this subject, produced by Rowland-Brice for Universal, makes it reasonably appealing. Having to do with beauty contests, talent managers and choruses, it is at pains, like all the others, to emphasize Winchell's "drag" where Broadway moves. A slight story, only fair as material, is the reason for it all. As judges of the beauty contest are Nick Kenny, James Montgomery Flagg and other notable illustrators, whose appearance may be a selling factor.—Running time, 22 minutes.

Forty Thieves

(Educational)

Amusing

There is lively amusement in this number of the Terry-Toon series of animated cartoons, in which the young hero does battle with bandits on the desert, via a flying carpet, to save the animated young dancer. It is well synchronized and should be especially entertaining to the youngsters.—Running time, 6 minutes.

Art Jarrett

(Universal)

Weak

Universal, in this radio stars series, has a splendid selling idea, in that numerous of the famous radio stars, who are known to millions by voice, appear on the screen, but for the most part the stories used are inadequate. This instance is no exception. The star is Art Jarrett, radio singer, who urged by Nick Kenny, radio columnist, relates an adventure in Mexico, which is extremely weak in performance. Jarrett sings several numbers, pleasingly for those who like a high-pitched tenor.—Running time, 21 minutes.

Torchy Turns Turtle

(Educational)

Entertaining

Young Ray Cooke, as Torchy of the Educational series taken from the Sewell Ford stories of that name, is good fun, and obviously enjoys himself. As the office boy of Edmund Breese, with Franklin Pangborn as the stupid office manager, Torchy has himself reinstated and becomes a member of the boss's turtle lodge after he unwittingly and amusingly recovers the stolen plans for a new bomb which the boss planned to finance. These comedies are lively, entertaining and for the most part amusing.—Running time, 21 minutes.

Friedman To Head New Columbia London Company

Joseph Friedman has been named managing director of the new company Columbia plans to organize in London for handling its own product. The new setup, which saparates the company's distribution from United Artists after two years, will be ready to start September 1.

Goldstone Drops Finance Plan

Plans for the organization of a finance company to back independent producers were dropped last week by Phil Goldstone. Under the proposed plan the electrics would have participated in the financing, provided they were assured of recording the pictures.

Film Men in Golf Match

Cleveland film row—exhibitors and exchangemen—will attend the local annual golf tournament this week at Beachmount Country Club, near Cleveland.

Stage Preparing Summer Shows

The Group Theatre, planning several weeks of summer showings at Green Mansions, Warrensburg, N. Y., with a view to fall presentation, has five scripts which will be used. Among them is said to be "The Pure in Heart," by John Howard Lawson, tried out of New York by the Theatre Guild last winter, but not brought to Broadway.

On the list also are "Crisis," by Sidney S. Kingsley; "Fortune Heights," a new play by John Dos Passos; "Gold Eagle Guy," by Melvyn Levy; "Gallery Gods," a German play by Richard Duchinsky, adapted by Henrietta Malkiel and John Haussmann. The group also contemplates a new adaptation of Gerhart Hauptmann's "The Weavers."

Other groups planning summer activities out of town are the Rip Van Winkle Players, inaugurating their fourth season at Haines Falls, N. Y., July 1; the Deal Players, at Deal, N. J.; the Lake Playhouse, Lake Placid, N. Y.; Red Bank Players, Red Bank, N. J.; the Hudson Players, Scarborough-on-Hudson, N. Y. Arthur Byron is to take the lead in "Cornelius McGinn, M.D.," by William E. Barry at the Lakewood theatre in Skowhegan, Me. Robert Edmund Jones has engaged numerous notable players for a revival of "The Merry Widow" at the Opera House, Central City, Colo., from August 5 to 19.

Infringement Cost Millions: Nizer

Ten millions of dollars are estimated as the price distributors are forced to pay annually as a result of infringement of the copyright law in illegal showing of films, Louis Nizer, attorney, told Federal Judge Francis Caffey in New York last week. Mr. Nizer was appearing for his clients, Educational and MGM, against the T. and K. Amusement Corp., operators of the American Movies theatre, New York, in an action charging copyright infringement by unauthorized holdover of three short subjects.

Educational charged that "Pigskin Capers" and "Jumping Beans" sold to the American Movies for one day, were illegally held a second day, while MGM made a similar charge on the "Glories of Nikko." Judge Caffey awarded the distributors $500 on each picture, plus court costs.

Nathanson Starts Personnel Changes

N. L. Nathanson, recently elected president of Famous Players Canadian Corp., has begun a general realignment of personnel. The first appointment is that of Harry Dann, manager of the Capitol in Hamilton, Ont., as western division manager, succeeding H. M. Thomas.

Harry Dann will be succeeded at the Capitol by Howard Knevels, manager of the Imperial at Toronto, and his post will be filled by Jack Arthur.

TRAVELERS . . .

RUTH CHATTERTON and GEORGE BRENT, Warner stars, were en route to Hollywood from European honeymoon.

SID MEYERS, Miami exhibitor, was in New York.

JEAN MUIR, new Warner player, arrived at Burbank from New York.

JACQUELINE FRANCELLE, Parisian player, was en route to Coast to work for Paramount.

JOE E. BROWN, First National star, will arrive Friday at Toledo from Hollywood.

HAL ROACH, MGM short reel producer, returned to New York from Europe.

JULIETTE COMPTON BARTRAM, English actress, returned to London.

O. S. SCHAIRER, RCA executive, sailed for Europe.

EMIL J. LUDVIGH, Paramount executive, returned from Europe.

OLIVER C. LE BOUTILLIER arrived in New York from Radio's Coast studio.

RICHARD WALLACE, director, returned from Europe.

JEROME SAFRON, Columbia sales executive, was on nationwide tour.

DICK BLUMENTHAL, of Paramount's foreign department, arrived in New York from Europe.

PAUL MUNI, Warner star, returned to Los Angeles via Panama Canal.

CARL LAEMMLE, president, and WILLARD MCKAY, general counsel for Universal, arrived in New York from Universal City.

SPYROS SKOURAS was in St. Louis, en route to Los Angeles.

JOSEPH I. BREEN, executive assistant in Hollywood to Will H. Hays, arrived in New York from Coast.

ANDRE HONNEZ, French producer, and JACQUES LANGEVIN, actor, arrived in New York from Paris.

KARL G. MACDONALD, Warner executive in Latin America, left New York for tour of Central America.

LEE TRACY left New York for Chicago and the Coast.

CHARLES CABALLERO departed from New York for Hollywood.

HOWARD DIETZ, MGM advertising-publicity director, was due back in New York from Culver City studio.

CHARLEY CHASE, comedian, arrived in New York from Europe.

ROBERT MCGOWAN, Roach director, returned to Hollywood from New York.

BILL LEVY sailed for London.

ROY DISNEY, of Disney cartoons, leaves New York for Hollywood on Friday.

FLORENCE DISMOND, English player, arrived in New York from London and sailed for Los Angeles to work for Fox.

CARL SONIN, MGM executive in South Africa, arrived in New York.

RALPH DE ALBERICH sailed for Barcelona to work at MGM's new dubbing plant.

BUDD ROGERS, First Division sales head, leaves New York next week for exchange tour.

JEAN MARIE BOYER, French playwright, arrived in New York, en route to Hollywood to write for Paramount.

JEAN HERSHOLT returned to New York from Europe.

ALICE DUER MILLER, scenarist, sailed for Europe.

SID SILVERS left New York for Movietone City to confer with Buddy De Sylva on "My Weakness."

J. J. UNGER left New York for midwest sales tour.

New Version of Soviet Film

A new version of "Soviets on Parade," recently prepared by Kinematrade, Inc., with a new lecture in English, is having its first New York showing at the Trans Lux theatre on Broadway.

Publix Enterprises Drops Real Estate

Announcement late last week that Publix Enterprises will end all real estate operations as a result of a recommendation made by Irving Trust Company, trustee, proved to be the chief item of interest in the Paramount Publix bankruptcy situation the past week. The recommendation was made on the grounds that the best interests of creditors would be served by confining the activities of the bankrupt solely to theatre operations. Further events in the theatre situation at Paramount included the report on Monday that A. H. Blank is believed to be back in control of all first-runs in the Omaha territory as a result of a decision in federal court in turning the Orpheum over to States Theatre Company of Omaha the bankruptcy petition filed Monday in Tampa U. S. district court by the Sparks circuit of Florida and three other theatre corporations; and the appointment of Leon Netter, in charge of Publix film buying and booking, as assistant to Sam Dembow, Jr.

Late last week E. V. Richards, as receiver for Saenger Amusement Company, was granted certain authorizations in district court, New Orleans.

The cash position of Paramount is satisfactory and it is likely that new financing will not be required for the production program for the remainder of the year, the Protective Committee reported to the stockholders Wednesday.

Ralph A. Kohn, company treasurer, testified Wednesday at a creditors meeting that Paramount made a profit on its investments in Columbia Broadcasting System.

Artists' Bureau Awaits Control

Until President Roosevelt's industry control bill is actually enacted into law, the quick draft of the proposed Artists' Service Bureau to handle talent for all members of the Motion Picture Producers and Distributors of America appears unlikely to receive much attention.

Operators' License Fees Are Raised in New York

Under the new $30,000,000 taxation program which Mayor John P. O'Brien is sponsoring for New York City, fees for motion picture operators' examinations have been raised to $5 each and license fees have been raised to $10. Other items on the Tammany program which are of definite interest to the motion picture industry follow, together with the estimated amount each item is expected to bring into the city's treasury:

Fees for inspection service in fire prevention	$500,000
Canopies over streets ($1 per square foot)..	500,000
Elevators (mandatory inspection). A $10 annual fee per elevator quarterly inspection	300,000
Vault permits (annual charge)	1,000,000
Inspection service fees (wiring motors, generators, etc., based on various fees for different types of service).....	225,000
Motion picture operators' examinations and license fees	60,000

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 3, 1933, from 107 houses in 19 major cities of the country, aggregated $955,229, an increase of $43,778 over the previous calendar week ended May 27, when 103 theatres in 19 cities reported a total gross of $911,451.

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Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston								
Fenway	1,800	30c-50c	"The Warrior's Husband" (Fox).. and "The Girl in 419" (Para.)	9,000	"Elmer the Great" (F. N.) and.. "The Warrior's Husband" (Fox)	9,500	.....	
Keith's	3,500	30c-50c	"Ann Carver's Profession" (Col.)	16,000	"The Woman I Stole" (Col.).....	18,000	**High 12-5 "Frankenstein"**.....	**27,000**
							Low 3-9-33 "When Strangers Marry"..	**12,000**
Keith-Boston	2,900	25c-50c	"Tomorrow at Seven" (Radio)....	16,000	"Circus Queen Murder" (Col.)....	16,500	**High 4-9-32 "Steady Company"**.....	**26,000**
							Low 3-9-33 "Topaze"	**11,000**
Loew's State	3,700	25c-50c	"Peg O' My Heart" (MGM).....	18,000	"Reunion in Vienna" (MGM)....	18,500	**High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"**	**26,000**
							Low 3-9-33 "Men Must Fight".....	**11,000**
Metropolitan	4,350	30c-65c	"Adorable" (Fox)	31,000	"The Eagle and the Hawk" (Para.)	33,500	**High 1-31 "No Limit"**	**44,500**
							Low 3-9-33 "King of the Jungle".....	**26,500**
Paramount	1,800	30c-50c	"The Warrior's Husband" (Fox).. and "The Girl in 419" (Para.)	10,500	"Elmer the Great" (F. N.) and.... "The Warrior's Husband" (Fox)	11,000	.....	
Buffalo								
Buffalo	3,500	30c-55c	"Christopher Strong" (Radio)....	11,000	"Adorable" (Fox)	14,200	**High 3-28 "My Past"**.....	**39,500**
							Low 3-24-33 "Our Betters".....	**9,800**
Century	3,000	25c	"Made on Broadway" (MGM) and "Bondage" (Fox)	7,100	"Murders in the Zoo" (Para.) and "After the Ball" (Fox)	4,500	**High 2-14 "Cimarron"**	**25,600**
							Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	**4,200**
Hippodrome	2,100	25c	"Story of Temple Drake" (Para.) and "The Devil's Brother" (MGM)	7,700	"Song of the Eagle" (Para.) and.. "Pleasure Cruise" (Fox)	6,800	**High 2-14 "Free Love"**	**26,300**
							Low 7-16-32 "New Morals for Old".....	**4,200**
Hollywood	300	25c-40c	"Be Mine Tonight" (U.)..... (2nd week)	2,100	"Be Mine Tonight" (U.)..... (1st week)	1,900	.....	
Lafayette	3,300	25c	"The Woman I Stole" (Col.) and "Alimony Madness" (Mayfair)	7,200	"Below the Sea" (Col.) and..... "Sundown Rider" (Col.)	7,100	**High 4-11 "Ten Cents a Dance"**.....	**24,100**
							Low 2-10-33 "Hypnotized" and "Trailing the Killer"	**5,100**
Chicago								
Chicago	4,000	35c-68c	"The Eagle and the Hawk" (Para.)	25,000	"Peg O' My Heart" (MGM).....	26,000	**High 1-23-32 "Two Kinds of Women"**..	**67,000**
							Low 12-22-32 "The Match King".....	**20,000**
McVickers	2,284	25c-50c	"The Devil's Brother" (MGM)....	7,500	"Zoo in Budapest" (Fox).....	7,000	**High 2-7 "Doorway to Hell"**.....	**38,170**
							Low 5-19-33 "Song of the Eagle".....	5,000
Palace	2,509	35c-75c	"The Girl in 419" (Para.).....	16,000	"Below the Sea" (Col.).....	14,000	**High 4-2-32 "Cheaters at Play"**.....	**33,000**
							Low 5-25-33 "Below the Sea".....	14,000
Roosevelt	1,591	25c-50c	"Elmer the Great" (F. N.).....	8,500	"Picture Snatcher" (W. B.).....	6,500	**High 4-11 "Dishonored"**	**30,350**
							Low 3-3-33 "Luxury Liner".....	**6,200**
United Artists.	1,700	25c-50c	"Hell Below" (MGM)..... (3rd week)	6,300	"Hell Below" (MGM)..... (2nd week)	10,500	**High 3-21 "City Lights"**.....	**46,562**
							Low 3-17-33 "Perfect Understanding"..	**6,800**
Cleveland								
Allen	3,300	25c-35c	"Hello Sister" (Fox) and..... "Black Beauty" (Monogram)	3,250	"The World Gone Mad" (Majestic)	3,200	**High 1-30-32 "Hell Divers"**	**26,000**
							Low 3-3-33 "Infernal Machine" and "Exposure"	**1,800**
Hippodrome	3,800	15c-35c	"Blondie Johnson" (F. N.)	3,000	"Be Mine Tonight" (U.)..... (2nd week)	2,800	.....	
RKO Palace	3,100	25c-40c	"The Silver Cord" (Radio).....	5,100	"Below the Sea" (Col.).....	5,000	**High 5-2 "Laugh and Get Rich"**.....	**40,000**
							Low 5-27-33 "Below the Sea".....	5,000
State	3,400	25c-40c	"Adorable" (Fox)	7,000	"Hell Below" (MGM).....	9,000	**High 12-5 "Possessed"**	**30,000**
							Low 6-2-33 "Adorable".....	7,000
Stillman	1,900	25c-35c	"Song of the Eagle" (Para.) and "Terror Aboard" (Para.)	3,500	"Zoo in Budapest" (Fox).....	3,000	.....	
Warner's Lake	800	25c-40c	"The Little Giant" (F. N.).....	4,000	"Picture Snatcher" (W. B.).....	3,300	**High 10-3 "Five Star Final"**.....	**15,000**
							Low 7-4 "Big Business Girl".....	**2,000**
Denver								
Aladdin	1,500	25c-40c	"Gold Diggers of 1933" (W. B.)..	5,500	"The Working Man" (W. B.)....	6,000	.....	
Denham	1,700	15c-25c	"Mussolini Speaks" (Col.) and.... "Soldiers of the Storm" (Col.) (3 days)	750	"Below the Sea" (Col.).....	3,000	.....	
			"Night of Terror" (Col.) and..... "Soldiers of the Storm" (Col.) (4 days)	1,200				
Denver	2,500	25c-50c	"The Eagle and the Hawk" (Para.)	5,000	"Secrets" (U. A.).....	7,000	**High 8-8 "Politics"**	**25,000**
							Low 6-1-33 "The Eagle and the Hawk"	5,000
Orpheum	2,600	25c-40c	"Gold Diggers of 1933" (W.B.)....	10,500	"Adorable" (Fox)	6,500	.....	
Paramount	2,000	25c-40c	"Perfect Understanding" (U. A.)	3,000	"Made on Broadway" (MGM)....	2,500	**High 1-10 "Hell's Angels"**.....	**22,000**
							Low 5-4-33 "Looking Forward" and "A Lady's Profession"	**2,100**
Detroit								
Downtown	2,750	25c-40c	"The Silver Cord" (Radio).....	4,400	"Kiss Before the Mirror" (U.)....	4,300	.....	
Fisher	2,700	15c-40c	"Made on Broadway" (MGM)....	5,200	"The Working Man" (W. B.)....	5,500	.....	
Fox	5,100	15c-40c	"Adorable" (Fox)	16,400	"Hello, Sister" (Fox) and..... "Be Mine Tonight" (U.) (25c-40c)	6,700	.....	
Michigan	4,000	25c-50c	"Peg O' My Heart" (MGM)....	8,100	"Elmer the Great" (F. N.) and.. "Girl in 419" (Para.)	10,600	.....	
State	3,000	25c-50c	"Hell Below" (MGM) ..... (2nd week)	4,800	"Hell Below" (MGM)..... (1st week)	9,300	.....	
United Artists	2,000	25c-50c	"Reunion in Vienna" (MGM)... (2nd week)	5,200	"Reunion in Vienna" (MGM).... (1st week)	11,400	.....	

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
W. B. Hollywood	3,000	25c-40c	"The Little Giant" (W. B.).....	16,800	"The Working Man" (W. B.)....	14,900	High 2-7 "Little Caesar"..... 30,000 Low 11-7 "Honor of the Family"..... 7,000
Indianapolis							
Apollo	1,100	25c-40c	"Adorable" (Fox) ..... (2nd week)	3,000	"Adorable" (Fox) ..... (1st week)	4,000	High 6-13 "Daddy Long Legs"..... 10,000 Low 3-10-33 "Topaze" 2,500
Circle	2,800	25c-40c	"The Eagle and the Hawk" (Para.)	5,000	"Grand Slam" (F. N.).....	3,500	High 2-14 "Cimarron"..... 13,000 Low 3-3-33 "Sign of the Cross"..... 2,500 (Second run)
Indiana	3,300	25c-40c	"Ex-Lady" (W. B.).....	6,000	"Song of the Eagle" (Para.).....	5,500	High 1-17 "Her Man"..... 25,000 Low 4-16-33 "The Big Drive"..... 5,000
Lyric	2,000	25c-40c	"Diplomaniacs" (Radio)	8,000	"Bondage" (Fox)	7,500	.....
Ohio	1,179	25c-40c	"Be Mine Tonight" (U.).....	750	.....		.....
Palace	2,800	25c-40c	"Reunion in Vienna" (MGM).....	6,000	"Peg O' My Heart" (MGM).....	4,500	High 5-2 "Trader Horn" ..... 22,000 Low 3-3-33 "Clear All Wires"..... 3,500
Kansas City							
Apollo	1,000	25c-40c	"Be Mine Tonight" (U.)..... (2nd week)	800	"Be Mine Tonight" (U.)..... (1st week)	1,300	.....
Mainstreet	3,049	25c-40c	"Diplomaniacs" (Radio).....	7,000	"The World Gone Mad" (Majestic) (stage show) (25c-50c)	16,000	High 1-9-32 "Peach o' Reno"..... 25,500 Low 5-19-33 "Sweepings"..... 4,000
Midland	4,000	25c	"Looking Forward" (MGM)..... (7 days and Sat. midnite show)	8,000	"Reunion in Vienna" (MGM).... (7 days and Sat. midnite show)	8,000	High 1-5-33 "Strange Interlude"..... 30,000 Low 12-8-32 "Man Against Woman"... 6,000
Newman	2,000	25c-40c	"The Eagle and the Hawk" (Para.) (8 days and Sat. midnite show)	7,500	"Picture Snatcher" (W. B.)..... (6 days and Sat. midnite show)	2,800	High 2-27-32 "Shanghai Express" ..... 25,000 Low 5-24-33 "Picture Snatcher"..... 2,800
Uptown	2,000	25c-40c	"Adorable" (Fox)	4,000	"Zoo in Budapest" (Fox).....	2,000	High 1-10 "Girl of the Golden West".. 8,000 Low 5-27-33 "Zoo in Budapest"..... 2,000
Los Angeles							
Filmarte	850	40c-50c	"Be Mine Tonight" (U.)..... (7th week)	3,000	"Be Mine Tonight" (U.)..... (6th week)	3,000	.....
Loew's State ...	2,416	25c-40c	"Looking Forward" (MGM)	12,850	"Adorable" (Fox)	11,221	High 10-25 "Susan Lenox"..... 39,000 Low 3-5-32 "The Silent Witness"..... 6,963
Paramount	3,596	25c-40c	"International House" (Para.)....	18,641	"The Eagle and the Hawk" (Para.)	17,500	High 10-31 "Beloved Bachelor"..... 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-40c	"King Kong" (Radio)	7,200	"Diplomaniacs" (Radio)	4,700	.....
W. B. Downtown	2,400	25c-40c	"The Little Giant" (F. N.).....	14,500	"The Working Man" (W. B.)....	11,400	High 2-7 "Little Caesar"..... 27,000 Low 4-23-32 "Destry Rides Again"..... 6,200
Minneapolis							
Century	1,640	25c-40c	"The Barbarian" (MGM) ..... (2nd week)	4,000	"The Barbarian" (MGM) ..... (1st week)	4,000	.....
Lyceum	1,800	25c-40c	"I Cover the Waterfront" (U. A.)	3,800	"Should a Woman Tell?..... (State Rights)	3,000	.....
Lyric	1,238	25c-40c	"From Hell to Heaven" (Para.)..	1,750	"Song of the Eagle" (Para.)	2,000	High 5-30 "Kiki" ..... 4,000 Low 1-24 "Men on Call"..... 1,200
RKO Orpheum..	2,900	25c-50c	"The World Gone Mad" (Majestic)	8,500	"Out All Night" (U.)	7,000	.....
State	2,300	25c-55c	"The Warrior's Husband" (Fox)..	7,000	"Adorable" (Fox)	6,500	High 1-2-32 "Sooky" ..... 10,000 Low 3-10-33 "King of the Jungle"..... 3,500
World	400	25c-75c	"Be Mine Tonight" (U.) ..... (7th week)	1,200	"Be Mine Tonight" (U.)..... (6th week)	1,200	.....
Montreal							
Capitol	2,547	25c-60c	"Zoo in Budapest" (Fox) and.... "Pleasure Cruise" (Fox)	10,500	"The Devil's Brother" (MGM) and "Men Must Fight" (MGM)	12,000	High 1-10 "Just Imagine" ..... 18,000 Low 12-23 "The Guardsman" and "The Tip Off" ... 8,000
Imperial	1,914	25c-60c	"Criminelle" (French)	1,500	"Roger La Honte" (French).....	2,500	High 1-17 "Office Wife" ..... 10,000 Low 6-2-33 "Criminelle"..... 1,500
Loew's	3,115	25c-75c	"Phantom Broadcast" (Monogram)	11,500	"Sailor's Luck" (Fox)	13,500	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	25c-75c	"Today We Live" (MGM).....	12,500	"The Working Man" (W.B.).....	13,500	High 4-2-32 "One Hour With You".... 19,500 Low 12-23-32 "Life Begins"..... 8,500
Princess	2,272	25c-60c	"Looking on the Bright Side" .... (British) and "Fires of Fate" (British)	8,000	"Circus Queen Murder" (Col.) and "When Strangers Marry" (Col.)	7,000	High 4-1 "City Lights" ..... 22,500 Low 12-23-32 "The Crusader" and "Hearts of Humanity" 6,000
New York							
Cameo	549	25c-75c	"The Warrior's Husband" (Fox).. (25c-40c)	3,000	"Cougar, the King Killer" (Snow)	3,200	.....
Capitol	4,700	35c-$1.65	"The Nuisance" (MGM).....	42,500	"Peg O' My Heart" (MGM).....	41,137	High 1-9-32 "Mata Hari" ..... 110,466 Low 2-2-33 "Whistling in the Dark".. 23,600
Criterion	850	25c-75c	"Be Mine Tonight" (U.)..... (second run)	3,500	.....		High 1-3 "Reaching for the Moon".... 22,675 Low 5-31-33 "Be Mine Tonight"..... 3,500
Mayfair	2,300	35c-85c	"When Strangers Marry"..... (Col.) (8 days)	4,900	"Soldiers of the Storm" (Col.)....	7,200	High 12-12 "Frankenstein"..... 53,800 Low 5-31-33 "When Strangers Marry".. 4,900
Palace	2,500	25c-75c	"A Bedtime Story" (Para.).....	11,900	"Story of Temple Drake" (Para.)	6,750	.....
Paramount	3,700	35c-99c	"International House" (Para.)....	33,840	"The Girl in 419" (Para.).....	17,600	High 2-7 "Finn and Hattie"..... 85,900 Low 2-2-33 "Hello, Everybody"..... 15,600
Rialto	2,200	40c-65c	"Forgotten Men" (Jewel)..... (3rd week)	7,500	"Forgotten Men" (Jewel)..... (2nd week)	11,000	High 2-27-32 "Shanghai Express"..... 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-85c	"I Cover the Waterfront" (U. A.) (2nd week)	20,528	"I Cover the Waterfront" (U. A.) (1st week)	30,320	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Music Hall	5,945	35c-$1.65	"Elmer the Great" (F. N.).....	58,929	"Adorable" (Fox)	60,580	.....
RKO Roxy	3,700	35c-$1.65	"The Silver Cord" (Radio)..... (4 days) "Song of the Eagle" (Para.) (3 days)	12,322	"Hold Me Tight" (Fox)	12,322	.....
Roxy	6,200	25c-55c	"Night and Day" (Gaumont).....	19,700	"Cheating Blondes" (Equitable)..	15,200	High 1-1-32 "Delicious" ..... 133,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	25c-85c	"The Little Giant" (F. N.).....	19,569	"Picture Snatcher" (W. B.).....	21,321	High 1-17 "Little Caesar" ..... 74,821 Low 4-2-32 "The Missing Rembrandt".. 8,012

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-40c	"Diplomaniacs" (Radio)	3,000	"Perfect Understanding" (U. A.)	2,200	High 2-7 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"	1,350
Criterion	1,700	10c-55c	"Secrets" (U. A.)	2,900	"Reunion in Vienna" (MGM)	3,000	High 2-21 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires"	1,800
Liberty	1,500	10c-35c	"Below the Sea" (Col.) (4 days)	1,200	"Bondage" (Fox) (4 days)	1,200	High 1-24 "Under Suspicion"	7,200
			"Trick for Trick" (Fox) (3 days)	800	"Racetrack" (World Wide) (3 days)	800	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"Adorable" (Fox) (8 days)	3,200	"Zoo in Budapest" (Fox) (4 days)	1,500	High 9-19 "Young As You Feel"	11,000
Victoria	800	10c-35c	"Rasputin and the Empress" (MGM) (4 days)	1,250			Low 3-11-33 "Employees' Entrance"	1,400
			"She Done Him Wrong" (Para.) (3 days)	1,250				
Omaha								
Orpheum	3,000	25c-40c	"Man Hunt" (Radio) (2 days) (stage show) (25c-55c)	7,500	"Diplomaniacs" (Radio) and "Below the Sea" (Col.)	6,250	High 2-14 "Cimarron"	25,550
			"The Silver Cord" (Radio) and "The Woman I Stole" (Col.) (5 days)	4,500			Low 4-29-33 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Central Airport" (F. N.)	6,750	"Adorable" (Fox)	6,500	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
State	1,200	15c-25c	"Life of Jimmy Dolan" (W. B.) (4 days)	1,000	"Sunset Pass" (Para.) (4 days)	900	High 3-14 "Trader Horn"	10,000
			"The Girl in 419" (Para.) (3 days)	800	"Supernatural" (Para.) (3 days)	750	Low 2-10-33 "The Devil Is Driving" and "The Intruder"	1,000
World	2,500	25c-40c	"Peg O' My Heart" (MGM) and "Perfect Understanding" (U. A.)	7,500	"The Barbarian" (MGM) and "Song of the Eagle" (Para.)	4,850	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	25c-50c	"A Lady's Profession" (Para.) (6 days)	2,200	"From Hell to Heaven" (Para.) (5 days)	1,500	High 12-17 "The Guardsman"	6,500
							Low 10-1-32 "Make Me a Star"	1,500
Boyd	2,400	40c-55c	"Kiss Before the Mirror" (U.) (5 days)	8,500	"Lilly Turner" (F. N.) (6 days)	9,000		
Earle	2,000	40c-66c	"The World Gone Mad" (Majestic) (5 days)	12,500	"The Devil's Brother" (MGM) (6 days)	13,000	High 1-5-33 "Breach of Promise"	29,000
							Low 4-13-33 "Fast Workers"	12,000
Fox	3,000	35c-75c	"Hold Me Tight" (Fox) (6 days)	18,000	"Adorable" (Fox) (6 days)	18,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-50c	"Sailor Be Good" (Radio) (6 days)	3,500	"Looking Forward" (MGM) (6 days)	3,000	High 5-2 "City Lights"	8,000
							Low 3-23-33 "Air Hostess"	2,500
Stanley	3,700	40c-55c	"Hell Below" (MGM) (2nd week-3 days)	5,000	"Hell Below" (MGM) (1st week-6 days)	11,500	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	30c-55c	"The Little Giant" (F. N.) (6 days)	10,000	"I Cover the Waterfront" (U. A.) (6 days)	7,000	High 3-21 "Last Parade"	16,500
							Low 3-23-33 "Cohens and Kellys in Trouble"	5,500
Portland, Ore.								
Blue Mouse	669	25c	"42nd Street" (W. B.) (2nd week)	3,200	"42nd Street" (W. B.) (1st week)	3,000		
Broadway	1,912	25c-40c	"Story of Temple Drake" (Para.)	5,300	"The Eagle and the Hawk" (Para.)	4,800	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Liberty	1,800	15c-25c	"A Lady's Profession" (Para.)	3,000	"Under the Tonto Rim" (Para.)	3,000		
Oriental	2,040	25c-35c	"The Working Man" (W. B.)	4,600	"Ex-Lady" (F. N.)	2,000		
United Artists	945	25c-40c	"Reunion in Vienna" (MGM) (2nd week)	5,000	"Reunion in Vienna" (MGM) (1st week)	5,800	High 1-10 "Hell's Angels"	12,500
							Low 3-10-33 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Black Beauty" (Monogram) and "Monte Carlo Madness" (First Div.)	9,000	"Phantom Broadcast" (Monogram) and "Secrets of Wu Sin" (Chesterfield)	9,100	High 1-3 "Lightning"	70,000
							Low 6-2-33 "Black Beauty" and "Monte Carlo Madness"	9,000
Golden Gate	2,800	25c-65c	"Diplomaniacs" (Radio)	13,000	"Kiss Before the Mirror" (U.)	8,000	High 2-9-33 "The Mummy"	25,500
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-75c	"Adorable" (Fox) (8 days)	12,000	"Hell Below" (MGM)	9,000	High 1-9-32 "The Champ"	35,600
							Low 5-25-33 "Hell Below"	9,000
St. Francis	1,435	25c-50c	"Looking Forward" (MGM) and "Song of the Eagle" (Para.)	8,000	"Luxury Liner" (Para.) and "Blondie Johnson" (F. N.)	6,000		
United Artists	1,200	25c-50c	"Be Mine Tonight" (U.) (7th week)	6,000	"Be Mine Tonight" (U.) (6th week)	8,000		
Warfield	2,700	35c-90c	"The Little Giant" (F. N.)	18,000	"Story of Temple Drake" (Para.)	10,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 5-24-33 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Secrets" (U. A.) (2nd week-3 days)	1,750	"Secrets" (U. A.) (1st week)	5,000		
			"Diplomaniacs" (Radio) (4 days)	2,500				
Fifth Avenue	2,750	25c-55c	"Peg O' My Heart" (MGM)	6,000	"The Barbarian" (MGM)	7,000	High 7-30-32 "Million Dollar Legs"	18,500
							Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"The Fourth Horesman" (U.)	3,750	"Obey the Law" (Col.) and "Jungle Bride" (Monogram)	3,750	High 1-10 "The Lash"	11,500
							Low 11-11-32 "Amazon Head Hunters"	3,000
Music Box	950	25c-50c	"The Working Man" (W. B.)	5,000	"Sweepings" (Radio) (6 days)	3,500	High 2-28 "City Lights"	14,000
							Low 11-25-32 "The Crooked Circle"	3,000
Paramount	3,050	25c-55c	"Elmer the Great" (F. N.) and "Story of Temple Drake" (Para.)	6,500	"Zoo in Budapest" (Fox) and "Song of the Eagle" (Para.) (5 days)	3,500	High 1-10 "Paid"	18,000
							Low 4-15-33 "Clear All Wires" and "Broadway Bad"	4,500
Rex	1,500	15c-35c	"The Silk Express" (W. B.)	2,500	"Under the Tonto Rim" (Para.)	2,500		
Roxy	2,275	25c-50c	"Be Mine Tonight" (U.) (2nd week)	6,500	"Be Mine Tonight" (U.) (1st week)	9,000		

JENKINS' COLYUM

Bemidji, Minn.

DEAR HERALD:

We met an old friend here in Bemidji, Bill Bender. Bill used to fiddle for the Clint and Bessie Robbins Company all over Nebraska, Minnesota and South Dakota, and how that boy can fiddle. Bill insisted that we stay over for a couple of days and go fishing, and Bill never made a more sensible suggestion in his life. Did we stay? We did, and we sent the HERALD the proof of what we have always contended, that when it comes to fishing we don't lay down the rod for any man on earth. [And if proof is desired, just peek at that Ike Walton likeness in the pictorial section of the June 3 issue.—Ed.]

The town of Bemidji is located on Bemidji lake, where the Mississippi river empties into the lake, and it is a fisherman's paradise. This is the country where they catch the Muskies and northern pike, and if you want a place to fish come to Bemidji.

Bemidji has three theatres, one too many. Two of them are owned by Bennie Berger and the third, the Bemidji, is owned by Baehr Bros. We doubt if we have ever seen a finer theatre, in so small a town, than the Bemidji theatre.

There is nothing lacking in this theatre that would add to its comfort or beauty, and the projection is as good as we have ever seen and the sound is far superior to most of them. Bemidji ought to be proud of this theatre and its management and no doubt she is. We were sorry not to have met Mr. Berger, who owns the other two theatres, but we understand he lives in Minneapolis.

▽

Fargo, N. D.

We drove into Fargo Friday night, expecting to cover North Dakota, and found that it had been raining over here for a straight week. It is reported that 27 mud turtles are mired down on their gumbo highways and the bullfrogs are climbing the telephone poles, so the next morning we turned around and drove right back into Minnesota.

C. L. Hiller of the Grand theatre at Crookston, Minn., is a showman of the old school. He has led bands for Ringling Bros. all over the country and has played practically every Chautauqua circuit in the country with his orchestra. The Grand was built originally for road shows and many of the headliners of former days have played there. Mr. Hiller has reconditioned the house for pictures and has made it into as fine a theatre as there is in the northwest. Crookston has three theatres, and like many other towns, it has one too many, but of course that's some more of Crookston's business.

▽

E. G. Gannon of the Roxy theatre at Red Lake Falls is a hard working Gopher and he digs in whether it is winter or summer. He is remodeling his theatre and putting it into shape for the coming season, and if the wheat matures around Red Lake Falls, as it looks like it will, and the wheat gamblers don't get control of the market, business ought to be good in that part of the state.

▽

A. M. Nolte and Mrs. A. M. Nolte are purveying entertainment at the Avalon theatre in Thief River Falls for the Gophers of Northern Minnesota. The theatre draws customers for many miles around, due partly to the beauty and comfort of the Avalon, but largely because of the popularity of Mr. and Mrs. Nolte. Andy and Herb Anderson of Detroit Lakes are joint owners with Mr. Nolte in this theatre. The Avalon is another one of the beauty spots of this wheat belt, and you can set a trap on any highway leading into Thief River Falls on any show night and you will catch a Gopher headed for the Avalon.

We wish the theatre boys would stop calling us "Grandpa." If it hadn't been for such men as we are what could Pershing have done over in the Argonne that time? Jevver think of that?

▽

O. S. Nordine is the editor and publisher and printer's devil of a paper in Karstad. He also operates the Karstad theatre two nights a week.

He says if his printing press don't break down he thinks he can keep the show going until huckleberries are ripe. He gives it as his opinion that a showman should have the HERALD even though he runs only one show a month. You will find newspaper men of that same opinion all over the country. That's why they are leaders in their community.

▽

Ortonville, Minn.

We stopped here to spend Sunday because it is located on Big Stone lake and we thought we might find time to go out and catch a sunfish, but this morning when we woke up it was pouring down rain just like it did two years ago when we Sundayed here. Gosh-all-fishhooks. This is the place where Elmer Gaily, of Wayne, Nebraska, comes every year to have his picture taken with a lot of studio bass.

Bill Gowan of the Orpheum theatre here is playing "Forty-second Street," and of course, with a picture like that, he'd have to butt into a rainstorm. We expect Bill will lay it all to us.

▽

At Thief River Falls we met A. S. Clatsworthy, an old friend of ours, who is peddling film for MGM. A. S. has a fine lodge and motor boat over on Leach lake which he placed at our disposal any time we cared to go over there and use them. Wasn't that swell of him? These film boys are mighty swell fellows (about 20% of 'em) and that's why we are strong for 'em.

▽

J. R. Ullman of the Orpheum at Ada says he'd as soon think of going without beer as he would without the HERALD. That boy's mental condition has been developed along with his physical. Some are not equally balanced that way. That's why some don't make a success of the show business. J. R. will be operating his show while some others we know of will be operating a manure spreader.

▽

We found Fredrick and Schrieber of the Grand theatre at Breckenridge both busy when we called. Fredrick was making some picture frames and Schrieber was nursing a severe case of lumbago. We asked Schrieber how he came to have lumbago and he said they had just finished running "So This Is Africa," and we told him he had gotten off easy, that Bill Bowker, over in Dunlap, Iowa, played the picture and he said the whole town had had the summer complaint ever since.

▽

Mike De Fee of the Grand at Wheaton has been under the impression that he could play golf. We stopped there yesterday and he framed up a foursome. He matched us with the editor of the local paper against himself and another guy and we played for a couple of bottles of Minnesota "prosperity." Mike and his partner were shy thirty cents apiece, but that was due to the editor pulling us out of the hole, for the editor would lay 'em right down the fairway while we played all the creeks.

▽

When you take "Pfunder's Tablets" for a sour stomach you want to be sure to have a room with a bathroom attachment. Pluto Water hasn't a darn thing on Pfunder.

COLONEL J. C. JENKINS,
The Herald's Vagabond Colyumnist

SIGNED...

Columbia

Barry Norton re-engaged for "Madame La Gimp." . . . Jean Parker signs for "Lady For a Day." Frank Capra will direct. . . . Arthur Vinton, Clarence Geldert and Cecilia Parker join "The Man Trailer." . . . Donald Cook and Gene Raymond added to "Brief Moment." . . . Irene White, Ward Bond and Ed Le Saint cast for "The Wrecker." . . .

▽

Educational

Moran and Mack signed for another series of six two-reelers. . . .

▽

Fox

Janet Gaynor and Warner Baxter in "Paddy, the Next Best Thing," Harry Lachman directing. . . . Florence Desmond engaged for "Green Dice." . . . Sid Silvers added to "My Weakness." . . . June Vlasek assigned to "The Man Who Dared." . . . Emil Chautard and J. Carrol Naish join "The Devil's in Love." . . .

▽

Majestic

C. Aubrey Smith, Dorothy Mackaill, Marion Shilling and Jack Mulhall in "Curtain at Eight." . . .

▽

MGM

Sam Wood, director, and Jean Parker, player, given new contracts. . . .

▽

Monogram

Ralph Forbes engaged for "The Avenger," Edwin L. Martin will direct. . . .

▽

Paramount

Claudette Colbert in "Three Cornered Moon." . . . Alison Skipworth cast for "Torch Singer," "Midnight Club," "Tillie and Gus" and "Alice in Wonderland." . . . Sylvia Sidney in "The Way to Love." . . . Frances Fuller succeeds Sylvia Sidney in "Chrysalis." . . . Charlie Ruggles and Roland Young added to "She Made Her Bed" (Charles R. Rogers). . . .

▽

RKO Radio

George Stevens to direct comedy shorts. . . . Betty Furness assigned to "Double Harness." . . . David Landau and May Robson engaged for "The Doctor." . . . Robert Benchley joins "The Glory Command." . . . Helen Mack cast for "Little Women." . . . Walter Huston signs for "Ann Vickers." . . . Peggy Shannon, Sidney Blackmar and Lois Wilson sign for "The Deluge," Felix Feist, Jr., directing (KBS). . . .

▽

Universal

Jocelyn Lee cast for "Salt Water." . . . William Kelly added to "In the Money." . . . Warren Doane, in charge of short subject production, given 10-year contract. . . . Muriel Kirkland, Lionel Atwill and Lilian Bond join "The Secret of the Blue Room." . . . Chester Morris engaged for "The Invisible Man." . . . Jan Kiepura given contract. . . . Benita Hume, Edna May Oliver, Onslow Stevens and Franklin Pangborn added to "Only Yesterday." . . . Roger Pryor and Mary Brian cast for "Moonlight and Pretzels," Monte Brice and Karl Freund co-directing. . . .

▽

Warner-First National

Leslie Howard and Adolphe Menjou given contracts; Menjou to appear in "Convention City." . . . Block and Sully signed for a short subject. . . . Richard Barthelmess in "Shanghai Orchid." . . . William Powell assigned to "The Kennel Murder Case." . . . Edward G. Robinson, Kay Francis and Genevieve Tobin cast for "Red Meat." . . . Ruth Chatterton in "The House on 56th Street." . . .

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

AIR HOSTESS: Evalyn Knapp—Uusual midweek business on this one. My people seemed to like it. Played May 23-24.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

AIR HOSTESS: Evalyn Knapp, James Murray, Thelma Todd—Made mistake of playing this in small house. Regardless, it outgrossed our big house, and proved a freak puller at the box office. Well done and the paper is good.—Archie Miller, Grand Theatre, Devils Lake, N. D.

AS THE DEVIL COMMANDS: Alan Dinehart, Mae Clarke, Neil Hamilton—A good picture that did not draw. Rain. Played April 17-18.—A. B. Jeffries, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

CHILD OF MANHATTAN: John Boles, Nancy Carroll—Another one that does not add any prestige nor money at the box office. Nancy Carroll overacts and John Boles seemed to be bored to death in some of the scenes. The reaching for comedy and the hysterical moaning about the baby was just a plain pain in the neck to the audience. Brains seem to be lacking in Hollywood this year, judging from some of the pictures they are turning out. I am telling the world that next season is going to be more critical than this one has been. There have been too many poor pictures that have not had the tendency to build up patronage. There is just one ray of hope creeping through the clouds and that is the decision to make musicals. But they will have to be good and in color.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CHILD OF MANHATTAN: John Boles, Nancy Carroll—Here is a good Columbia picture with drawing power. Dialogue plenty hot. We would suggest that Columbia cool down on smut before the censors make them. But in spite of the smut, good drawing picture and pleased the general patronage, even if the picture in spots made the ladies blush. Running time, 70 minutes. Played May 22-23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FORBIDDEN TRAIL: Buck Jones—A good western with more comedy than usual. Usual business. Played May 19-20.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NO MORE ORCHIDS: Carole Lombard, Lyle Talbot—Here is a picture that would be a "super-special" if any other company had it. Our people went for it big, especially the second night. Columbia treats you right on price and quality.—John Chapek, Annex Theatre, Anamoose, N. D. Small town patronage.

STATE TROOPER: Regis Toomey, Evalyn Knapp—If you want something different and a picture that will please 100%, this picture will do it. Regis Toomey and Evalyn Knapp had the audience laughing most of the time. There is plenty of action. It makes a dandy Saturday night story. Played May 11-12.—A. M. Beare, Gem Theatre, Chester, Ill. General patronage.

WASHINGTON MERRY-GO-ROUND: Lee Tracy—Can see why Liberty Magazine gives this four stars. A great picture, well liked, and fairly well attended. A little old, but should do well if properly advertised. Played May 2.—A. B. Jeffries, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

WHEN STRANGERS MARRY: Jack Holt—Here is a very nice program picture. Full of thrills and a dandy for Saturday night, with plenty of action. On account of school entertainment, we had a poor house, but those who did come in spoke very nice of the picture. Running time, seven reels. Played May 24.—A. M. Beare, Gem Theatre, Chester, Ill. General patronage.

WHITE EAGLE: Buck Jones, Barbara Weeks—Very good Indian picture. Fine for Friday and Saturday.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

First National

FRISCO JENNY: Ruth Chatterton—Very good picture. It drew only average. Chatterton's acting is marvelous but the tragic ending leaves a bad taste in the mouth. Played May 25-26.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

FRISCO JENNY: Ruth Chatterton—Very good all around picture.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

LILLY TURNER: Ruth Chatterton, George Brent—Disregarding her dignity and sophistication, shedding her code of morals, Ruth Chatterton returns to character portrayals which will eventually surpass her standard versatility achieved during her reign on the screen when she was recognized and publicized as the first lady on the screen. Ideally co-starred with George Brent, both give a striking presentation of their individual characters, which will improve their widely spreading popularity by the males as well as the females of the cinematic followers. Frank McHugh, that now internationally famed funster with his incomparable comic notions, is a central figure in the photoplay, providing numerous laugh-laden situations combined with humorous dialogue. To him belong honors for keeping the picture on an entertaining basis which otherwise may have proven a slowly circulating melodrama. McHugh's work is always acceptable in this territory. An equally efficient supporting cast consisting of Guy Kibbee, Robert Barat, Gordon Wescott and others strengthening the structure with their readily acceptable work. William Wellman adds another leaf to his wreath of laurels for his directorial work, with splendid camera work by his technicians sharing honors from that standpoint. First National is doing their bit to improve business possibilities in all territories. If releases continue in this manner, the shears are ready for old man depression's execution with a substitution of little baby business, eager to start the ball rolling on the floor of our depressed film market. Running time, 62 minutes. Played May 14-15-16-17.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

THE LITTLE GIANT: Edward G. Robinson, Mary Astor—Well, boys, here I come, and giving Warner Bros. more credit for putting out another great hit. Can you imagine Robinson as a comedian. Robinson as a gangster is great, but as a comedian he is a knockout. If you want something to make you forget troubles see Robinson as "The Little Giant" and you will give First National a great hand for putting out such a hit. They can't fail to click. If only First National keeps it up, their exhibitors won't have to worry about the summer. We are waiting for their big hit, "Gold Diggers of 1933." Here's hoping it is a great success. Running time, 67 minutes. Played May 29-29-30-31.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

SILVER DOLLAR: Edward G. Robinson—A good picture with fine acting that was well liked. Hooked up with the high school on this, and make a little money. Played April 24-25.—A. B. Jeffries, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

Fox

ADORABLE: Janet Gaynor, Henry Garat—From a standpoint of beautifully produced on a most lavish scale, this was wonderful, but the saccharine type story was not liked by the majority. This new bird Garat is nothing to cause the femmes to leave home, although he can sing. Gaynor is very adorable, as usual, but biz was just one-half her former draw. Picture, like most of Gaynor's, is clean, and that's something. Running time, 85 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

AFTER THE BALL: Esther Ralston—I have played 24 of Fox's '32-'33 product, and this is the first poor one. This picture might be OK across the pond, but not in the U. S. A. Running time, 72 minutes. Played April 21-22.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and rural patronage.

BROADWAY BAD: Joan Blondell, Ricardo Cortez—Poor drawing power but average in entertainment value. Blondell does not draw for me. Played May 16-17.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

CAVALCADE: Clive Brook, Diana Wynyard—A first rate production from every angle but the dialogue, which, being British, causes it to lose its value to American audiences. It will not break any attendance records with the average American theatre. Why waste such tremendous efforts, we don't want it and won't swallow that lingo in a thousand years. A little big picture. Played May 22-24.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

FACE IN THE SKY: Spencer Tracy—Good program picture.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

HELLO SISTER: James Dunn, Boots Mallory, Minna Gombell, Zasu Pitts—They must be pretty hard up for story material to produce this. Another like this and Jimmy will be one of the has beens, and Boots will slip before she gets started, and if they don't clean pictures up mighty quickly we will take the toboggan with the players. I was not in sight when my patrons went out. Played May 18-19.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HELLO SISTER: James Dunn—A program picture that got over to average business. About same grade as "Me and My Gal." Zasu Pitts helps the picture.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

HOT PEPPER: Victor McLaglen, Edmund Lowe, Lupe Velez—Pretty good stuff, not as rough as I thought it was going to be. And glad of it. Business way off.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

HUMANITY: Ralph Morgan, Boots Mallory, Alexander Kirkland—A very ordinary program picture. It's clean but not much to it. Played May 17.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ROBBERS' ROOST: George O'Brien—Zane Grey stories appeal to the public. Give us big westerns like this and they get the business. Westerns are not dead by any means, all they need is to be produced on a big scale and a little money spent in producing them and they will still get the business. We need westerns, but just ordinary westerns won't go any more. "Robbers' Roost" gets the business and pleases.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—A fine, clean picture that will please once they are in your theatre. A credit to any house. You won't go wrong in booking this one.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

TOO BUSY TO WORK: Will Rogers—Not as good as "Down to Earth." Not much to the picture. It's slow and draggy. But all said and done, Rogers has a following that very few stars have. This picture is all Rogers, made without much cost to the producer. It will get the Rogers fans, but will not please them all.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

THE WARRIOR'S HUSBAND: Elissa Landi, Ernest Truex, Marjorie Rambeau, David Manners—Personally thought this well done and funny in spots, but most patrons did not. Draw very poor, but a flash of photos, heralds and paper told me in advance we would get a crop of hay wet. However, you never can tell how they are going to take something different and we can't blame producers for trying. Running time, 75 minutes. Played May 14.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

THE WARRIOR'S HUSBAND: Elissa Landi, Ernest Truex—Great entertainment. A little of the money spent on putting "Cavalcade" on the map would have made this vastly more important to an American audience, especially the men. A big little picture. Played May 24-25.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—Splendid and entirely different from anything we have had. Whole thing takes place in the zoo and it is one of the most picturesque ever made. Many commented on the perfect photography. It drew only average but pleased all classes. It is worthy of extra effort on your part. First half rather draggy but there is much action in the last half, when the animals are released from their cages by an elephant. Played May 23-24.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

MGM

CLEAR ALL WIRES: Lee Tracy—This is a one-man show and Lee Tracy is it. Might click if Tracy is popular in your town. It was his first appearance here and the slim audience seemed to consider it an overdose. Most of the supporting cast spoke with an exaggerated Russian accent which at times was impossible to understand.—Mrs. Howard Maylor, Oak

Harbor Theatre, Oak Harbor, Wash. General patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston, Karen Morley—Personally, I enjoyed the picture, although it did only an average business in one of my theatres. It is well produced and takes a long stride into a new field for entertainment. Many will not like the way the role of our President is handled in the early part of the picture. However, it packs a mighty wallop as it gets under way. It puts the gangster on the spot and paints him as the dirty rat that he is. Politicians come in for plenty of wallops that will get a big hand from the folks back home. A little more of the spotlight on how our government is operated and how politicians betray the trust of the people that sent them to Washington, it will arouse a national interest in cleaner politics.—B. P. McCormick, Rialto Theatre, Florence, Col. Small town patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston, Karen Morley—Opened this on the first day our village went under daylight saving time. My best wishes and a dose of arsenic to the guy who thought up daylight saving. "Gabriel" needs to be run several days to derive full box-office benefit. It pleases and builds by word-of-mouth advertising. I was at a loss to know how to pre-sell it. There are no names and the title is not an attention-getter.—Mrs. Howard Maylor, Oak Harbor Theatre, Oak Harbor, Wash. General patronage.

LOOKING FORWARD: Lionel Barrymore—Here is your picture. Interior set of an office, few shots of a department store. Half a dozen old men and a young couple. Entire nine reels consumed by talking business depression. No drawing power and no entertainment. Just another picture. Running time, 87 minutes. Played May 25-26.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MADE ON BROADWAY: Robert Montgomery, Sally Eilers—Very good picture. It drew a little better than average and pleased well, and that is what we are looking for. Played May 21-22.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

PROSPERITY: Marie Dressler, Polly Moran—They turn out for Marie Dressler, but the story has been done in two of their pictures before. There is the son and the daughter and the usual quarrels between the mothers that have been the theme on all of this pair's pictures. From the reaction that I got from the audiences that saw it, they were a little disappointed in the picture. The picture was too much like some of the others, and frankly, I think Marie Dressler needs Wally Beery with her and not Polly Moran. There is no question but what Marie Dressler is the top drawing card but she does need a better picture than this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

RASPUTIN AND THE EMPRESS: Ethel, John and Lionel Barrymore—A-1. The most outstanding production so far produced. Outranks them all in everything excepting appeal of subject matter. Being a story of Russia, Russians and the revolution, its drawing power will not equal some others. It will hold them if you get them in. Played May 14-16.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

SON DAUGHTER: Ramon Novarro, Helen Hayes—No good for theatres in the United States. Might go good in China.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—This is a butter-and-egg community located on an island and I was a little afraid "Strange Interlude" might prove a trifle spicy for farmer tastes. Drew fairly well, however, and caused much argument pro and con, which helped the cash box.—Mrs. Howard Maylor, Oak Harbor Theatre, Oak Harbor, Wash. General patronage.

TARZAN, THE APE MAN: Johnny Weissmuller—I played this as a repeat booking in place of another Metro which I did not want to play. Ran it on Saturday and was astonished at the crowds. I thought everybody saw it when I ran it the first time. This makes me think that other exhibitors might do well to play this again. The print was in good condition (from the New Orleans exchange). Played May 20.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

TODAY WE LIVE: Joan Crawford—A keen disappointment. Not the Joan of old. Someone should tip her off to be herself and not appear to imitate Hepburn, Garbo, etc. Come on, Joan, be yourself and give us that old devil-may-care type for which you are so worthy. Don't be so serious and high-hat. Thanks, we know you will. Running time, 113 minutes. Played May 7.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

WHAT! NO BEER?: Buster Keaton, Jimmy Durante—We have a little city of about 5,000 and a good number of churches and church people, such as you would expect to find in the average little city. The business we did on this picture would indicate that it will not break any records and that it will fall below expectations in many places. It is intended to be a lot of fun over more and better beer that was being sold as near beer. Do not believe it will offend and will please many—if you can get them in.—B. P. McCormick, Jones Theatre, Canon City and Rialto Theatre, Florence, Col. Small town patronage.

WHAT! NO BEER?: Buster Keaton, Jimmy Durante—Like Laurel and Hardy, Keaton has nearly killed his drawing power here through long, tiresome sequences whereby he tangles and untangles himself in the scenery, or whatever is handy. In this picture he wades endlessly through gallons of beer. Very funny, very funny. Keaton has something to sell. He's a clever acrobat. Will someone please remind him?—Mrs. Howard Maylor, Oak Harbor Theatre, Oak Harbor, Wash. General patronage.

WHITE SISTER: Helen Hayes, Clark Gable—Failed to draw. Said it was too sad. Acting okay. Too many church scenes not necessary to story which slowed up the picture.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

Paramount

A BEDTIME STORY: Maurice Chevalier—Just a stretched-out "Our Gang" with an outstanding baby grabbing the grapes. Draw nothing, but that's not surprising as "Mawress" has been washed up for some time with us. Tuneful little songs and nothing offensive. Helen Twelvetrees does not help it. Running time, 87 minutes. Played April 30.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

CRIME OF THE CENTURY: Stuart Erwin, Frances Dee—Another murder mystery from Paramount with new angles and twist. But the people are fed up on murder stories, regardless of how the killing is done. The producers should turn to something more pleasant. Running time, 75 minutes. Played May 24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THE DEVIL IS DRIVING: Edmund Lowe—Played this one late, but good pictures like this one will bring them in any time. Running time, 70 minutes. Played May 26-27.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and rural patronage.

FROM HELL TO HEAVEN: Jack Oakie, Carole Lombard—Pleasing entertainment for them all. The Hell in the title will lessen its drawing power with the family and children. Just another dirty collar on a clean shirt. Played May 26-27.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

HORSEFEATHERS: Four Marx Brothers. We liked this picture because it made us some money. Several came to see it the second night. First time the Marx Bros. have played this town, but we assure you it won't be the last time. Many favorable comments and they went out laughing. Had a bad rain the first night. Played May 4-5.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

IF I HAD A MILLION: All star—Had bad breaks on this picture. First night a tent show and the annual senior class play for opposition, very cloudy second night, so did not make any money, but it's one fine picture. With good weather and no opposition we would have made money. Played May 11-12.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

A LADY'S PROFESSION: Alison Skipworth—A program picture that seemed to please those who saw it. Average business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

MADISON SQUARE GARDEN: Jack Oakie, Marian Nixon—A nice fight picture that did not draw the women. Several patrons told me that it was a mistake that the old-time fighters in the picture were not advertised. Flopped at box office. Played April 13-14.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MOVIE CRAZY: Harold Lloyd—Cannot give a real report on this one, as the water was nine feet over the highway, and crowds could not get in. Personally thought it was fine, and the few that saw it liked it. Played April 20-21.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

NIGHT AFTER NIGHT: George Raft—This star is not known here. Picture did not draw, but it was a fine picture. Well advertised but no box office biz. Played April 27-28.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

NIGHT OF JUNE 13TH: Clive Brook, Lila Lee—Many of our cash customers said that this was the best picture we have shown since our opening April 6th. Clear weather, but did not draw because of high school commencement and exercises. Played May 18-19.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

THE STORY OF TEMPLE DRAKE: Miriam Hopkins, Jack LaRue—This is taken from William Faulkner's novel "Sanctuary," the most terrible story ever written in the English language. I did not know that the film was based on this story, or I surely would have paid for it without running same. I advise all exhibitors to send the exchange a check for this film and leave it alone. I congratulate George Raft for refusing to take the part of Trigger. I am surprised Paramount bought the story rights and made it into a picture. I am surprised that it passed the censor board. Paramount has given us many splendid pictures this year, and it is just too bad to have a fine organization stoop to this low level. If the members of Congress were to read this story "Sanctuary," and then also know that this class of material is forced on to the innocent public, it would put an end to block booking. Why Motion Picture Herald should give this film a fair report is beyond me. Surely, the reviewer never read the book. When the ten worst pictures are listed, this will rank at the very bottom. Paramount should pull it from the market, as they have a splendid record this season. Played May 14-15-16.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Small city and rural patronage.

RKO

ANIMAL KINGDOM: Ann Harding, Leslie Howard—A very clever story but one that does not appeal to the regular guys. The regular fans turn up their noses at a picture like this. And you can hardly blame them. It's draggy, could be told very nicely in a couple of reels. And even then I wouldn't want to have to sit through it.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

COME ON DANGER: Tom Keene—Tom Keene is good, so are the singing cowboys. People like the cowboy songs and they are real good. A nice picture, but Keene is not well enough known here to draw them in. What Keene needs is a Western made on a big scale, with old time fiddling, songs and dances injected. Put in plenty dough and insert good, clean comedy with his action and you have a picture that will do business in any man's town.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

THE GREAT JASPER: Richard Dix, Wera Engels—RKO had better take a tumble to themselves with this star Dix and let him be his age. He does not fit in as the great lover. Philandering around in the first place, he lacks definitely the "It" that a part of this kind should have and furthermore, this boy is getting on in life, and in these parts such as "The Great Jasper" he is woefully miscast. And the box office showed it. They came, they saw the first night, they stayed away, that's the story of "The Great Jasper." Right now he and RKO are living on the success of "Cimarron." But that picture put the other star, Irene Dunne, close to the top. And Dix was the flash in the pan.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.—General patronage.

THE GREAT JASPER: Richard Dix—No good. Dix is fast fading.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

HALF NAKED TRUTH: Lee Tracy, Lupe Velez—Tracy goes over in this town. Another good one from RKO. Everybody who saw this picture thought it was fine. Played May 15-16.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

THE HALF NAKED TRUTH: Lee Tracy—Good program picture.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

KING KONG: Fay Wray, Bruce Cabot—What 99 exhibitors out of 100 are interested in is the receipts or drawing power of a picture. This one has exceptional drawing power. The first night, seats oversold; second night, seats sold or occupied, 95%; third night almost as good, but many children all three nights. In assessing the merits of this picture, it does not require much strain on the memory to recall First National's ape picture in which, with much ballyhoo, a great man ape had broken loose, climbing into high story windows and terrifying a whole city. This is a much larger ape than that of First National and a much longer ape. In short, it seems that First National had a jack-in-the-box and RKO came along and sprung the lid of the box. However, it would not be fair to fail to state that RKO has improved the original picture. Incidentally, after much lurid advertisement they have produced or revised a picture which speaks for itself. And it paid. Played May 21-22-23.—A. J. Gibbons, Illinois Theatre, Metropolis, Ill. General patronage.

KING KONG: Fay Wray, Bruce Cabot—Two years ago, before the avalanche of freak and what have you cycle, this would have been great box office. From a production standpoint, it was a marvel. However, the expose of "How it was done" in so many of the fan mags helped kill it. Why don't they do something to keep these wise "tippers off" muzzled, it surely is bad business. Played May 2-3.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

KING KONG: Fay Wray, Bruce Cabot—Radio broadcast helped put this picture over. It's a picture that the public has heard about and want to see. A picture after you once see it, is enough. But that once is enough to fill your house. It's a freak picture and people go more for this than anything else. Would advise anyone to book this picture as it will make you money. Played May 26-27.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Here was a pleasant surprise. Broke our house record, with exception of opening night. If you have not played this, put it in on a Saturday. More kids than ever before. It's a dandy. Played May 6-7.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

LUCKY DEVILS: Bill Boyd—Very entertaining picture, with lots of action and a few laughs.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

NO OTHER WOMAN: Irene Dunne, Charles Bickford—Miss Dunne is excellent, but there is not much to the story. One that has been overworked. Just a fair program picture. It's clean, nothing objectionable. Our patrons expect a better story for Miss Dunne, and were disappointed in this. Played May 20.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NO OTHER WOMAN: Irene Dunne, Charles Bickford—Nice little picture, with action and some suspense. Seemed to please. I think that if there was more suspense in the pictures today that they would go over better.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

PENGUIN POOL MURDER: Edna May Oliver—A very swell picture. Edna is always welcome here. Personally think she is about the most entertaining person on the screen today. Picture spoiled with the title. That **murder** stuff don't go so good. Parents keep the kids home, and stay there themselves.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

SAILOR BE GOOD: Jack Oakie—Just not there, that's all. My patrons don't care for him. Let your competitor have this and you will profit by it. Nuff said.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

United Artists

CYNARA: Ronald Colman—Just a picture. Rather draggy. English story, and with all respect to the English people, it seems that these stories will not go over.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

CYNARA: Ronald Colman—Well produced and well acted—but—what a beautiful "nose dive" it took in both of my towns. It may be a big bet in some of the larger cities, but on the other hand, I believe this picture will prove what a vast lot of people in the average town do not care for and that the doings of high society in many ways proves of little interest to the average movie fan (that fan we call mass patronage—the backbone of the box office receipts). And that in reality much of this high life and superpolish is just another pain in the neck. The fact is that millions and millions of radio fans have found joy and happiness in listening to the plain and simple, the human side of life, as portrayed by "Seth Parker" and his family of friends away up yonder around "Jonesport," also the national interest that can be aroused and sustained in the simple life of "a fresh air taxi driver." There is nothing high tone, high hat or super-fine about Amos and Andy or Seth Parker. It's a thought worth remembering, if you want to reach and please the greatest number of people. The box office will experience new life when producers and directors remember what the American family likes.—B. P. McCormick, Jones Theatre, Canon City, and Rialto Theatre, Florence, Col. Small town patronage.

THE KID FROM SPAIN: Eddie Cantor—A box office natural, played to good business in Florence and Canon City. If you can buy it right (which has not always been an easy job in dealing with United Artists) then advertise it, you will do the business. —B. P. McCormick, Jones Theatre, Canon City and Rialto Theatre, Florence, Col. Small town patronage.

Universal

BE MINE TONIGHT: Foreign make, with Jan Kiepura, Magda Schneider—This picture is all O.K. but nothing to rave about. We couldn't get them in at all. No stars to advertise. No names on the advertising at all. I can't see why the Universal charges such high prices for pictures like this. If you enjoy good singing, the Polish opera star can certainly entertain you with good A1 singing. May 21-22.—A. M. Beare, Gem Theatre, Chester, Ill. General patronage.

THE COHENS AND KELLYS IN TROUBLE: George Sidney, Charles Murray—Best picture these two ever made. It packed them in for us and should do so for anybody anywhere. Lots of real comedy climaxed by the boat runaway around the harbor that had 'em standing on their feet. Get this sure. played May 26.—Amuzu Theatre, Inc., Inman, S. C. General patronage.

THE COHENS AND KELLYS IN TROUBLE: Charles Murray, George Sidney—A lifesaver for any small town. Just what we need at this time. Running time, 70 minutes. Played May 28-29.—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and rural patronage.

THE KISS BEFORE THE MIRROR: Frank Morgan, Nancy Carroll, Paul Lukas—Everybody came out spoke very nicely of this one. It's a pleasure to stand at the door and have people praise the picture. Frank Morgan is certainly one man who is making ground very fast, he plays a wonderful part. Nancy Carroll plays her small part very well. Grab it, you won't go wrong. Played May 7-8.—A. M. Beare, Gem Theatre, Chester, Ill. General patronage.

THE KISS BEFORE THE MIRROR: Frank Morgan, Nancy Carroll, Paul Lukas—Here's a good picture. Lukas kills his unfaithful wife at the beginning, goes to prison, usual courtroom scene. Frank Morgan gives an unusual performance as the attorney for Lukas, and husband of Miss Carroll. Regardless of the fact that we have had many along this line, it's a little different and holds interest throughout. Lukas is a wonderful actor, but is a little hard to understand. Played May 21-22.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE MUMMY: Boris Karloff—Karloff is good. But who the heck can see any entertainment in a story like this. Imagine a mummy coming to life after being dead thousands of years. Even the kids couldn't swallow it.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

THE OLD DARK HOUSE: Boris Karloff, Gloria Stuart—For the first time in years we have a cast made up exclusively of actors, and each one with an outstanding role. The story is shivery, thrill-packed, and all the rest of the usual adjectives, but it isn't absurdly impossible like the too-long series of horror tales we have already suffered under; these people are really alive. Wish Gloria Stuart didn't comb her hair so tightly, aside from that she is very restful to the eyes. Business fell off a little on this. People would rather be amused than scared to death nowadays. Played May 16-17.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner

42ND STREET: All Star—No matter where you are your patrons have all heard of this and can hardly wait until opening time to see it. I wish we had more pictures with the drawing power this has. I have heard a few people say that it did not come up to their expectations, but nobody failed to get his money's worth. Be sure to run this picture. You owe it to your patrons. Also to your box office. Played May 28-29.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

HARD TO HANDLE: James Cagney, Mary Brian, Ruth Donnelly—Splendid for this type, which is fast moving comedy. Ruth Donnelly is a great entertainer and she divides the honors with Cagney in this one. Played May 18-19.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

HAUNTED GOLD: John Wayne—Another good western picture from Warner. Story concerns an old deserted gold mine. Plenty of action and also mystery. Business good as Wayne has good drawing power here. Entire audience well pleased, especially the children. We should have more like this one. Running time, 59 minutes. Played May 27.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—Too depressing. Several women walked out on this. Drew fairly well, considering Lent and rain. Played April 10-11.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MYSTERY OF THE WAX MUSEUM: A wonderful picture in color that was a pleasure to run from the box office viewpoint. Rather horrible, and it will not do to play too many pictures of this kind. It created a lot of talk in town, both for and against the picture, but talk about any picture, good or bad, is what we want. Some kids were scared and left before the show was over. Personally I recommend this picture very highly. Played May 22-23.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr. —A good picture, but did not draw. Think Doug's family affairs hurt him. Right thinking people can't go for that stuff.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

RIDE HIM COWBOY: John Wayne—The biggest flop we have had. About $10.00 for two nights. In addition, the film had loose patches, and was in bad shape. This is unusual, as Warner Brothers films are usually in excellent condition. Western pictures not liked here. Played May 8-9.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

Short Subjects

Columbia

COLLEGE GIGOLOS: Sunrise Comedy—Too raw. Fairly funny.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

CURIOSITIES No. 237—Only fair entertainment. Not as good as the last one of this series. If the rest of this series are as bad as this, Columbia should discontinue them. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HIS VACATION: Sunrise Comedy—One of the best two-reelers we have played. Really has some funny spots. The story is about heavy rain, and we played it at a time when we had nine feet of water over the main highway here, so the picture drew a lot of comments on that alone.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

LADIES NOT ALLOWED: Lambs Gambols—Not so hot. These comedies may do for big cities, but not for my town.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

SHAVE IT WITH MUSIC: Lambs Gambols—The best of these comedies we have played. Fred and Dorothy Stone save what would otherwise be a tragedy as a comedy.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MGM

ASLEEP IN THE FEET: Zasu Pitts, Thelma Todd—Don't know but what this was a little better than their average. Zasu is a scream.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FISH HOOKY: Our Gang—Very good. Some of the old gang members are in this, Mary Kornman, Micky Daniels, Farina and Joe Cobb. Two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

HOT SPOT: Taxi Boys—Silly. We show to few children and our adults dislike such idiotic guff.—Mrs. Howard Maylor, Oak Harbor, Oak Harbor Theatre, Wash. General patronage.

A LAD AND A LAMP: Our Gang—Another "Our Gang" comedy. This is the best comedy that they have made this season. Full of laughs and will please adults as well as children. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LAUREL AND HARDY: These stars actually have kept trade away and have spent too much footage in senseless and tiresomely repeated falls and entanglements, but "Their First Mistake," which I sneaked over on my customers May 12 and 13, surprised me speechless by having practically no such sequences. Several patrons told me, "That's the first time I ever enjoyed a comedy by those two."—Mrs. Howard Maylor, Oak Harbor Theatre, Oak Harbor, Wash. General patronage.

ODDITIES and SPORT CHAMPIONS: Single reels and all we have used have been splendid. "Swing High" and "Snow Birds" actually brought some folks back a second time.—Mrs. Howard Maylor, Oak Harbor Theatre, Oak Harbor, Wash. General patronage.

OVER THE COUNTER and HOLLYWOOD PREMIERE: These all-color musicals bring good comment, and are an entertaining addition to any program.—Mrs. Howard Maylor, Oak Harbor Theatre, Oak Harbor, Wash. General patronage.

SWING HIGH: Sport Champions Series—Trapeze performers. Good filler on any program. Mostly in slow motion.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Paramount

ALOHA OE: Screen Song—One of the poorest of this series. Hawaiians not as good as usual, both their playing and singing.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DINAH: Mills Bros.—Another screen song with the bouncing ball. Very good comedy and music. The Mills Brothers pleased all with their playing and singing. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RKO

BUBBLES AND TROUBLES: Aesop Fable—Not much to this one. Not nearly up to their standard. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE MERCHANT OF MENACE: Edgar Kennedy—Here is one Kennedy picture that sure keeps the ha-ha's coming fast. Is good clean fun, and Kennedy sure knows how to bring out the best laughs. It's great.—A. M. Beare, Gem Theatre, Chester, Ill. General patronage.

Universal

BREVITIES: We used, or rather, previewed two of these, "The Runt Page" and "The Good Old Days." Awful, just plain awful.—Mrs. Howard Maylor, Oak Harbor Theatre, Oak Harbor, Wash. General patronage.

I KNOW EVERYBODY AND EVERYBODY'S RACKET: Walter Winchell, Radio Star Reels—Just fair. Orchestra music so loud it drowned the dialogue.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

I KNOW EVERYGODY AND EVERYBODY'S RACKET: Walter Winchell—Very good. Two reels. —Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

Warner Vitaphone

BROADWAY BREVITIES: The best shorts on the market. Will make a poor show good and a good show better. Will fill in on any feature. They are better than a lot of features. My patrons like them. All musical and a big majority are in color.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

BYGONES: Ruth Etting—Ruth Etting is the whole show. Poor story but musical numbers are very good. Not up to the standard Broadway Brevity. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

A GREAT BIG BUNCH OF YOU: Merry Melody —Very good musical cartoon. When it comes to cartoons and music, Warner Brothers have the best. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THE MEAL TICKET: Jack Pearl—About the worst piece of junk ever thrown on the market. Recording so poor it was hardly understandable. Not a good laugh in it. Shame on you, Vitaphone.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

Serials

Universal

THE JUNGLE MYSTERY: Tom Tyler—For the first time in 14 years I am pulling off a serial before it is half played, and this is it. Too many horrible jungle animals and noises were scaring the kids away and tearing my Saturday business down.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 176.—(A) In batteries of various kinds, which is the negative and which the positive element? (B) Is a "dry battery" really dry? (C) Viewed both from the practical and theoretical standpoint, how high would it be possible to build up voltage with ordinary dry cell batteries? (D) How high may amperage be built up with dry cells. With wet cells? (E) Explain the purpose of a fuse and how it acts.

Answer to Question No. 169

Bluebook School Question No. 169 *was*: (*A*) *Name the various reasons why a good film splicer is essential.* (*B*) *Give us your idea of how to keep film cement in good condition. Don't tell us the book way unless you are using it.* (*C*) *Tell us what various things will tend to injure film cement.* (*D*) *Tell us why too little or too much cement will make a poor splice.* (*E*) *Is it possible to splice inflammable and non-inflammable film together?*

The following made acceptable answers. The list is the smallest in a long, long while. Surprising how many fell down flat on one or more of Sections B, C, D and E. Here is the list:

Lester Borst (who also sent excellent answers to 167 and 168 too late to be considered), Dale Danielson, S. Evans and C. Rau; G. E. Doe, H. Edwards, W. Ostrum, R. Ackley, D. Goldberg and L. Hutch; T. Van Vaulkenburg; J. Wentworth, H. True, B. Diglah and P. Jackson; H. Rogers, T. N. Williams and R. S. Allen; D. U. Granger, J. F. and O. L. Evans; L. Thomas and D. D. Davis; R. D. Oberleigh, L. Grant and P. T. Zann; G Tinlin, L. Summers and D. M. Banks; F. and J. L. Hanson, Bill Doe; A. Breaston and D. Haber; B. I. Fanchann, O. Emmerson, H. R. Baldwin and G. K. Berger; J. Cermak; J. Kelley and C. Cummings.

Recently I received a letter from a man who sent in two answers some while ago. They were excellent ones, too, but unfortunately another answer suited the needs of publication better—anyhow I thought it did. This man got good and mad. He did not exactly accuse me of robbing hen roosts, but his letter was highly uncomplimentary. He also was considerably offended because it happened that another man of the same name and initials is sending in answers, and some very good ones, too. In reply, I sent him a page from our telephone book showing that right here in Greater New York City, there are no less than five F. H. Richardsons. Attending to the "school" correspondence is a large and trying job. I do it the best I can. I may not always select the best answer to some question, but at least I do select the ones that seem best.

In answering Section A, Goldberg and Hutch say, "(A) We might answer by saying a film splicer is essential for the reason that the making of a perfect splice is next to impossible without one. Otherwise sprocket holes probably will not be perfectly matched, film ends may not be cut true and square, stub end won't be the right length, scraping probably will not be properly done, uneven and perhaps insufficient pressure will be applied to splice. Result as a whole, a bum splice."

Kenneth Dowling answers thus, "The main reason a good film splicer is essential is because it is practically impossible to make a good splice without one. A good splicer correctly lines up the film edges and sprocket holes. It applies a heavy, evenly distributed pressure for the required space of time. The fingers may do one or two of these things, but they cannot possibly do them all at once—result of the failure, a poor splice. It is either out of line, sprocket holes mis-matched or is not firmly welded throughout the whole width of the film. If such a splice does not cause trouble for its maker, then it is almost certain to pull apart later on, if not caught at the exchange—about a 50-50 chance as to that last."

(B) I shall not publish any one answer to this. The general consensus of those who seem to have any real understanding of the matter is that a new bottle of cement should be opened each month, any remaining in the last bottle being discarded. The bottle should be kept tightly corked, preferably with a rubber cork through which the brush handle is passed and sealed air tight therein.

(C) D. Haber answers, "first, exposure to air. Second, contact with rusted metal. Third, water absorbed from air. Fourth, dust and dirt, oil, etc., carried into cement bottle by cement brush. Fifth, use of ordinary cork or poorly fitting one. Cement is very volatile. It will slowly evaporate through an ordinary cork unless it be coated with wax."

(D) J. Wentworth did, I think, a bit the best on this one. He says, "Too little cement will not serve to properly weld two pieces of film together; also, if too little cement be used it is quite possible, or even probable, that some parts of the splice will receive none at all, a condition resulting, of course, in a weak splice. On the other hand, if too much cement be used it will penetrate too deeply, partly dissolving the celluloid and thus weakening it. Moreover, the splice is likely to be stiff or buckled, or both. Then, too, there will be cement squeezed out when pressure is applied in making the splice. This surplus will not only penetrate and weaken the film immediately next the two ends of the splice, but it may and probably will be smeared around over a portion of the photograph, where certainly it will serve no useful purpose, but instead a bad one."

(E) In answering this one, Evans and Rau say, "Yes it is possible to splice inflammable and non-inflammable film together, provided the proper kind of cement is used. The Eastman Kodak Company sells a cement which can be used for this purpose. Another way is to add one part of Glacial acetic acid to four parts of flexible collodion to any of the filaments."

Sam, Dave Harding in Comeback

Sam and Dave Harding, former leading factors in the old Associated Exhibitors of a decade ago, and at one time theatre owners in Kansas City, will return to operation in that city next fall, if current deals materialize. Within a few weeks the brothers will decide definitely whether they will re-open the Empress, downtown 2,000-seater, as a first-run hodse, will stage shows.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

PERCENTAGE MANAGEMENT!

By G. B. ODLUM

G. B. Odlum, the Club's Guest Editor this week, needs little introduction to the majority of members of the Round Table, as he has been a most consistent contributor to this department for several years. To the uninitiated let us state that he is a showman of wide experience, and recently managed theatres in Elmira, N. Y., and Wheeling, W. Va. In his editorial he presents a new idea in theatre management—Percentage—and his logic is interesting to say the least. The standing invitation to expression on this and other pages of this section is again conveyed to all Club Members. Newly signed Guest Editors include: E. E. BAIR, East Liverpool, Ohio; BEN BLACKMON, JR., Syracuse, N. Y.; HAROLD KNUDSEN, Madison, Wis.; GEORGE LABY, Boston; JOSEPH M. SEIDER, New York City; F. J. STUDD, London, England.

'TIS said that one can gaze from the dark depths of the deepest well into the brightest day and behold constellations of gorgeous stars. Certainly showbusiness is in the depths, so let's look from below the surface.



Being an optimist by business a showman *must* believe in a rosy future, but what about *NOW—TODAY?*

Big business has had its fling; central control is decimated. Bankers' money is being withdrawn in gobs, referees are in control of the larger groups; yet, the real showman—the fellow who meets the paying customer daily at the places where the pictures bloom, flourish or die all in a few short days, is carrying on, hoping, striving, giving, thriving meagerly on the crumbs that are left from an orgy of riotous spending.

Stories of lavish production and production costs are amusing though tragic. Yet of all the industry, only the production end remains solvent; has flourished on the minor percentage of the gross receipts, while the tangible assets of brick, cement, steel and stone, real estate known as theatres, have sunk on the major end of the receipts.

Even though millions of money have been grossly wasted on production, the pet and pride of the industry, the completed stellar attraction, proceeds merrily on paying fabulous salaries—discarding—endlessly wasting, while the actual outlet, the place where the dimes and dollars accumulate, grow and marshal their might to pay for this abnormal production cost, has failed dismally.

The cure must be in the actual marketing to a purse-tight public by the men who have been taught in the school of experience how to temper their stock in trade with that element of modern and yet age-old selling quality known as showmanship.

One of Broadway's outstanding independent theatre operators recently remarked: "A showman is never better than his picture." Much as I respect his judgment, it has been proven that showmanship *CAN* increase the B. O. value of a good picture and many times (not always) the same is true of the average feature.

With showmanship in mind, and viewing the theatre field from a showman's angle, we find picture features operating on a percentage basis—authors on p.c., the Home Office collecting in the same manner, so why not the salesman himself, the local manager, on a p.c. as well as the rest of the operating organization.

Many showmen with salaries cut to the low limit of today, depending on centralized booking and having restricted budgets would welcome with open arms a p.c. arrangement, provided they could program the entertainment they deliver to the public as a show unit.

The selection of the shorts supporting the feature, if the show has a weakness; building up local or house interest to add selling value to suit his individual public; and devising exploitation campaigns to fit the specific entertainment unit not a flash for the Home Office representative, should come under his personal supervision.

BUDGETED? Yes. BONDED? Certainly—but with his list of picture contracts before him thinking only of show value and B.O. (incidentally, his own P.C.). Many a showman could work out the salvation of his particular charge, his theatre, making showbusiness again a business of individuality and personality to the profit of all even in these days of acknowledged depression.

Brickbats and bouquets may be hurled at this statement but the fact remains that the theatre end of showbusiness has been wrecked by the errors of yesteryear and the solution be what it may will be an affair of individual showmen.

DICK KIRSCHBAUM'S LOBBY LAFFS!



Anything can happen in these days of price-cutting, but we sincerely hope showbusiness won't come to this! At any rate, the trend inspired Leo Young to send along this cartoon idea for Dick Kirschbaum's facile pen.

FINE WORK DONE ON "AIRPORT" BY WAUGH OF WARNERS' MEMPHIS

Whenever we hear from our Memphis friend, Howard Waugh, we know we're getting something really good, and so we're not the least bit surprised at his great exploitation campaign pulled in connection with the showing of "Central Airport" at the Warner Theatre, Memphis.

Waugh started off his campaign with a five days' advanced publicity and advertising campaign in the local papers. He had 54 water color signs painted on windows in downtown locations. In addition, his advance campaign included radio announcements over two of the local broadcasting stations, which mentioned picture and playdate, five days in advance.

For four days, Waugh had a local paper run a Richard Barthelmess memory contest, in which the readers were invited to guess the titles of the star's previous pictures from published photographs taken from his past hits. He tied up the mid-south airways in Memphis, which put on an air circus every Sunday, using heralds, and miniature parachutes with passes. Several thousands of people witnessed these air circuses, with the result that the theatre received an excellent play.

But Waugh didn't stop there. He went ahead and borrowed 10 "No Parking" signs, on which he painted "Central Airport," and planted them in the busiest sections in his city. Waugh's elaborate theatre front included a regulation parachute suspended from the top of the building, and which could be seen for blocks. A miniature airplane was attached to a pipe suspended from the center of the marquee directly over the box-office in front of the sidewalk. This was attached to a motor, worked from the box-office, which caused the airplane to fly in a circle with the motor furnishing the sound of an airplane propeller.

COMPLETE CAMPAIGN SOLD CHARNINSKY'S FILM "STATE FAIR"

"State Fair," in addition to providing a box-office hit for Louis Charninsky, also turned out a personal triumph for the live-wire showman who handles the Booth Theatre, Independence, Kas.

Louis left no stone unturned to put over an effective campaign, and just to show you how thorough it was, we will run briefly over the highlights.

Window displays were secured throughout the town, one large window in the heart of the community being given over to 1,500 prize winning ribbons from every state fair in the country.

One of the largest street parades ever seen in the town included seven carnival wagons with animals of all descriptions, nine riding horses, a goat led by a man, band wagon with clown band, local Girls' and Boys' Drum and Bugle Corps, and seven clowns on foot, throwing balloons to the crowd. Police escort was furnished for the parade.

The front of the theatre and the inside lobby, both carried out in circus tone, did plenty to help sell the picture. And not only that, but Louis gave popcorn and peanuts free to patrons. His advertising and trailers were well handled and, as we said before, it turned out, by virtue of hard work, to be another Charninsky success.

MacLEVY RETURNS!

After taking several months' fling at managing a group of theatres on Long Island, Monty MacLevy is again holding down his former post of supervisor of publicity and exploitation for the Randforce Circuit, Brooklyn, N. Y., comprising forty-odd theatres and headed by Louis Frisch and Samuel Rinzler. Congratulations are in order from all of Monty's old friends. And the Round Table Club may now count on regularly receiving news of what all the enterprising men with Randforce are doing.

MORATORIUM DIDN'T STOP HARDING FROM PUTTING OVER SHOW

Bank holiday or no bank holiday, William Harding, manager, Lyric Theatre, Blue Island, Ill., wasn't going to be stopped in his showselling campaigns, and that's why he doped out a corking three-quarter page tie-up with the local merchants.

The stunt was one that has been used in the Club pages before, and with the Harding twist, it proved doubly effective. The space was taken in uniform size by various merchants—one-column seven-inch form. It was a bit difficult, at first, to sell the merchants on the ad size, but after Harding explained his plan to them they all agreed to co-operate.

Readers of the newspaper were informed through a special paragraph on top of space donated by the newspaper, that they were to look through all the merchants' ads for mispelled words, and then spell it as it was in the ad, and alongside that putting the correct spelling. Answers were judged on neatness as well as correctness. Both the newspaper and the merchants were pleased with the result of the stunt, and it bids fair to be used again by Harding in the very near future.

BALLYHOO PLAYED AN IMPORTANT PART IN ED HART'S CAMPAIGN

We're a bit late reporting on what Ed. M. Hart, city manager for Walter Reade over in Plainfield, N. J., did to build business for "State Fair," but better a little late than never. Okay, Ed?

The accompanying photo shows the hay wagon Ed used to ballyhoo the attraction. Kiddies rode in the wagon as it was driven through town and attracted public attention by blowing on horns.

Another bally that produced a lot of publicity and much fun for onlookers was a pig



Hart's Rural Ballyhoo

which Hart promoted from a Jersey farmer. The animal was appropriately bannered and led around town by a man, who also carried "State Fair" advertising. Ed tells us the pig was pretty frisky the first day, but cooled down to the extent of losing 10 pounds before the campaign was over. The owner took him back and stated that the porker was just as good as ever.

The theme of the picture evidently influenced Hart to stress the ballyhoo phase in exploitation; at any rate, the stunts drew the public eye and excellent business resulted.

ADVANCE PUBLICITY NICELY ENGINEERED BY MANAGER BOSTICK

E. C. Bostick, managing director of the Lyceum Theatre, Winnipeg, Canada, put over an excellent showmanship campaign for "Be Mine Tonight" with the result that the picture has been held over for a second week.

A specially arranged preview was held for Parliament members well in advance of the playdate and their enthusiastic comments were used in newspaper, radio and front advertising. Another advance preview was given critics, heads of local clubs and civic officials and their comments likewise used in advertising and publicity.

Bostick arranged for three radio broadcasts, two of a half hour and one of fifteen minutes. Orchestras and singers featured the hit song numbers from the picture and comments of prominent persons were read by the announcer.

The head of the local concert bureau wrote a special letter to his entire mailing list of 3,000 music lovers, enthusiastically praising the picture and urging them to see it.

Through a tie-up with Catholic organizations for a monster benefit performance, announcements of the picture were made from the pulpits of all Catholic churches. For this event Bostick added the "Voice of the Vatican" reel to his program.

Extra newspaper space, building up to a four-column by 11 inches opening announcement, and a wide billing of 24-sheets completed the campaign.

PHILLY'S "CHINESE WALL" 100 PER CENT SHOW INVESTMENT

Perhaps you have heard about Philadelphia's famous "Chinese Wall," but in the event you haven't we believe it's a yarn that bears re-telling.

On the outside of the Pennsylvania Railroad Station, a 25 foot square screen has been constructed and is used by the railroad, which maintains the screen; the Stanton Theatre, conducting projection, and the Philadelphia *Daily News,* taking care of the news flashes.

And this is where Sid Davidson, live-wire manager of the Warner Stanton Theatre, comes in. He takes care of all the film ad copy and besides doing a remarkable job on that, he manages to get himself, free of charge, a hundred dollars worth of advertising weekly, in the *Daily News.*

The only cost to the theatre on the stunt is the price of the balioptican and a few dollars a month for slides. The screen cuts the Philly Market Street shopping district in two, attracting the attention of thousands of shoppers and workers every evening. It's a one hundred per cent investment for a one hundred per cent showman—Sid Davidson.

Novelty Throw-Away

When exploiting "What, No Beer?" G. B. Odlum, formerly of the Colonial Theatre, Elmira, N. Y., used a small throw-away card to good advantage. One side read: "What, No Beer?" (large type). Down in the corner was: "Phone 25738, 112 State St." The reverse read: "The Real 'Stuff'. —Buster and Schnozzoli—Opening Their New 'Speak' 11 P. M. Saurday Night (date) 112 State St., Elmira, N. Y."

"LAUGH PARADE" WEEK A HIT IN LONDON!



Harry W. Crull, formerly connected here in America at the Audubon Theatre, but now knocking showmanship for a loop at the Empire Theatre in London, England, utilized a number of important angles to sell a week "Laugh Parade," in which he offered a Mickey Mouse cartoon, Laurel and Hardy Comedy, and the film, "What, No Beer?" A regiment of sandwich men (see photo) plugged the picture; a truck ballyhoo was effective; a daily premium was given through a newspaper tie-up, in which the "happiest face" snapped daily by a newspaper photographer was rewarded, and a nationally advertised candy contributed 10,000 samples. Great show selling.

BANK HOLIDAY BOON TO TROYER, WHO HAD EXPERT EXPLAIN IT

During the recent bank holiday, showmen all over the country endeavored to capitalize on it in some manner, and as a result, Carter S. Troyer, manager of the New State Theatre, Bottineau, N. D., lost no time in summoning an expert on finance to appear at his theatre and explain President Roosevelt's proclamation.

This move, which cost the theatre only the cost of heralds, did a tremendous business for the house the evening following the edict; especially so, since a great many farmers in outlying districts wanted a more definite and intimate explanation.

But that happened to be only one example of Troyer's showman moves. He has also made an institution of a monthly program card distributed for miles around. The card pays for itself, merchants taking space on the front cover and the inside borders.

Then, still another effective exploitation angle was created by a co-operative page of advertising run in the local newspapers. As an added inducement, readers were offered free tickets if they could guess the names of certain pictures Marie Dressler had played in. Scene mats were placed in the individual ads as guides.

We are pleased to see that Troyer is one of those alert showmen who more than take advantage of Round Table ideas passed on by members all over the country, and we want him to know we more than appreciate his work to pass along.

FRANK BOUCHER AT OLD STAND IN MD. GETS FINE WELCOME

Reassigned his old post at the helm of the Maryland Theatre, Hagerstown, Md., Frank Boucher, recently in charge of the Capitol, Winchester, Va., was given a fitting welcome home by business associates and friends. The newspaper men voiced their approval of his return with plenty of publicity, the merchants said it with a cooperative ad and the public with a merry clink, clink at the box office. The campaign was called "Welcome Back Frank Boucher Week."

Approximately two dozen leading merchants combined to fill a page co-op. which bore the head: "Welcome Back Frank Boucher" and copy in each ad bore some reference to his homecoming. Newspaper advertising, 300 window cards and 100 one-sheets were made up along the same lines and 2,500 roto heralds on "State Fair" were distributed from house to house five days in advance.

Many unsolicited letters from men prominent in business and civic activities were received by Frank Boucher, all testifying to his popularity as a theatre manager. With the thought in mind that other managers in their sometimes ceaseless wanderings over the face of the map may in time find themselves back from whence they started, we set these words down. Other managers held in high esteem in their communities may as well capitalize on a stunt such as this. But it was the way Frank handled it that brought home the bacon.

GETTIER REVAMPED OLD GAG AND MADE CASH REGISTER HUM

Just a new coat of Silver over the old coat of Gold, explains Vogel Gettier, manager of the Liberty Theatre, Sedalia, Mo., was the idea behind a stunt used in the campaign he waged on "Silver Dollar."

Motivated by the desire to land a full-page co-op (which is not too easy these days), he arranged to give out nothing but silver dollars at the box-office one week in advance of opening when making change for five, ten and twenty and fifty-dollar (try and fine one) bills. The co-op ads were based on a 10 per cent discount when advertised articles were purchased with silver dollars. The idea was further carried out by the theatre in taking receipted bills of these purchases and allowing another 10 per cent discount on purchase of tickets. A tie-up made with a dairy concern netted the distribution of 7,000 milk bottle caps made to resemble a silver dollar, equally divided between cream and milk customers so every one would get a shot at the 10 per cent discount offered by the dairy. Each merchant in the deal had a window display featured by gigantic silver dollars, $ marks, cut-outs, stills and credit cards.

As followers of Gettier's campaigns know, his long suit has always been newspaper play-up as the first medium and straight ballyhoo for a follow-up; however, in this case, with exception of some novel advance trailers, special lobby and foyer art displays, he banked on the layout and dairy tie-up to do his sales work. It will also be recalled that Gettier generally limits his tie-ups to large firms rather than making an attempt to promote the entire business community, his page in this case only carrying a few but representative listings.

Atlantic City Pageant!

The Atlantic City Beauty Pageant is definitely set for September 5, 6, 7, 8, and 9 and, according to advice from Pageant headquarters, several theatre circuits have already requested the privilege of holding a series of contests in various houses and bringing the finals down to one of the large houses in a key city. The Pageant Committee leans toward theatre selection of representatives, it is said. These affairs have turned out excellent box office attractions.

B'WAY DISPLAY



A modern front for Dicken's literary effort, "Oliver Twist," transcribed to the screen, proved an effective sales angle for Broadway when the film played the Rivoli Theatre recently. Transparent banner signs lent a "sales" tone to the marquee. Stills were sprinkled profusely about the multi-colored beaverboard display.

HARRIS WANTS TO KNOW!



Harry Harris, general manager of the Exchange Kinema and Lincoln Theatres, Lincoln, England, would like to know why showmen in the U. S. A. seldom use the type of poster shown in the accompanying illustration. Maybe some of his brother Round Tablers can supply the answer so we can pass the word back to Harry. Is the cost of turning out special teaser one-sheets prohibitive? Or what?

You'll have to admit that this catches the eye, and while it's only one of some 200 attractive teaser posters designed by Harris he considers it the most productive of the lot, particularly when posted in empty stores and houses, real estate agencies, etc. Since we've commented from time to time upon a number of his posters, we, too, believe that this is certainly one of the best he has turned out.

DRESS SHOP PLAYED IMPORTANT PART IN KEYES' SHOWMANSHIP

Tie-ups with local dress shops played an important part in the campaign engineered by Bill Keyes, manager, Victory Theatre, Dayton, Ohio, for "42nd Street."

One of the windows showed the latest fashions in black and white ensembles and were effectively tied-in with a shot from the picture. The background of the window was done in modernistic style, with the composition mannequins being modeled the same fashion.

In addition to the window display, Keyes sold the picture as the biggest motion picture hit of the year. A radio tie-up proved a good means of bringing them to the box-office through the medium of the many whistly tunes. The lobby display was carried out in breezy fashion, and showed the girls attired in those "Danger—Keep Away" dresses. It was a fine bit of showmanship, but since Bill is turning such work out on every picture, we hope he'll keep us posted on the rest of his activities.

HUFFMAN GETS FINE RESULTS WITH FIRST "GOLD DIGGERS" SMASH

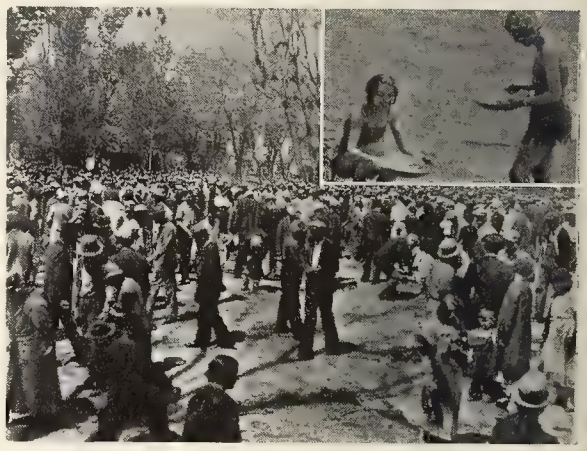
Harry Huffman of Denver put over a corking campaign for "Gold Diggers" before the picture opened at both the Orpheum and Aladdin theatres simultaneously. Here is his campaign in a nutshell.

Tripling his usual amount of paper, using 2,000 window cards and making both lobbies a riot of gold flash, Huffman had everyone in Denver talking about the picture for three weeks before he opened. One of his most effective stunts was a tie-up with the Denver *Post* for a "Gold Diggers' Treasure Hunt." Huffman buried $200 in gold in a large vacant lot. This gold consisted of eighty $2.50 gold pieces, in as many boxes distributed all over the lot.

The Denver *Post* announced the Gold Digging hunt three days in advance of the event, and when the day for the Treasure Hunt arrived, 8,000 Denverites lined up along the ropes that had been put up around the lot and waited for the starting signal.

In addition to this "Gold Diggers' Hunt," Huffman used a sound truck with banners during the rush hours the two days preceding the openings and the two days following. In addition, he used a new style model car, carrying banners and six pretty chorines. This car was paraded through the business district, the girls standing on the car, in front of which was a man dressed up as a miner, riding a burro on which was a sign, "A Gold Digger of 1849."

We are showing one the various street



The Hunt's On

stunts pulled—two chorus girls in costumes "digging" for gold along the water front. Every music store in town carried window streamers advertising the picture and the song hits in it. Every orchestra in town used "Gold Diggers" music with credit, for three weeks prior to the opening.

The opening night, a lobby microphone was used over which prominent patrons broadcast their opinion of "Gold Diggers of 1933."

Although this treasure hunt idea has been used before, credit is due Harry Hoffman for the fine campaign he engineered. Let's hear some more from you and your doings in Denver.

WILLIAM A. LEVEY!

Bill Levey, one of our most active members and for five years holding down the fort at the Beacon Theatre in Port Washington, L. I., is now at the helm of the Northport Theatre, Northport, L. I., for Joe Seider.

personalities

EARL TOBIAS
manager of the Transit Theatre, Allentown, Pa., has taken over operation of the New Allen, Allentown, and the Penlo, Emanus, Pa.

▽

LEE LEVY
is the new Wilmer & Vincent manager of Allentown, Pa., theatres, with headquarters at the Colonial.

▽

WALTER HURLEY
recently in charge of the Colonial, Allentown, Pa., has been transferred to the Rialto, another local house. He succeeds Al Nowitsky, who recently moved to Reading.

▽

JOHN M. SAYEG
has taken back his Grand and Lyric Theatres, Ennis, Texas, recently operated by John L. Franconi.

▽

CLARENCE PETERSON
is again back on his old job as manager of the Princess Theatre, Sioux City, Ohio.

▽

ISIDORE LEFF
theatre operator in the Bronx, New York City, recently took over the Benenson, Brooklyn, N. Y.

▽

HAROLD DALY
has replaced Abe Vallet as manager of the Columbia Theatre, RKO house at Far Rockaway, Long Island, N. Y. Vallet succeeds George Rossen as assistant and treasurer at the RKO Greenpoint, Brooklyn.

▽

S. S. SOLOMON
who formerly made his headquarters at the Paramount, Youngstown, Ohio, in his capacity as city manager for Publix, is now holding forth at the State, same city.

▽

BRUCE FOWLER
formerly manager of the Boulevard Theatre, Los Angeles, is now in charge of the Arlington, Santa Barbara, Calif.

▽

SAM HARRIS
with RKO on the west coast for several years, has taken Bruce Fowler's old post at the Boulevard, L. A.

▽

EUGENE CLARKE
and Edward Greenblatt, both formerly with Saenger Theatres, New Orleans, have taken over the Strand Theatre there.

▽

HARRY S. BLACK
is the new manager of Schine's Rialto Theatre, Glens Falls, N. Y. The house was opened a few weeks ago.

▽

LENNIE SATZ
is handling publicity and advertising for the A. H. Schwartz Circuit, Brooklyn, N. Y., with Murray Greene as assistant.

▽

MILTON SMITH
of Newark, N. J., recently succeeded Ken Lohl as manager of the Ambridge Theatre, suburban Pittsburgh house.

▽

HENRY SPIEGEL
formerly associated with Publix, recently tied up with Loew's as assistant to Ed Dowden, who handles publicity and advertising for Loew houses in Brooklyn, N. Y.

▽

MIKE BOYLE
is the new manager of Warner's State Theatre, Washington, Pa.

R. D. OLSON
is managing the Casino Theatre, Marshalltown, Ohio, a former Publix house. He succeeds Milton Simon, who has returned to his old game of selling films out of Des Moines.

▽

MRS. W. J. HUGHES
is operating the Ritz Theatre at Payette, Idaho.

▽

WALTER R. ANDERSON
former manager of the Rialto Theatre, Westfield, N. J., has been transferred to a similar post at the Colonial, Pompton Lakes, N. J. He is succeeded at Westfield by Frank H. McIlveen, a recently elected member of the Round Table Club.

▽

COLTON G. MORRIS
manager of the Strand Theatre, Malden, Mass,. for several years, has taken over the management of the Laconia Theatre, Laconia, N. H. The Strand will continue under the management of E. Oliver Ramsdell, one of Ramsdell Brothers, owners. George Callahan will continue as assistant manager.

▽

GEORGE A. GOOKIN
is now managing the Liberty Theatre, Johnson City, Tenn. He was formerly organist, manager of attractions and associate publicity manager at the Majestic, same city.

▽

MORRIS ROSENTHAL
formerly manager of the Arcadia Theatre, Wilmington, Del., recently observed Anniversary Week at his house, celebrating 15 years of successful operation. Special features were arranged every day.

▽

JACK E. AUSTIN
manager of the Carolina Theatres, Inc., Burlington, N. C., was recently elected president of the Burlington Rotary Club.

▽

H. H. ROWLAND
has acquired the Rowland Theatre, Phillipsburg, Pa., back from the Phillipsburg Amusement Co., and will operate personally henceforth.

▽

CECIL J. FARNES
has been appointed manager of Sheffield Exchange at Portland, Ore. Farnes was associated with Educational for several years in various capacities.

▽

HOWARD MATTHEWS
formerly located at Boise, Ida., has acquired the Roxy Theatre at Ontario, Ore., and has redecorated and opened the house again.

▽

ROSS LABART
has taken over the management of the Trail Theatre at Bridgeport, Neb.

▽

BERNARD RADFORD
formerly associated with the Tower Theatre, Louisville, Ky., has been appointed manager of the newly opened Princess Theatre at Henderson, Ky. House has been remodelled and equipped throughout.

▽

J. A. HARVEY, JR.
who recently assumed the management of the Jose Theatre, San Jose, Calif., has remodeled the house and installed a stock company whose offering supplement the feature picture programs.

▽

W. F. JACOBS
has reopened the Auburn Theatre, Auburn, Calif. In addition to furnishing entertainment for residents of this pioneer town, Mr. Jacobs operates a bottling works and a fuel and ice business.

▽

KENNETH E. WORKMAN
has been made manager of the historic old Kinema Theatre, Fresno, Calif., to be reopened shortly.

FRANK H. JOHNSON
formerly with the Spreckles Theatre, San Diego, Calif., is now at the helm of the Melrose Theatre, L. A., according to advice from Jack Rosenberg, in charge of publicity at the Spreckles.

▽

MRS. GERTRUDE ROBESON
owner of the building, has reopened the Mines Theatre, Idaho Springs, Colo.

▽

J. ALLISON
has acquired the Garrick Theatre, Hawley, Minn., from R. H. Burrill.

▽

CLARENCE PETERSON
has been appointed manager of the Princess, Sioux City, Ia.

▽

J. E. SCHLANK
for many years branch manager of Educational in Omaha, is now on the sales force of Universal at Des Moines.

▽

P. K. JOHNSTON
head booker for Paschall Theatre, Dallas, is back on the job after several weeks of illness.

▽

MR. AND MRS. H. TURNER
have recently taken over the management of the Texas Theatre at Crockett, Tex.

▽

C. W. McFARLING, JR.
is again at the helm of the Grand Theatre at Tulia, Tex., succeeding J. C. Crocker.

▽

J. B. CRAVER
has succeeded J. F. Jackson as manager of the Tennessee Theatre at Johnson City, Tenn.

▽

EDWARD FITZGERALD
for the past three years manager of the Poli and Place Theatres at Meriden, Conn., has been transferred to Waterbury, Conn., where he will skipper the Palace there. W. H. Thompson is the new manager of the Poli and Place.

▽

J. T. SNEE
has been elected president of the newly formed Colonial Theatre Co., Bridgeport, Conn. Other officers are Stephen Martin, secretary, and L. J. Anger, treasurer.

▽

C. J. VOGEL
general manager of the Liberty Amusement Co., Wellsville, O., has added the Brighton Theatre, New Brighton, Pa., and the Lincoln Theatre, Chester, W. Va., to his string of theatres. New RCA equipment has been installed.

▽

GEORGE BRINKMAN
has installed new RCA sound equipment in his Opera House at Grafton, W. Va.

▽

TED CUNNINHAM
has been appointed manager of the Mirror Theatre at Hollywood, Calif.

▽

FRANK MILES
has acquired the Gem at Montpelier, Idaho, and has opened it for business again.

▽

LEW NEWMAN
formerly in charge of the Central Theatre, Cambridge, Mass., is now at the helm of the Allston Theatre, Allston, Mass.

BERKHIMER BACKED "HOT PEPPER" WITH ELECTRIC ICE-BOX

A couple of window displays aided M. E. Berkhimer, manager of the Coronado Theatre, Las Vegas, Mexico, on his campaign to make "Hot Pepper" hotter than hot.

One display was obtained in the window of an electrical refrigerator shop and in the foreground, Berkhimer placed a film can and a sign stating: "We are keeping the film 'Hot Pepper' cool in this (refrigerator) until it opens at the Coronado, Sunday." The display was surrounded by attractive stills and catchy copy.

Another angle was that of tying up with a local grocery store and in the window strings of hot peppers were strung from side to side, and in circles. The red peppers provided an eye-filling background for stills mounted on green cards.

And with activity of this sort being turned out by Berkhimer you can bet that it did its part toward bringing that extra business into the box-office. Thanks, "M. E."

O. SWANSON FOUND THRIFT TICKET WAS "FAMILY TRADE" AID

Unable to lower box-office price for fear that if the results were not satisfactory he would be unable ever to jack them back to normalcy, O. F. Swanson, manager of the Colonial Theatre, Southington, Conn., decided upon a plan which he found increased his business considerably and eliminated the dreaded admission cut.

Swanson's stunt was a "Family Thrift Ticket."

Merchants within a radius of ten miles were given window cards and coupons announcing that the Colonial was to inaugurate a "Family Thrift Ticket," a coupon for which, obtained at the local merchant's and exchanged at the theatre box-office would permit the holder to the new bargain ducat.

The "Thrift Tickets" were printed five by two inches on regular cardboard stock and perforated to allow blocks of four tickets. A batch was run off for the orchestra, nights and evenings, and another crop for the matinees. The stunt proved effective and if you think you'd like to try it, why not drop Swanson a line at his theatre, and we are sure he will be glad to give you any information you may seek on the idea.

METZGER RE-NAMED STREET TO TIE IN WITH MUSICAL FILM

Lew Metzger, manager of the New Spreckles Theatre, San Diego, Calif., certainly more than forty-five minutes from Broadway, but that didn't stop him from putting over a White Way campaign on "42nd Street," when the musical opus played his house.

In addition to plastering the town with banners, Metzger made radio tie-ups and music shop displays; he re-named his theatre street for "42nd Street," obtaining permission to do so during the run of the film; and with an attractive lobby display and front, plus his newspaper ad campaign, he achieved success on the picture. And when a showman like Lou turns out a campaign, you can bet it's complete. Let's have some more, Lou.

MIKE WAINSTOCK IS TURNING OUT FINE WORK IN SMALL CITY

A good idea of what can be accomplished by a wide-awake manager of a theatre in a town of 8,000 population may be gained by looking over the accompanying illustration. It is a reproduction of a print submitted by Charles Winchell, division advertising and publicity director of the Minnesota Amusement Company, and is evidence of the attractive work being turned out by Mike Wainstock, manager of the Lyric Theatre, Watertown, S. D.

The display on "Sign of Cross" pictured here was made with velour set back of arch



Wainstock's Display

and with pillars on each side. The awning on top was held up with spears. Concealed lighting behind the arch set of the colored art work and velour. 14 by 17 panels on each side and four other panels on either end rounded out the scheme.

Both to us and to Charles Winchell the excellence of Wainstock's work is apparent, even though the small proportions of the photo do not show the display to full advantage. Thanks to Winchell for his part of the contribution. We'll be on watch for more of Mike's handiwork.

"GABRIEL" AD ALSO ADAPTABLE TO FILM NEEDING GOOD PLUG

Perhaps you have seen them by now, since they ran in all the key city newspapers, but in case you haven't let us say a word or two about the corking ads created by the Loew theatres advertising department for "Gabriel Over the White House."

Our purpose in passing along this brief analysis and explanation is not to sell you on using the ads, if you are playing the film, and then discarding them, but to tell you that the angles can be used on almost any picture you play.

One of the best of the black and white ads plugged first the picture title, which was centralized in the layout. Then, flanking the title, forming a background was a number of new briefs on the picture. The title and theatre plug were done in L style with the news shots on the picture filling in to form a square ad. It was very effective.

Another ad showed a heavily-bordered box, center blank, and copy on upper left hand corner: "What about our future? What's the Country Coming to?" In the lower right hand corner: "Hold This Ad to the Light—Read the Answer." When held to the light, the answer proved to be a plug on the picture and theatre.

PARKINSON WON FIRST AWARD FOR CAMPAIGN ON PROSPERITY FILM

As an aftermath of discussion of many campaigns made throughout the country on "Prosperity," we are presenting a resume of one waged by M. F. Parkinson, manager of the New Iowa and State Theatres, Jefferson, Iowa, which was adjudged first award in the national contests sponsored by producers of the picture.

Working on the principle that a campaign must be kept within bounds of a theatre's budget and at the same time produce out-of-the ordinary results, Parkinson placed full faith in the excellent special campaign book issued by the M-G-M exploitation department and then went ahead full steam. Knowledge and confidence in the following facts and theories played an important part in the outcome: viz—that presidential election was past; that the time was "ripe"; that the tie-up was a "natural"; that the merchants were all set for such a campaign, and that "Prosperity" was not hiding behind a corner, but really here.

Snipes, heralds and small, circular stickers played an effective part in advance exploitation. The snipes were given to the merchants, who later contributed to promotion of a splendid cooperative page, heralds were distributed throughout a 120 mile territory and the popular stickers were used to identify "prosperity" packages sent out by participating merchants, pasted on milk bottles, auto windshields and placed in every photo, card, etc., used in advance displays at the theatre.

In addition to the whole-hearted support given by merchants and two newspapers, Parkinson prevailed upon the Mayor to issue an official proclamation, which dealt with general and local business conditions and urged cooperation on the part of every citizen and business man in the matter of making the campaign an outstanding one.

Parkinson is inclined to believe that the hub on which his campaign "wheel" centered was represented by the big co-op ad, awards and a slogan contest featured on the page. Approximately 16 merchants took space in the ad, each of which played up the word "Prosperity" and a deluge of answers to the request for "Prosperity" slogans testified to the popularity of that stunt. Guest tickets were offered for proper assembling of words scatered throughout the different ads that spelled "Prosperity Is Here." Cash awards were given for best original slogans.

F. BOUCHER PUT OVER TWO STUNTS BEFORE HE LEFT FOR HAGERSTOWN

Before leaving his headquarters at the Capitol Theatre, Winchester, Va., to resume his old post as manager of the Maryland Theatre at Hagerstown, Md., Frank Boucher delivered his valedictory in the form of Country Store night and a deal with the Lux soap distributor for a large co-op ad. Awards and guest tickets figured conspicuously in both instances.

At this writing Boucher is holding forth at his old stand and Tom Balridge, manager of the Colonial Theatre in Hagerstown for the past two years, has taken charge of the Capitol and Colonial in Winchester. Just as soon as both get their new charges running along smoothly we'll hope to hear more about what's doing in showbusiness down their way.

WEST COAST EXPLOITATION ACTIVITIES

EXTENSIVE CAMPAIGN WAGED BY ROSENBLUM THROUGHOUT EUROPE

To impress Continental Europe with the fact that never before had five so celebrated stars appeared as headliners in one picture, Paul Rosenblum, exploiter with the M-G-M Paris office, inaugurated a "resemblance" campaign well in advance of opening dates that not only netted "Grand Hotel" columns of free publicity but put movie patrons in six different countries on edge to witness the picture.

The campaign began December 1 and continued until February 21 and rules and regulations of the stunt to find five persons nearest resembling Garbo, the two Barrymores, Crawford and Beery were planted in newspapers in leading cities of France, Belgium, Italy, Spain, Austria and Hungary. The move was conducted under the name of "International Resemblance Contest to the Five Stars of 'Grand Hotel'—Metro-Goldwyn-Mayer's Proudest Effort—Under the Patronage of (Newspaper)." All newspapers carried application coupons, rules, photos and listings of awards.

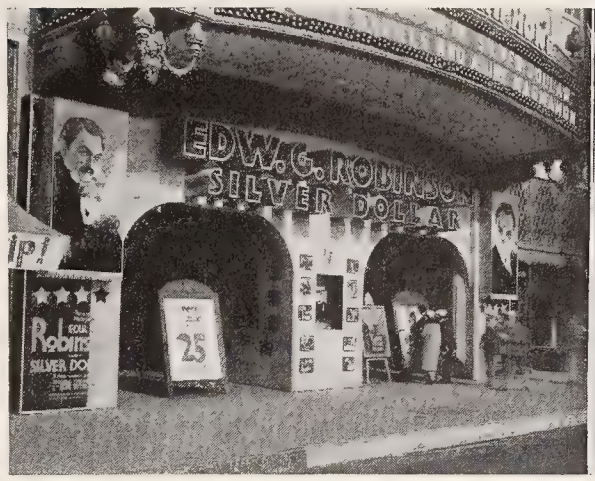
Starting in provincial communities and smaller cities, where the papers generously supported the move and contributed practically all expenses connected with eliminations, the trials progressed to the capital cities for the semi-final eliminations prior to choosing contestants for the grand finale at Paris. All candidates submitted photographs with their applications, which were published by the different papers.

The five candidates chosen by a representative jury at each capital arrived in Paris and were provided free transportation both ways, free accommodations at a first class hotel, pending selection of the five winners, to whom were awarded 21-day trips through France, Belgium and Spain, with a one week stop-off on the Riviera. This tour was secured gratis through a tie-up with an important European hotel concern. Prior to making the awards an elaborate ball was arranged in honor of the many candidates.

Additional publicity was obtained by Rosenblum through a tie-up with a well known modiste for displays of two new dress creations designed in honor of Garbo and Crawford. Trailers were projected in all theatres booked for the picture and a good idea of the extent of this publicity may be gained in the knowledge that 43 trailers were run in the city of Budapest alone. The Resemblance contest was plugged in both trailers and special programs.

It is entirely within reason to believe that the above campaign was one of the most elaobrate bids for publicity ever made in the afore-mentioned countries and Rosenblum is certainly due unstinted praise for the way he handled his end of the work. As he states, the best part about the whole thing was that it was carried out with very little expense to the home office. The picture held its premiere a short time ago in Paris and we'll venture an opinion that the film proved the big box office smash it was in most every place it played.

Paul Rosenblum is an enthusiastic member of the Round Table Club and we're mighty glad to have him for our representative in this part of the world. We'll hope to advise further concerning his exploitation activities as we are always interested in our foreign members' stunts.





DOLGIN AND SACKETT PUT OVER CAMPAIGN ON "SILVER DOLLAR"

Sol Dolgin and Manager George Sackett got together on a wow of a campaign when "Silver Dollar" played the Warner Bros. Hollywood Theatre. It seems that these west coast boys are setting a fast pace these days and from all reports they get some mighty fine results. Pictured here is a photograph showing the very attractive theatre front and display they worked up.

The cashiers of the theatre handed out silver dollars to all patrons with their change. This stunt created quite a bit of comment and not one patron refused the silver dollars. Photostatic copies of all old papers were used for lobby blow-ups stressing the picture and true story angle.

All people presenting at the box-office silver dollars bearing the date (1881, year of opening of Tabor's Opera house) received a free admission. A tie-up was effected with the local merchants and a Silver Dollar Day was set aside. This stunt plugged the title to all shoppers and netted plenty of publicity.

In addition to this the boys had a large ballyhoo truck, which was larger than a twenty-four sheet stand, fitted up with lights, generator plant and a public address system. With this they covered all the important streets in Hollywood.

The ushers were dressed in miners' garb and a fine tie-up was hatched with the Public Library whereby bookmarks were distributed in all the local schools. Pictured below are two of the fine lobby displays used and also the box office of the theatre. The local bank had a display of silver dollars in their window and worked up a guessing contest, the winner receiving a ten dollar bank account. This contest plugged the picture and had a continuous crowd in front of the bank window.

This campaign had some very fine material and we are sure some of the boys will benefit by Dolgin and Sackett's good work.

SILVERWATCH IS ON GOLD STANDARD OF SHOWMAN HERALDS

Since his local public seems to be best sold on heralds, Max Silverwatch, manager of the Strand Theatre, Waverly, Mass., has concentrated to a great extent on this angle, with the result that he turns out some corking pieces.

Here, in brief, are a few: On "Cynara" he printed a scene on some red cards. The back of the card carried copy. It was an effective work.

Then, on "Farewell to Arms" he had a corker. Purchasing a half dozen of Hemingway's books (from the Modern Library, we presume) he dissembled them, and on each page, imprinted in red, copy on the picture. They were bound to sell. Also, on this picture, he played to the Italian population of the town, distributing circulars to their homes, and netting almost the entire Italian quarter.

For his "Gala Show Week" Silverwatch plugged it on circulars by advertising two pictures. The heralds were circus flyer style attractively printed in purple on a white background, and carried scene mats as well as copy.

To boost his kiddie business during showing of a serial, a card, dated in boxes for the twelve chapters, was handed the kids as they entered each week. The card was punched, and if they furnished totally punched cards at the end of the film, they were allowed a free ticket.

Silverwatch has many interesting angles of this type, and we believe he will be glad to send showmen requesting them some samples of his work in the event they might want to use them in their town, too. How about it, Max?

Ranger Club Activities

The Buck Jones Rangers Club sponsored by Columbia Pictures Corp. continues its program of expansion, over 8,000 entries having been registered in the National Essay Contest conducted a short time ago.

As to tie-ups, a deal has been completed with the Kress and Kresge stores to feature Buck Jones garments in special departments in all stores.

In response to requests from Ranger members, an aviation division is being formed so that the boys may have expert guidance in the building of 'plane models and learning the history of aviation.

Other tie-ups include Western Union, Del Monte Hat Co., National Carbon, Ridgeway Tea and a jig saw puzzle manufacturer, with which window displays will be featured from time to time.

Among the exhibitors, Dave Snaper, well known New Jersey showman, has inaugurated Ranger clubs throughout his circuit; the Sheldon Theatre, Brooklyn, N. Y., is stimulating interest by featuring four one-round boxing bouts as part of the club program, and the Springer-Cocalis Circuit, also of New York City, is finding the Ranger movement productive as a business builder.

THE CLUB CONTINUES TO EXPAND!

ANDY ANDERSON

finally caught up with himself and mailed in his application. Andy runs the Strand, a 3-change picture house on Germantown Avenue, Philadelphia, Pa., and while we've had a line on this showman's activities before this, somehow or other he neglected until lately to fill out his application blank. However, he's signed up now for the rest of his natural life in showbusiness. We'll be letting you know more about his methods of selling shows in future issues.

▽

GEORGE MUNROE

manages the State Theatre out in Lincoln, Neb., and he's another new member already to be introduced to his brother Round Tablers. Take your bow, George, and now tell the gang that you'll do your best to keep up the good work being done by this department. What was that last stunt you pulled that brought in extra dollars to the box office? Drop headquarters a line or two, so we can pass the information along. Our best regards to Lester Martin.

▽

HARRY SCHILLER

is another Nebraskan showman to join the Round Table Club and he holds forth as skipper of the Island Theatre, Grand Island, Neb. Shake hands with the gang, Harry, and now that you are in this organization, let's hear from you regularly. Incidentally, thank Lester Martin for sponsoring your membership. He is an enthusiastic member of this Club and we hope you will soon acquire the same spirit. Get busy and send along some ideas on how to boost trade.

▽

EARLE HALL PAYNE

manages the Indiana Theatre out in Washington, Ind., and from the line we've been able to get on this new member his fellow showmen are in store for some real, live showselling suggestions from this energetic showman. We happened to phone Bob Doidge of Educational the other day when in search of a man to send the Club a good article on short subject merchandising and who do you suppose he recommended, Earle? Why, none other than you! Time was too short then, however, to reach you, but the invitation still holds good on shorts or any other subject you want to pick out. Shoot it along.

▽

ROBERT M. HOUSER

is the owner-manager of the Strand Theatre at Steelton, Pa., and he's another independent showman to join this organization. Welcome to the Club, Houser, and now that you are a full-fledged member of this outfit, let's hear from you often. Tell the rest of the men through these pages what you are doing to boost showbusiness down your way. All will be interested to know.

▽

DAVID L. CANTOR

manages the Warner Theatre out in Aberdeen, Wash., and he's another Round Tabler in line for introduction this week. Dave admits that he has followed Club activities for a long time and that he wants to come in and do his share of the good work. That's the proper spirit all right and this new Round Tabler may rest assured that we're mighty glad to list his name on the roster. We'll be awaiting his next communication.

▽

OSCAR FEVERING

is in charge of the Luxor Theatre, Central avenue, Brooklyn, N. Y., and he's the second Brooklynite to be recorded in this week's crop of new members. We're mighty proud of Club representation in the big borough and of the many valuable showselling suggestions this section has received from this source. Put your shoulder to the wheel, too, Oscar, and let's know about that last stunt that brought in extra dollars to the box office. Shoot along your ideas.

C. W. CHAMPNEY

manages the State Theatre 'way out in Oroville, Calif., and we're taking this opportunity to acknowledge his recent application for membership in the club. Now that Champney is one of the gang, we're going to count upon him to send along his ideas on showmanship. More about this new Round Table in future issues.

▽

NORMAN SCHMUKLER

is located over in Brooklyn, N. Y., where he manages the Empire Theatre, Empire Boulevard, and he also joins with this week's crop of Round Tablers. Norman is located in a thickly populated apartment house neighborhood and keeps plenty busy in the matter of prying all those tenants out of their easy chairs alongside the radio. He, too, will soon be sending in his contributions to this department, and until then we'll sign off on this new member.

▽

J. FRANCIS STEIN

is another applicant for membership to the Round Table Club and at this writing he becomes a duly elected member. Stein was formerly in charge of the Louisville Theatre, Louisville, Ohio, and recently took over operation of the Windsor Theatre, Canton, Ohio. We and all his fellow Round Tablers wish him lots of luck with his new venture and hope he will find the time to contribute his share of show-selling information to this department.

▽

LOUIS G. KRIEGER

is the assistant manager of the Warner-Granada Theatre, Santa Barbara, Calif., and this new member is okayed by his chief, Carl J. Walker. We're glad to number you among the many assistants already enrolled in this big organization, Louis, and will look forward to the day when we can include your name among full fledged Round Tablers. Keep your shoulder to the wheel and we predict you'll be one soon. Give your boss our best regards and ask him to let the Club know what's going on in showbusiness out his way. If he's too busy to write, help him out.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME _____

POSITION _____

THEATRE _____

ADDRESS _____

CITY _____ STATE _____

DATE OF BIRTH _____

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

MAURICE H. VERBIN

another newly elected member of the Round Table Club, hails from Philadelphia, where he manages the Europa Theatre and we're also adding his name to the thousands already enrolled in this organization. Verbin is another go-getting showman, we hear, and soon the Club will be hearing what he is doing for the cause of showbusiness. How is spring trade down your way, Maurice? Let your fellow Round Tablers know what you are doing to boost the box office.

▽

N. H. NADER

sent his application for membership in the Club from a faraway land-Lagos, South Africa, where he has charge of the Coliseum Theatre. His affiliation is further evidence of the international scope of this organization, as there are already several other Round Tablers located in Cape Town and other S. A. points. Glad to have you with us, Nader, and we're sure that your fellow showmen in the States will be interested to hear about your activities.

▽

EDWARD J. BURKE

is still another manager to be enrolled among the large number of runners-up already in the Round Table Club, and he has the job of managing the old Roxy Theatre on Broadway. From what we hear around he is doing a darned good job of it, and as soon as he settles down and sends us some accounts of his activities, you'll be reading more about this enterprising showman.

▽

H. DOUGLAS CARPENTER

becomes a member of the Round Table Club this week and we're glad to announce his promotion to the post of manager of the Elks Theatre, Middletown, Pa. After three years of service as usher, poster man, chief usher and assistant manager, the old management dissolved and Doug. climbed into the saddle. More power to him! Judging from the contents of his recent letter, we believe he is destined to become a valuable contributor to this department. More about his activities later on.

▽

E. C. KROON

manages the Panorama Theatre out in Chicago, Ill., and we're also mighty glad to welcome this new member to this organization of showmen. This Club has a large membership in the Windy City and all of them have lent a helping hand toward making this outfit the livest group of showmen in the world. Let's hope that Kroon will also keep in touch with headquarters regularly.

▽

M. J. KASSIS

also becomes a member of the Round Table army this week and he hails from out in Redding, Calif., where he manages the Redding Theatre. Kassis is also in sympathy with the work this organization is carrying on in behalf of showmen the world over and promises to do his level best to contribute his share of show-selling information. Okay, M. J., and let's hear from you often.

▽

WESLEY L. TEFFT

is another one of William Smalley's live-wire managers to join this outfit and is in charge of the Smalley Theatre at Stamford, N. Y. We are mighty glad to list him as a new member and want him to know that this department is indebted to several men on his circuit for many valuable suggestions. Convey our kindest regards to the other fellows in your organization, Tefft, and let's hear more from you just as soon as you can find time to send along a report on your activities.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May	1,'33	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar.	15,'33	64. Mar.	18,'33
Fighting Parson, The	Hoot Gibson-Marceline Day	May	22,'33	70. June	3,'33
Intruder, The	Monte Blue-Lila Lee	Dec.	26	69. Jan.	14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov.	1	69. Dec.	10
Officer 13	Monte Blue-Lila Lee	Nov.	26	67. Dec.	3
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr.	15,'33	70. Mar.	25,'33

Coming Feature Attractions

Boots of Destiny — Hoot Gibson
Cheaters
Davy Jones' Locker
Midnight Alarm
Open for Inspection
Pullman Car
Red Kisses
Scarlet Virgin, The
Silk Trimmed
Slightly Used
Studio Secrets — Olga Autrey-George Douglass
Three Castles
Valley of Adventure, The — Monte Blue
Without Children

CHESTERFIELD

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Forgotten	June Clyde-Lee Kohlmar	Feb.	15,'33	65	
I Have Lived	Alan Dinehart-Anita Page	June	15,'33		
Love Is Like That	Rochelle Hudson-John Warburton	Mar.	15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec.	15	65	
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan.	15,'33	65	
Women Won't Tell	Sarah Paden-Gloria Shea	Nov.	15	67	

COLUMBIA

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Air Hostess	Evalyn Knapp - James Murray - Thelma Todd	Jan.	15,'33	67. Jan.	28,'33
Ann Carver's Profession	Fay Wray-Gene Raymond	May	26,'33		
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec.	24		
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr.	25,'33	79	
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan.	6,'33	89. Nov.	26
California Trail, The	Buck Jones-Helen Mack	Mar.	24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb.	4,'33	71. Jan.	21,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr.	10,'33	65. May	13,'33
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June	5,'33	74	
Dangerous Crossroads	Chic Sale-Diane Sinclair	June	12,'33		
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov.	4	67. Jan.	14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec.	19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec.	28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov.	18	71	
Hell's Cargo (see "Below the Sea")					
Man Against Woman	Jack Holt-Lillian Miles	Nov.	15	68. Dec.	10
Man of Action	Tim McCoy-Caryl Lincoln	Jan.	20,'33	57	
Mussolini Speaks		Mar.	10,'33	76. Mar.	18,'33
Night of Terror	Bela Lugosi-Sally Blane	Apr.	24,'33	65	
No More Orchids	Carole Lombard-Lyle Talbot	Nov.	25		
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan.	20,'33	69. Mar.	18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar.	4,'33	67 Apr.	15,'33
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May	26,'33		
Silent Man	Tim McCoy-Florence Britton	Mar.	3,'33	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb.	24,'33	70. Jan.	28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr.	4,'33	67. May	27,'33
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov.	5	65. Nov.	26
State Trooper	Regis Toomey-Evalyn Knapp	Feb.	10,'33	68. Apr.	1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec.	30	69	
Unknown Valley	Buck Jones-Cecilia Parker	May	5,'33		
Treason	Buck Jones-Shirley Grey	Feb.	10,'33	61½	
When Strangers Marry	Jack Holt-Lillian Bond	Mar.	20,'33	68. June	3,'33
Whirlwind, The	Tim McCoy-Alice Dahl	Apr.	14,'33	68	
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray	May	1,'33	66	

Coming Feature Attractions

Biddy — Richard Cromwell
Brief Moment — Carole Lombard-Gene Raymond-Donald Cook
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Kaleidoscope in K
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady for a Day — Warren William-Guy Kibbee-May Robson-Glenda Farrell
Man of Steel — Jack Holt
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle
Ninth Guest
Party's Over, The
Shall We Tell Our Children? — Willard Mack-Jean Parker
Thrill Hunter, The — Buck Jones-Dorothy Revier
Twentieth Century
Wrecker, The — Jack Holt-Genevieve Tobin

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Harolde	Apr.	1,'33	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar.	15,'33	65	
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Mar.	1,'33	60. Mar.	11,'33

FIRST DIVISION

Features

Tittle	Star	Rel.	Running Time Date	Minutes	Reviewed
Big Drive, The		May	20,'33	89. Jan.	28,'33
Goona Goona		Sept.	1	65. Aug.	27

FIRST NATIONAL

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb.	25,'33	69. Feb.	4,'33
Central Airport	Richard Barthelmess	Apr.	15,'33	75. Apr.	1,'33
Elmer the Great	Joe E. Brown	Apr.	22,'33	74. Apr.	1,'33
Employees Entrance	W. William-Loretta Young	Feb.	11,33	75. Dec.	24
Frisco Jenny	Ruth Chatterton	Jan.	14,'33	76. Dec.	17
Grand Slam	Paul Lukas-Loretta Young	Mar.	18,'33	65. Jan.	14,'33
Lilly Turner	Ruth Chatterton-Geo. Brent	May	13,'33	64. Apr.	29,'33
Little Giant, The	Edward G. Robinson	May	20,'33	74. Apr.	15,'33
Mind Reader, The	Warren William	Apr.	1,'33	68. Feb.	25,'33
Silver Dollar	Edward G. Robinson	Dec.	24	78. Nov.	5
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb.	1,'33	81. Nov.	5
You Said a Mouthful	Joe E. Brown	Nov.	26	72. Nov.	19

Coming Feature Attractions

Heroes for Sale	Richard Barthelmess - Loretta Young	June	17,'33	76. May	27,'33
She Had to Say Yes	Loretta Young-Lyle Talbot				

FOX FILMS

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May	19,'33	83. May	20,'33
After the Ball	Esther Ralston-Basil Rathbone	Mar.	17,'33	69. Mar.	25,'33
Bondage	Dorothy Jordan-Alex. Kirkland	Mar.	31,'33	65. Apr.	15,'33
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb.	24,'33	59. Mar.	11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov.	27	88. Dec.	3
Cavalcade	Clive Brook-Diana Wynyard	Apr.	15,'33	110. Jan.	14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb.	3,'33	73. Feb.	4,'33
Face In the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan.	22,'33	77. Feb.	4,'33
Handle With Care	James Dunn-Boots Mallory	Dec.	25	75. Dec.	24
Hello, Sister	James Dunn-Boots Mallory	Apr.	14,'33	56. May	13,'33
Hold Me Tight	James Dunn-Sally Eilers	May	26,'33	71. May	27,'33
Hot Peper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan.	22,'33	76. Jan.	28,'33
Humanity	Boots Mallory-A. Kirkland	Mar.	3,'33	70. Apr.	29,'33
Infernal Machine	Genevieve Tobin-Chester Morris	Feb.	10,'33	65. Apr.	15,'33
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June	2,'33		
Me and My Gal	Joan Bennett-Spencer Tracy	Dec.	4	78. Dec.	17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar.	24,'33	72. Apr.	1,'33
Robbers Roost	George O'Brien - Maureen O'Sullivan	Jan.	1,'33	64. Apr.	1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar.	10,'33	78. Mar.	25,'33
Second Hand Wife	Sally Eilers-Ralp Bellamy	Jan.	1,'33	64. Jan.	21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov.	6	69. Nov.	26
Smoke Lightning	George O'Brien-Nell O'Day	Feb.	17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayers - Sally Eilers - Norman Foster-Frank Craven	Feb.	10,'33	100. Feb.	4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov.	20	75. Nov.	26
Too Busy to Work	Will Rogers-Marian Nixon	Nov.	13	70. Nov.	12
Trick for Trick	Ralph Morgan-Victor Jory	Apr.	21,'33		
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May	12,'33	68. May	6,'33
Zoo In Budapest	Gene Raymond-Loretta Young	Apr.	28,'33	85. Apr.	22,'33

Coming Feature Attractions

Arizona to Broadway	James Dunn-Joan Bennett	June	30,'33		
Berkeley Square	Leslie Howard-Heather Angel				
Devil's In Love, The	Victor Jory-Loretta Young	July	21,'33		
F. P. One	Conrad Veidt-Jill Esmond-Leslie Fenton	July	28,'33	90. May	20,'33
Five Cents a Glass	Marian Nixon-"Buddy" Rogers	June	23,'33		
I Loved You Wednesday	Warner Baxter-Elissa Landi-Miriam Jordan	June	16,'33		
Life in the Raw	George O'Brien	July	7,'33		
Man Who Dared, The	Preston Foster-Zita Johann	July	14,'33		
Man-Eater	Marian Burns-Kane Richmond				
My Lips Betray	Lilian Harvey-John Boles				
Pilgrimage	Marian Nixon-Norman Foster				
Power and the Glory, The	Colleen Moore-Spencer Tracy				
Shanghai Madness	Spencer Tracy-Miriam Jordan	Aug.	4,'33		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Deadwood Pass	Tom Tyler	May	5,'33		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	May	29,'33		
Gambling Sex	Ruth Hall-Grant Withers	Nov.	21	65	
Kiss of Araby	Maria Alba-Walter Byron	Apr.	21,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec.	23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec.	5		
When a Man Rides Alone	Tom Tyler	Jan.	15,'33		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1	72	Oct. 8
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15,'33	63	
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov.	30	62	
Trouble Busters	Jack Hoxie-Lane Chandler	May	15,'33	55	
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan.	21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb.	6,'33	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.	1,'33	80	Apr. 22,'33

Coming Feature Attractions

Buried Alive	
Curtain at Eight	Dorothy Mackaill-C. Aubrey Smith-Paul Cavanaugh
Sing, Sinner, Sing	Paul Lukas-Leila Hyams
Woman in the Chair, The	

MAYFAIR PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1,'33	65	May 13,'33
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1	67	
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	May	15,'33	73	
Her Resale Value	June Clyde-George Lewis	Apr.	15,'33		
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33		
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1		
Midnight Warning	William Boyd-Claudia Dell	Nov.	15		
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.	'33		
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33	75	Feb. 18,'33

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Barbarian, The	Ramon Novarro-Myrna Loy	May	12,'33	88	Apr. 15,'33
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33		Feb. 18,'33
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5,'33	92	Apr. 8,'33
Fast Life	William Haines-Madge Evans	Dec.	16	75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33	66	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9	75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33	87	Apr. 8,'33
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9,'33	105	Apr. 15,'33
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28,'33	83	Apr. 1,'33
(Reviewed under the title "The New Deal")					
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33	70	Apr. 8,'33
Mask of Fu Manchu, The	Boris Karloff	Nov.	5	67	Dec. 10
Nuisance, The	Lee Tracy-Madge Evans	June	2,'33	80	May 6,'33
(Reviewed under the title, "Never Give a Sucker a Break")					
Outsider, The	Harold Huth-Joan Barry	Jan.	28,'33	90	May 2,'31
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26,'33	85	May 20,'33
Prosperity	Dressler-Moran	Nov.	18	76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33	127	Dec. 31
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16,'33	100	May 6,'33
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33	78	Jan. 21,'33
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	23	79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clark Gable	Dec.	30	112	Sept. 3
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33	115	Apr. 22,'33
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33	78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33	78	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33	101	Mar. 25,'33

Coming Feature Attractions

Another Language	Helen Hayes-Robt. Montgomery	July	28,'33		
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore-Jean Harlow-Madge Evans-Karen Morley-Edmund Lowe-Lee Tracy-Jean Hersholt			110	
Eskimo	Native Cast				
Hold Your Man	Jean Harlow-Clark Gable	July	7,'33		
Lady of the Night	Loretta Young-Ricardo Cortez	June	30,'33		
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery				
Strange Rhapsody	Nils Asther-Kay Francis	July	14,'33		
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21,'33		
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan				
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan				
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery	June	23,'33	85	June 3,'33

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	May	10,'33	70	Apr. 29,'33
Breed of the Border	Bob Steele	Mar.	1,'33		
Casey Jones	All Star	May	25,'33		
Crashin' Broadway	Rex Bell	Dec.	30		
Diamond Trail, The	Rex Bell	Dec.	30		
Fighting Champ	Bob Steele	Dec.	15		
Fighting Texans, The	Rex Bell	June	15,'33		
Gallant Fool	Bob Steele	May	29,'33		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15	7 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33	63	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1		
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searl	Feb.	28,'33	80	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33	68	Apr. 8,'33
Self-Defense	Pauline Frederick	Dec.	15	68	Dec. 10
Sphinx, The	Lionel Atwill-Sheila Terry	June	1,'33	70	June 3,'33
Strange Adventure	Regis Toomey-June Clyde	Nov.	20	7 reels	
West of Singapore	Betty Compton	Jan.	31,'33	68	Apr. 15,'33
Young Blood	Bob Steele	Nov.	5,'33		

Coming Feature Attractions

Avenger, The	Ralph Forbes-Adrienne Ames				

PARAMOUNT PUBLIX

Features

Star	Title	Rel.	Running Time Date	Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33	87	Apr. 29,'33
Billion Dollar Scandal	C. Cummings-Robt. Armstrong	Jan.	6,33	78	Dec. 31
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24,'33	75	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9	70	Dec. 10
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19,'33	72	May 6,'33
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24,'33	70	Feb. 18,'33
Girl in 419, The	James Dunn-Gloria Stuart	May	26,'33	76	May 6,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4	68	
Hello, Everybody	Kate Smith	Feb.	17,'33	70	Jan. 14,'33
I Love That Man	Nancy Carroll-Edmund Lowe	June	9,'33	75	May 6,'33
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft - Richard Bennett - Mary Robson	Nov.		95	Nov. 12
International House	Peggy Hopkins Joyce	June	2,'33	65	May 20,'33
Island of Lost Souls	Chas. Laughton-Richard Arlen-Leila Hyams	Dec.		70	Dec. 10
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16,'33	76	
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33	74	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33	72	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33	70	Jan. 28,'33
M	Peter Lorre			66	Apr. 8,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30	88	Dec. 31
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33	55	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33	59	
No Man of Her Own	Clark Gable-Carole Lombard	Dec.		76	Dec. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33	75	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33	66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33	123	Dec. 10
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28,'33	83	Apr. 29,'33
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12,'33	72	May 13,'33
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33	70	Mar. 4,'33
Sunset Pass	Randolph Scott-Tom Keene	May	26,'33	65	June 3,'33
Supernatural	C. Lombard - Randolph Scott-V. Osborne	May	5,'33	64½	Apr. 29,'33
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr.	14,'33	65½	May 6,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanaugh	Jan.	13,'33	76	Jan. 7,'33
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2	74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33	59	
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25	72½	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17,'33	73	Feb. 4,'33

Coming Feature Attractions

College Humor	Bing Crosby-Jack Oakie	June	30,'33		
Disgraced	Helen Twelvetrees-Wm. Harrigan	July	7,'33		
Gambling Ship	Cary Grant-Benita Hume	June	23,'33		
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	14,'33		
I'm No Angel	Mae West-Cary Grant				
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	21,'33		
Man of the Forest	Randolph Scott-Verna Hillie	July	7,'33		
One Sunday Afternoon	Gary Cooper-Fay Wray				
Song of Songs	Marlene Dietrich-Brian Aherne				
This Day and Age	Charles Bickford-Nancy Colman				

RKO RADIO PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	23	78	Dec. 10
Cheyenne Kid	Tom Keene	Jan.	20,'33	54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31,'33	72	Mar. 18,'33
Conquerors, The	Ann Harding-Richard Dix	Nov.	18	80	Nov. 19
Diplomaniacs,	Bert Wheeler-Robt. Woolsey	May	12,'33	63	Apr. 15,'33
Emergency Call	Bill Boyd-Betty Furness	May	26,'33		
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27,'33	68	
Great Jasper, The	Richard Dix	Mar.	3,'33	76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec.	16	77	Jan. 7,'33
India Speaks	Richard Halliburton	Apr.	28,'33	75	May 13,'33
King Kong	Fay Wray-Bruce Cabot	Apr.	7,'33	100	Feb. 25,'33
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov.	4	70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3,'33	60	Dec. 31
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24,'33	68	Feb. 4,'33
(Reviewed under the title "A Successful Blunder")					
Melody Cruise	Phil Harris-Charles Ruggles	June	9,'33	75	June 3,'33
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov.	18	66	
Men of America	Bill Boyd	Dec.	9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13,'33	52	Oct. 1
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6,'33	58	Jan. 21,'33
Our Betters	Constance Bennett	Mar.	17,'33	72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan.	20,'33	62	May 6,'33
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec.	30	75	Nov. 12
Renegades of the West	Tom Keene	Nov.	25	55	
Rockabye	Constance Bennett-Joel McCrae	Nov.	25	75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10,'33	68	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar.	10,'33	57	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec.	2	58	Dec. 17
Silver Cord, The	Irene Dunne-Joel McCrea	May	19,'33	74	May 13,'33
Son of the Border	Tom Keene-Julie Hayden	May	5,'33	55	
Sport Parade, The	Joel McCrae-Marian Marsh	Nov.	11	65	Dec. 24
Sweepings	Lionel Barrymore	Apr.	14,'33	80	Mar. 18,'33
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2,'33	64	May 13,'33
Topaze	John Barrymore-Myrna Loy	Feb.	24,'33	78	Feb. 11,'33

Coming Feature Attractions

Bed of Roses	Constance Bennett-Joel McCrea	June	30,'33		
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	23,'33	70	June 3,'33
Cross Fire	Tom Keene-Betty Furness	June	30,'33	55	Apr. 8,'33
Death Watch, The	Stuart Erwin-Dorothy Wilson				
Double Harness	Ann Harding-William Powell				
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien				
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July	14,'33		
Headline Shooters	Wm. Gargan-Frances Dee-R. Bellamy-W. Ford-G. Ratoff				
Jamboree	Robt. Armstrong-Helen Mack				
Morning Glory, The	K. Hepburn-D. Fairbanks, Jr.				
Professional Sweetheart	Ginger Rogers-Norman Foster	June	16,'33	70	June 3,'33
Public Be Sold, The	Richard Dix-Doris Kenyon	July	7,'33		

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel.	Running Time Date	Minutes	Reviewed
Alone	Elena Kuzmina	Amkino				
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan.	5,'33	71	Jan. 21,'33
Bal, Le	Andre Lefaur	Protex			80	Oct. 8
Charlotte Lowenskold	Birgit Sergelius-Eric Barclay	Scandinavian				
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr.	1,'33		

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Devil's Playground, The		Principal	Jan. 1,'33	54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barrom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten Men		Jewel Productions	Feb. '33	84	May 27,'33
Fourteenth of July, The	Annabella - Georges Riguad	Tobis-Rene Clair		85	Jan. 28,'33
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14,'33	67	Apr. 22,'33
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics.			
Horizon (The Wandering Jew)	Nikolai Batalov	Amkino			
Hotel Variety	Hal Skelly-Olive Borden	Screencraft		68	
Italy Speaks		Enrico Cutail			Feb. 25,'33
Jungle Gigolo		Principal	Feb. 15,'33	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Picts.	Mar. 9,'33		
Laughing at Life	V. McLaglen-C. Montenegro	Mascot		70	June 3,'33
Love and Passion		Yugoslavian Picts			
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Midnight	Sidney Fox - Lynn Overmann-H. Hull	All-Star Prods.			
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	Feb. 25,'33
November Night (Polish)	S.Jaracz-J.Wegrzyn-J. Smosarska	Capital	Apr. 27,'33	97	May 6,'33
Out of Singapore	Noah Beery	Goldsmith Picts.		61	Sept. 24
Over the Seven Seas		Vanderbilt		70	June 3,'33
Piri Knows All	Margit Dayka	Arkay Film			
Potemkin		Kinematrade	Mar. 31,'33	54	Apr. 15,'33
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13,'33	71	Apr. 29,'33
Shadow Laughs, The	Hal Skelly-Rose Hobart	Invincible		67	
Socko		Hoffberg		30	
Soviets on Parade		Kinematrade	Mar. 31,'33	60	
Sucker Money	Mischa Auer	Hollywood	Apr. 5,'33	70	Apr. 15,'33
Taming the Jungle		Invincible	June 3,'33	59	
Thunder Over Mexico		Sol Lesser			May 20,'33
Truth About Africa, The		Wm. Alexander		47	
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Wives Beware!	Adolphe Menjou	Regent Picts.			
Woman in Chains	Owen Nares	Invincible		69	Aug. 13

(Reviewed under title "The Impassive Footman"—Assoc. Radio British)

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb. '33	60	Apr. 15,'33
Red Haired Alibi	Merna Kennedy-Theodore Von Eltz-Grant Withers	Oct. 15	72	Oct. 29
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar. '33	70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	Feb. 18,'33
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17,'33	75	Apr. 29,'33
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Perfect Understanding	Gloria Swanson	Mar. 11,'33	84	Mar. 4,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90	Feb. 18,'33

Coming Feature Attractions

Joe Palooka	Jimmy Durante-Stuart Erwin			
Masquerader, The	Ronald Colman-Elissa Landi		75	Feb. 25,'33
Samarang	Native Cast		62	May 20,'33
Yes, Mr. Brown	Jack Buchanan			Mar. 18,'33

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Reviewed under title 'Merry Go Round")	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23,'33	78	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23,'33	69	Apr. 22,'33
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16,'33	67	Jan. 28,'33
Fighting President, The		Apr. 14,'33	50	Apr. 15,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Hidden Gold	Tom Mix	Nov. 3	56	
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June 1,'33		Apr. 5,'30
King of the Arena	Ken Maynard	June 1,'33		
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4,'33	67	Mar. 11,'33
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Lucky Dog	Charles "Chic" Sale	Apr. 20,'33	55	May 13,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Out All Night	Summerville-Pitts	Apr. 13,'33	72	Mar. 11,'33
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33	89	Apr. 1,'33
Rebel, The	Vilma Banky-Luis Trenker	June 15,'33		
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16,'33		
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33

Coming Feature Attractions

Fiddlin' Buckaroo	Ken Maynard-Gloria Shea			
In the Money (Tent.)	Lew Ayres-Ginger Rogers	July 6,'33		
S. O. S. Iceberg	Rod La Roque-Gibson Gowland			
Salt Water	Summerville-Pitts	July 20,'33		
Shoot the Works	Mary Brian-Leo Carrillo	July 27,'33		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ex-Lady	Bette Davis	Apr. 8,'33	62	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar. 11,'33	89	Mar. 18,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33	69	Apr. 8,'33
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May 27,'33	90	May 27,'33
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33	69	Apr. 8,'33
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3,'33	70	
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	72	Dec. 31
Picture Snatcher	James Cagney	Apr. 29,'33	75	Apr. 1,'33
Private Detective 62	William Powell	June 10,'33		
Silk Express	Neil Hamilton-Sheila Terry	June 10,'33	63	
Somewhere in Sonora	John Wayne	May 20,'33		
Telegraph Trail, The	John Wayne	Mar. 18,'33	55	
Untamed Africa		Apr. 8,'33		
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33
Working Man, The	George Arliss-Bette Davis	May 6,'33	67	Apr. 8,'33

(Reviewed under the title "The Adopted Father")

Coming Feature Attractions

Baby Face	Barbara Stanwyck	July 1,'33	74	Apr. 1,'33
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas			
Goodbye Again	W. William-Joan Blondell	July 22,'33		
Man from Monterey, The	John Wayne-Ruth Hall	July 15,'33		
Mary Stevens, M.D.	Kay Francis	July 22,'33		
Mayor of Hell, The	James Cagney	June 24,'33	80	May 20,'33
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8,'33		
Voltaire	George Arliss-Doris Kenyon			

WORLD WIDE
[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The (Reviewed under the title "Auction in Souls")	Conrad Nagel-Leila Hyams	Apr. 23,'33	75	Mar. 3,'33
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Lone Avenger, The	Ken Maynard	May 14,'33	61	
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	62	
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25,'33	78	Mar. 11,'33
Study in Scarlet, A	Reginald Owen-June Clyde	May 14,'33	72	
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov. 20	80	Nov. 19

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4,'33	70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Cadet, The	Frans Fiedler	Film Exchange		80	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	93	Feb. 18,'33
Comradeship		Assoc. Cinema	Nov. 8	78	Dec. 10
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb. 15,'33	91	Feb. 25,'33
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31,'33	78	
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb. 25,'33	80	Mar. 18,'33
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10,'33	82	Mar. 25,'33
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22,'33		
M	Peter Lorre	Paramount	Mar. 31,'33	96	Apr. 8,'33
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15,'33	85	May 27,'33
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24,'33	66	Apr. 15,'33
Spell of Tatra, The		Protex	Feb. 17,'33	65	Feb. 25,'33
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28,'33	78	Apr. 15,'33
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8,'33	90	Apr. 22,'33
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22,'33
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Good Companions, The	Jessie Matthews	Gaumont-British		96	Apr. 29,'33
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Just My Luck	Ralph Lynn	British and Dominions		80	May 20,'33
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Felds	Assoc. Radio - British		82	Oct. 15
Love in Morocco (Reviewed under the title "Baroud")	Rex Ingram	Gaumont-British	Mar. 18,'33	67	Oct. 15
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22,'33
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar. 11,'33	70	Mar. 25,'33
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85	Apr. 22,'33
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15,'33
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May 26,'33	77	
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13,'33
Sally Bishop	Harold Hutch - Joan Barry	British Lion		82	Dec. 10
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
CURIOSITIES		
C 237	Sept. 1	10
KRAZY KAT KARTOONS		
Antique Antics		
Broadway Malady	Apr. 18,'33	
Bunnies and Bonnets	Mar. 29,'33	
Crystal Gazabo	Nov. 7	1 rl.
House Cleaning	June 1,'33	1 rl.
Medicine Show	Feb. 7,'33	1 rl.
Minstrel Show, The	Nov. 21	1 rl.
Prosperity Blues	Oct. 8	
Russian Dressing	May 1,'33	
Seeing Stars	Sept. 12	8
Snow Time	Nov. 30	
Wedding Bells	Jan. 10,'33	
Wooden Shoes	Feb. 25,'33	1 rl.
LAMBS GAMBOLS		
Hear 'Em and Weep		
Ladies Not Allowed	Sept. 8	2 rls.
Lambs All-Star Gambol	Dec. 20	21½
Poor Fish, The	Apr. 27,'33	
Shave It with Music	Sept. 30	19
MEDBURY SERIES		
Laughing with Medbury in India		1 rl.
Laughing with Medbury in Philippines	Nov. 11	1 rl.
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 rl.
Laughing with Medbury Among Dancing Nations	Dec. 23	1 rl.
Laughing with Medbury in Wonders of the World	Dec. 13	1 rl.
SCRAPPY CARTOONS		
Bad Genius, The	Dec. 1	
Beer Parade, The	Mar. 4,'33	
False Alarm		
Flop House	Nov. 9	
Great Bird Mystery	Oct. 20	
Match Kid, The	May 9,'33	
Sassy Cats	Jan. 25,'33	
Scrappy's Party	Feb. 13,'33	
Technoracket	May 20,'33	
Wolf at the Door, The	Dec. 29	
World's Affair, The		
SUNRISE COMEDIES		
Campus Codes	Jan. 19,'33	21
College Gigolos	Jan. 3,'33	18½
Fifty Million Dollars Can't Be Wrong		2 rls.
Smith and Dale		
His Vacation	Sept. 8	
I'm a Fugitive from a Chain Store	Feb. 11,'33	
Mind Doesn't Matter	Nov. 21	19½
Partners Two	Jan. 19,'33	22
The Curse of a Broken Heart	Feb. 4,'33	18
The Strange Case of Poison Ivy	Mar. 23,'33	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5,'33	
Champions	May 5,'33	
Horse Sense	Dec. 29	
Rough Sport	Dec. 29	
Throwing the Bull	Jan. 14,'33	11

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
A Fool About Women	Nov. 27	22
Artist's Muddles	Jan. 29,'33	20
Boy, Oh Boy!	Dec. 25	21
Feeling Rosy	Apr. 30,'33	21
Giddy Age, The	Sept. 25	21½
Loose Relations	June 11,'33	20
Sunkissed Sweeties	Oct. 30	22
BABY BURLESKS		
Glad Rags to Riches	Feb. 5,'33	11
Kid' In' Hollywood	May 14,'33	11
Kid's Last Fight, The	Apr. 23,'33	11
Pie-Covered Wagon	Oct. 30	10
Polly Tix in Washington	June 4,'33	
War Babies	Sept. 18	10
BATTLE FOR LIFE		
Battle of the Centuries	Oct. 2	9
Desert Demons	Nov. 27	9
Killers	Oct. 30	10
Sea, The	May 7,'33	9
World Beneath Our Feet, The	June 25,'33	
BRAY'S NATURGRAPHS		
An Oregon Camera Hunt	Sept. 11	9
Giants of the North	June 4,'33	
Our Bird Citizens	Oct. 9	8
Our Noble Ancestors	Dec. 4	9
Pirates of the Deep	May 7,'33	9
Stable Manners	Nov. 6	7
Wild Company	Jan. 1,'33	10
Wild Life at Home	June 18,'33	1 rl.
Woodland Pals	Jan. 29,'33	1 rl.
BROADWAY GOSSIP		
No. 1	Sept. 25	11
No. 2	Dec. 11	9
No. 3	Feb. 5,'33	11
No. 4	Mar. 5,'33	11
No. 5	Apr. 30,'33	11
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28,'33	9
Taming the Wildcat	Jan. 15,'33	8
The Forgotten Island	Sept. 4	10
The Iceless Arctic	Nov. 6	11
Two Hundred Fathoms Deep	Mar. 19,'33	8
DO YOU REMEMBER		
Gaslit Nineties, The	Nov. 27	8
Highlights of the Past	Apr. 9,'33	8
Old New York	Sept. 11	10
Puffs and Bustles	Mar. 12,'33	7
When Dad Was a Boy	Jan. 22,'33	8
GLEASON'S SPORT FEATURETTES		
A Hockey Hick	Dec. 11	19
Always Kickin'	Oct. 9	20
Off His Base	Sept. 18	20
GREAT HOKUM MYSTERY		
Burned at the Steak	Oct. 16	18
Evil Eye Conquers, The	Jan. 8,'33	14
In the Clutches of Death	Nov. 13	14
On the Brink of Disaster	Feb. 19,'33	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1,'33	11
Animal Fair, The	Jan. 15,'33	10
Bubble Blowers	Sept. 11	10
Down on the Farm	Dec. 18	10
Little Thrills	Oct. 23	9
Out of the Ordinary	May 28,'33	
Sawdust Sidelights	June 4,'33	
Skipping About the Universe	Feb. 12,'33	10
Traffic	Nov. 6	10
Women of Many Lands	Mar. 12,'33	9
Women's Work	Sept. 25	9
Wonder City, The	Nov. 20	9
MERMAID COMEDIES		
Big Flash, The Harry Langdon	Nov. 6	22
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21
Knight Duty Harry Langdon	May 7,'33	22
Tired Feet Harry Langdon	Jan. 1,'33	22
Vest with a Tale, The Tom Howard	Dec. 4	22
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14,'33	20
As the Crows Fly	Feb. 5,'33	19
Hot Hoofs	June 18,'33	
Two Black Crows in Africa	Mar. 5,'33	20
OPERALOGUES		
Brahmin's Daughter, A	Jan. 8,'33	22
Canteen Girl, The		
Walpurgis Night	Oct. 30	20
SPIRIT OF THE CAMPUS		
(Reinald Werrenrath)		
California	Mar. 5,'33	10
Cornell	Dec. 18	9
Georgia Tech	May 7,'33	9
McGill	May 28,'33	9
Michigan	Dec. 4	8
Yale	Oct. 9	10
TERRY-TOONS		
Banker's Daughter, The	June 25,'33	6
Burlesque	Sept. 4	6
Cinderella	May 28,'33	6
College Spirit	Oct. 16	6
Down on the Levee	Mar. 5,'33	6
Farmer Al Falfa's Birthday Party	Oct. 2	6
Forty Thieves, The	Nov. 13	6
Hansel Und Gretel	Feb. 5,'33	6
Hollywood Diet	Dec. 11	6
Hook and Ladder No. 1	Oct. 30	7
Ireland or Bust	Dec. 25	6
Jealous Lover	Jan. 8,'33	6
King Zilch	June 11,'33	6
Oh! Susanna	Apr. 2,'33	6
Pirate Ship	Apr. 30,'33	6
Robin Hood	Jan. 22,'33	6
Romeo and Juliet	Apr. 16,'33	6
Southern Rhythm	Sept. 18	6
Tale of a Shirt, The	Feb. 19,'33	6
Toyland	Nov. 27	6
Tropical Fish	May 14,'33	6
Who Killed Cock Robin?	Mar. 19,'33	6
THREE-REEL SPECIAL		
Krakatoa	Apr. 23,'33	23
TOM HOWARD COMEDIES		
A Drug on the Market	Jan. 22,'33	11
Honesty Pays, But Not Much	June 4,'33	
The Acid Test	Nov. 27	11
The Mouse Trapper	Sept. 11	12
TORCHY COMEDIES		
(Ray Cooke)		
Torchy's Busy Day	Oct. 2	20
Torchy's Kitty Coup	Jan. 22,'33	21
Torchy's Loud Spooker	June 25,'33	
Torchy Rolls His Own	Nov. 20	21
Torchy Turn Turtle	Apr. 23,'33	21
VANITY COMEDIES		
Hollywood Run-Around Monty Collins	Dec. 18	20
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20
Techno-crazy Monty Collins-Billy Bevan	Apr. 23,'33	19

FOX FILMS

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
1 Alpine Echoes	Aug. 14	
2 Incredible India	Aug. 21	9
3 Big Game of the Sea	Aug. 28	8
4 The Tom-Tom Trail	Sept. 4	9
5 By-Ways of France	Sept. 11	9
6 Manhattan Medley	Sept. 18	10
7 Rhineland Memories	Sept. 25	8
8 Fisherman's Fortune	Oct. 2	9
9 Zanzibar	Oct. 9	9
10 Belles of Bali	Oct. 16	8
11 Sailing a Square-Rigger	Oct. 23	10
12 Venetian Holiday	Oct. 30	10
13 Havana Ho!	Nov. 6	9
14 Paths in Palestine	Nov. 13	8
15 Ricksha Rhythm	Nov. 20	
16 Pirate Isles	Nov. 27	9
17 From Kashmir to the Khyber	Dec. 4	9
18 Silver Springs	Dec. 11	
19 Desert Tripoli	Dec. 18	
20 In the Guianas	Dec. 25	9
21 Mediterranean Memories	Jan. 1,'33	
22 The Lure of the Orient	Jan. 8,'33	9
23 Here Comes the Circus	Jan. 15,'33	
24 Sicilian Sunshine	Jan. 22,'33	10
25 Gorges of the Giants	Jan. 29,'33	9
26 When in Rome	Feb. 5,'33	
27 Berlin Medley	Feb. 12,'33	9
28 Rhapsody of the Rails	Feb. 19,'33	
29 Taking the Cure	Feb. 26,'33	
30 Down from Vesuvius	Mar. 5,'33	
31 Paris on Parade	Mar. 12,'33	
32 Broadway by Day	Mar. 19,'33	
33 The Iceberg Patrol		
34 Mississippi Showboats		
35 Sampans and Shadows		
36 Boardwalks of New York		
37 A Gondola Journey		
38 Isles of the East Indies		
39 Pagodas of Peiping		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Arabian Tights	June 3,'33	20
Fallen Arches	Feb. 4,'33	19
Girl Grief	Oct. 8	20
Mr. Bride	Dec. 24	19
Now We'll Tell One	Nov. 19	19
Tarzan in the Wrong		20
Young Ironsides	Sept. 3	20
COLORTONE MUSICAL REVUES		
Hollywood Premiere	Jan. 7,'33	18
Menu		
Over the Counter		18
Wild People	Feb. 4,'33	18
FITZPATRICK TRAVELTALKS		
Barbados and Trinidad	Sept. 24	9
Big Ditch of Panama, The		
Come Back to Erin		9
Cuba, Land of the Rhumba	Feb. 25,'33	
Daughters of the Sea		9
Iceland	Jan. 14,'33	10
Leningrad	Dec. 17	9
Norway	Feb. 4,'33	9
Over the Seas to Borneo		9
Rio the Magnificent		9
World Dances, The		9
FLIP, THE FROG		
Bulloney		8
Cuckoo the Magician	Jan. 21,'33	
Funny Face	Dec. 24	8
Lunchroom, The		
Music Lesson, The	Oct. 29	8
Nursemaid, The	Nov. 26	7
Techno-cracked		8
LAUREL & HARDY		
Me An' My Pal		21
Scram	Sept. 10	21
Their First Mistake		21
Towed in a Hole	Dec. 31	21
Twice Two	Feb. 25,'33	21
ODDITIES		
Chili and Chills	Sept. 10	9
Duck Hunter's Paradise	Dec. 31	10
Microscopic Mysteries	Oct. 18	10
Toy Parade, The	Dec. 3	7
Whispering Bill	Dec. 31	10
OUR GANG		
A Lad an' a Lamp	Dec. 17	17
Birthday Blues	Nov. 12	20
Fish Hooky	Jan. 28,'33	19
Forgotten Babies	Mar. 11,'33	17
Free Wheeling	Oct. 1	20
Kid from Borneo, The	Apr. 15,'33	19
Mush and Milk	May 27,'33	
PITTS-TODD		
Alum and Eve	Sept. 24	18
Asleep in the Feet	Jan. 21,'33	19
Bargain of the Century		20
Maids a la Mode		18
One Track Minds		
Sneak Easily	Dec. 10	17
Soilers, The	Oct. 29	19
SPECIAL		
Roosevelt, the Man of the Hour		18
SPORT CHAMPIONS		
Allez Oop	Mar. 11,'33	
Auto Racing	Apr. 1,'33	
Block and Tackle	Nov. 5	12
Bone Crushers	Feb. 8,'33	8
Chalk Up	Dec. 10	10
Desert Regatta	Sept. 17	10
Football Footwork		12
Motorcycle Mania	Jan. 28,'33	9
Old Spanish Custom	Oct. 15	10
Pigskin	Oct. 22	12
Swing High	Dec. 10	10
Throttle Pushers		9
TAXI BOYS		
Bring 'Em Back a Wife	Jan. 14,'33	20
Call Her Sausage		
Farewell to Legs		
Hot Spot	Oct. 22	18
Rummy, The		18
Strange Innertube	Sept. 22	
Taxi Barons		
Taxi for Two	Dec. 3	18
Thundering Taxis	June 24,'33	16
Wreckety Wrecks	Feb. 18,'33	19

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 1	Aug. 26	10
No. 2	Sept. 23	1 rl.
No. 3	Oct. 21	1 rl.
No. 4	Nov. 18	1 rl.
No. 5	Dec. 16	1 rl.
No. 6	Jan. 13,'33	1 rl.
No. 7	Feb. 10,'33	1 rl.
No. 8	Mar. 10,'33	1 rl.
No. 9	Apr. 7,'33	1 rl.
No. 10	May 5,'33	1 rl.
No. 11	June 2,'33	1 rl.
No. 12	June 30,'33	1 rl.
No. 13	July 28,'33	1 rl.
ONE REEL ACTS		
Be Like Me Ethel Merman	Feb. 18,'33	1 rl.
Breaking Even Tom Howard	Sept. 30	
Detective Tom Howard of the Suicide Squad Tom Howard	June 9,'33	1 rl.
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	1 rl.
Let's Dance Burns and Allen	Mar. 17,'33	1 rl.
Moonlight Fantasy Vincent Lopez	Apr. 14,'33	1 rl.
Musical Doctor Rudy Vallee	Oct. 28	10
Rhapsody in Black and Blue Louis Armstrong	Sept. 2	
Rookie, The Tom Howard	Dec. 23	1 rl.
Rumba Rhythm Vincent Lopez	July 7,'33	1 rl.
Walking the Baby Burns and Allen	May 12,'33	1 rl.
Your Hat Burns and Allen	Nov. 25	
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 rl.
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 rl.
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 rl.
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 rl.
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	1 rl.
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30	1 rl.
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27,'33	1 rl.
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carrol Vanities	Feb. 24,'33	1 rl.
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33	1 rl.
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21,'33	10
No. 11—Dr. Roy Chapman Andrews - Ward Wilson-Danbury Fair	May 19,'33	1 rl.
No. 12—	June 16,'33	1 rl.
No. 13—	July 14,'33	1 rl.
SCREEN SONGS		
Ain't She Sweet Lillian Roth	Feb. 3,'33	1 rl.
Aloha Oe Royal Samoans	Mar. 17,'33	1 rl.
"Boilesk" Watson Sisters	June 9,'33	1 rl.
Dinah Mills Bros.	Jan. 13,'33	1 rl.
Down by the Old Mill Stream Funny Boners	July 21,'33	1 rl.
Just a Gigolo Irene Bordoni	Sept. 9	
Peaunt Vendor, The Armida	Apr. 28,'33	1 rl.
Popular Melodies Arthur Jarrett	Apr. 7,'33	1 rl.
Reaching for the Moon	Feb. 24,'33	1 rl.
Romantic Melodies The Street Singer	Oct. 21	1 rl.
School Days Gus Edwards	Sept. 30	
Sing a Song James Melton	Dec. 2	
Sing, Sisters, Sing Three X Sisters	June 3,'33	1 rl.
Song Shopping Ethel Merman		1 rl.
Time on My Hands Ethel Merman	Dec. 23	7
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 rl.
SCREEN SOUVENIRS —NEW SERIES		
No. 1	Aug. 5	1 rl.
No. 2	Sept. 2	1 rl.
No. 3	Sept. 30	10
No. 4	Oct. 28	1 rl.
No. 5	Nov. 25	1 rl.
No. 6	Dec. 23	1 rl.
No. 7	Jan. 20,'33	1 rl.
No. 8	Feb. 17,'33	1 rl.
No. 9	Mar. 17,'33	1 rl.
No. 10	Apr. 14,'33	1 rl.
No. 11	May 12,'33	1 rl.
No. 12	June 9,'33	1 rl.
No. 13	July 7,'33	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Mins.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28,'33	1 rl.
Balance	June 23,'33	1 rl.
Call Your Shot	July 21,'33	1 rl.
Canine Thrills	Feb. 3,'33	1 rl.
Catch 'Em Young	Dec. 9	1 rl.
Fighting Fins	Oct. 14	10
Hot and Cold Thrills	Mar. 31,'33	1 rl.
Jabs and Jolts	May 26,'33	1 rl.
Over the Jumps	Jan. 6,'33	1 rl.
Stuff on the Ball	Nov. 11	1 rl.
Water Jamboree	Sept. 16	1 rl.
Wonder Girl, The — Babe Didrickson	Mar. 3,'33	1 rl.
TALKARTOONS		
Betty Boop's Bamboo Isle	Sept. 23	
Betty Boop's Big Boss	June 2,'33	1 rl.
Betty Boop's Birthday Party	Apr. 21,'33	1 rl.
Betty Boop's Crazy Inventions	Jan. 27,'33	1 rl.
Betty Boop for President	Nov. 4	7
Betty Boop's Ker-Choo	Jan. 6,'33	7
Betty Boop, M.D.	Sept. 2	7
Betty Boop's May Party	May 12,'33	1 rl.
Betty Boop's Museum	Dec. 16	1 rl.
Betty Boop's Ups & Downs	Oct. 14	1 rl.
Betty Boop's Penthouse	Mar. 10,'33	6
Is My Palm Read	Feb. 17,'33	1 rl.
Minding the Baby	Sept. 26	1 rl.
Mother Goose Land	June 23,'33	1 rl.
Popeye, the Sailor	July 7,'33	1 rl.
Snow-White	Mar. 31,'33	1 rl.
TWO REEL COMEDIES		
Barber, The — W. C. Fields	July 28,'33	2 rls.
Big Fibber, The — Sennett Star	July 14,'33.2	rls.
Blue of the Night — Bing Crosby	Jan. 6,'33.20	
Bring 'Em back Sober — Sennett Star	Nov. 18	2 rls.
Caliente Love — Sennett Star	Mar. 10,'33.2	rls.
Cook's Day Off, The — Sennett Star		
Courting Trouble — Charles Murray	Oct. 28	19
Daddy Knows Best — Walter Catlett	June 16,'33.2	rls.
Dentist, The — Sennett Star	Dec. 9	20
Don't Play Bridge With Your Wife — Sennett Star	Jan. 13,'33.2	rls.
Doubling in the Quickies — Sennett Star	Dec. 16	2 rls.
Dream Stuff — Sennett Star	May 12,'33.2	rls.
Druggist, The — Sennett Star	Apr. 21,'33	
Easy On the Eyes	Feb. 17,'33.2	rls.
False Impressions — Sennett Star	Nov. 4	2 rls.
Fatal Glass of Beer — W. C. Fields	Mar. 3,'33.2	rls.
His Perfect Day — Sennett Star		
Hollywood Double, A — Sennett Star	Nov. 25	2 rls.
Honeymoon Bridge — Sennett Star		
Husband's Reunion — Sennett Star	July 7,'33.2	rls.
Human Fish — Sennett Star	Dec. 30	2 rls.
In the Bag — Sennett Star		
Knockout Kisses — Sennett Star	June 23,'33.2	rls.
Lion and the House, The — Sennett Star	Dec. 23	18
Ma's Pride and Joy — Donald Novis	Oct. 14	18
Morning After, The — Sennett Star		
Pharmacist, The — Sennett Star	Apr. 21,'33.2	rls.
Plumber and the Lady, The — Sennett Star	Mar. 31,'33.2	rls.
Prosperity Pays — Tom Howard	Nov. 4	
Roadhouse Queen — Sennett Star	May 26,'33.2	rls.
See You Tonight — Sennett Star	June 2,'33.2	rls.
Shot for Love — Sennett Star		
Sing, Bing, Sing — Bing Crosby	Mar. 24,'33.2	rls.
Singing Boxer, The	Jan. 27,'33	
Singing Plumber — Donald Novis	Sept. 23	
Sweet Cookie — Sennett Star	Apr. 14,'33.2	rls.
Temporary Butler — Sennett Star		
Too Many Highballs — Sennett Star	Feb. 10,'33.2	rls.
Uncle Jake — Sennett Star	May 5,'33.2	rls.
Wrestlers, The — Sennett Star	Jan. 20,'33	

RKO-RADIO PICTURES

Title	Rel. Date	Mins.
CHARLIE CHAPLIN SERIES (Re-issues)		
The Cure	Aug. 19,'33.20	
Easy Street	Sept. 30	19½
The Floorwalker	Dec. 23	20½
The Pawnshop	Mar. 17,'33	
The Rink	Nov. 11	20
The Vagabond	Feb. 3,'33.21	
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5,'33.17	
Gay Nighties, The	June 23,'33	
Hocus Focus	Mar. 3,'33.20	
Iceman's Ball, The	Aug. 13,'33.20	
Jitters, The Butler	Dec. 30	20½
Millionaire Cat, The	Oct. 21	21
HARRY SWEET COMEDIES		
Firehouse Honeymoon	Oct. 28	18
Heave Two	Mar. 10,'33.20	½
Loops, My Dear	Jan. 6,'33.17	
Shakespeare With Tin Ears	June 30,'33.18	½
Thrown Out of Joint	May 12,'33.21	
HEADLINER SERIES		
No. 1—Shampoo, the Magician — Roscoe Ates-Hugh Herbert	Nov. 25	17
No. 2—Private Wives — Skeets Gallagher W. Catlett	Jan. 27,'33.21	
No. 3—Hip, Zip, Hooray — Nat Carr	Mar. 31,'33.18	½
No. 4—She Outdone Him	May 26,'33	
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9,'33.20	
Bride's Bereavement, The	Nov. 18	19
Lost in the Limehouse	Apr. 7,'33.20	½
Moonshiner's Daughter, The	May 19,'33.20	
Through Thin and Thicket	Jan. 20,'33.17	½
Two Lips and Julips	Sept. 9	20
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10,'33.18	
Mickey's Big Broadcast		
Mickey's Busy Day	Sept. 2	18
Mickey's Charity	Dec. 2	18
Mickey's Disguise		
Mickey's Race	Apr. 14,'33.18	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24,'33.19	
Fish Feathers	Dec. 16	18
Good Housewrecking	June 16,'33	
Merchant of Menace, The	Apr. 21,'33.19	½
Parlor, Bedroom and Wrath	Oct. 14	20½
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SPECIALS		
So This Is Harris		28
TOM AND JERRY SERIES		
Barnyard Bunk	Sept. 16	6
Happy Hoboes	Mar. 31,'33	
Hook and Ladder Hokum	Apr. 28,'33	7
In the Park	May 26,'33	
Magic Mummy	Feb. 7,'33	7
Panicky Pup	Feb. 24,'33	7
Pencil Mania	Dec. 9	7
Piano Tooners	Nov. 11	7½
Puzzled Pals		7
Spanish Twist, A	Oct. 14	6
Tight Rope Tricks	Jan. 6,'33	7

STATE RIGHTS

Title	Mins.
ATLANTIC FILM	
Playgrounds in the Sky	10
Sportsmen's Paradise	10
BEVERLY HILLS PICTURES	
Coocoo Capers	
Flame of the Pacific	23
Terrors of the Amazon	29
CAESAR FILMS	
Veneziana	1 rl.
CENTRAL FILM	
A Pilgrimage Through Palestine	10
Boston Common—and Proper	10
Hula	3 rls.
F. M. S. CORP.	
Newslaughs	7
IDEAL	
Evolution	28
INDUSTRIAL	
The Silent Enemy	30
MARY WARNER	
Berlin: Its Sports and Recreation	8
Berlin: Rhythm of a Metropolis	8
Glimpses of Germany	8
Green Heart of Germany, The	20
Springtime on the Rhine	7
The Mosel	8
Trier, Oldest City in Germany	6
Vintagers' Festival in the Palatinate	10
Winter in the Bavarian Alps	1 rl.
Young Germany Goes Ski-ing	1 rl.
MASCOT	
Technocracy	10
MASTER ART PRODUCTS	
Melody Makers Series:	
Sammy Fain	10
Benny Davis	9
Gus Edwards	
Cliff Friend	9
Melodies on Parade	7
Night of Romance	
Stephen Foster	
Tongue Twisters	9
PRINCIPAL	
Beer Is Here	
Get That Lion	29
Isle of Desire	3 rls.
Isle of Peril	32
Isles of Love	1 rl.
Killing the Killer	11
Matto Grosso	24
New Western Front	25
Primitive	1 rl.
Tiger Hunt, The	20
Voodoo	36
Walpi	
WARD PRODUCTIONS	
Your Technocracy and Mine	9½

UNITED ARTISTS

Title	Rel. Date	Mins.
MICKEY MOUSE		
1. Mickey's Nightmare	Aug. 8	7½
2. Trader Mickey	Aug. 26	7
3. The Whoopee Party	Sept. 16	7
4. Touchdown Mickey	Oct. 7	6½
5. The Wayward Canary	Oct. 28	7¼
6. The Klondike Kid	Nov. 18	
7. Mickey's Good Deed	Dec. 9	8
8. Building a Building	Dec. 20	7
9. The Mad Doctor	Jan. 20,'33	6
10. Mickey's Pal Pluto	Feb. 10,'33	7
11. The Mellerdrammer	Mar. 3,'33	
12. Ye Olden Days	Mar. 24,'33	
13. The Mail Pilot	Apr. 14,'33	
SILLY SYMPHONIES		
1. Bears and Bees	July 15	6½
2. Just Dogs	Aug. 12	7
3. Flowers and Trees	Sept. 9	8
4. Bugs in Love	Sept. 21	7
5. King Neptune	Oct. 7	7
6. Babes in the Wood	Dec. 2	8
7. Santa's Workshop	Dec. 30	7
8. Birds in the Spring	Dec. 30	
9. Father Noah's Ark	Jan. 27,'33	
10. Three Little Pigs		

UNIVERSAL

Title	Rel. Date	Min.
OSWALD CARTOONS		
Beau Best	May 22,'33	1 rl.
Busy Barber	Sept. 12	1 rl.
Carnival Capers	Oct. 10	1 rl.
Going to Blazes	Apr. 10,'33	1 rl.
Ham and Eggs	June 19,'33	1 rl.
New Deal, A	July 17,'33	1 rl.
Ocean Hop (Reissue)	Apr. 24,'33	1 rl.
Plumber, The	Jan. 30,'33	7
Shriek, The	Feb. 27,'33	7
Teacher's Pest	Dec. 19	7
Wild and Wooly	Nov. 21	1 rl.
POOCH CARTOONS		
Butcher Boy, The	Sept. 26	7
Cat and Dogs	Dec. 5	1 rl.
Crowd Snores, The	Oct. 24	1 rl.
Fine Feathers	July 3,'33	1 rl.
Hot and Cold	May 8,'33	1 rl.
King Klunk	July 31,'33	1 rl.
Lumber Champ, The	Mar. 13,'33	7
Merry Dog, The	Jan. 2,'33	1 rl.
Nature's Workshop	June 5,'33	1 rl.
Terrible Troubador, The	Feb. 13,'33	1 rl.
Underdog, The	Nov. 7	1 rl.
RADIO STAR REELS		
Morton Downey—No. 1 — With Vincent Lopez	Oct. 31	2 rls.
The Street Singer — Nick Kenny—No. 1	Nov. 14	2 rls.
Morton Downey—No. 2 — With Brown and Henderson	Nov. 28	2 rls.
Art Jarrett — Nick Kenny—No. 2	Dec. 12	2 rls.
Down Memory Lane — Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 rl.
Married or Single — Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21
I Know Everybody and Everybody's Racket — Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21
Morton Downey—No. 3 — The Holdup With Joe Young	Feb. 14,'33	21
Radio Murder Mystery — Louis Sobol—No. 2	Mar. 6,'33	2 rls.
Morton Downey—No. 4 — My Pal the Prince	Apr. 17,'33	2 rls.
Beauty on Broadway — Walter Winchell—No. 2	May 15,'33	2 rls.
SPECIALS		
Voice of the Vatican	Mar. 13,'33	10
Your Technocracy and Mine	Apr. 15,'33	1 rl.
STRANGE AS IT SEEMS SERIES		
No. 21—Novelty	Aug. 22	1 rl.
No. 22—Novelty	Sept. 19	1 rl.
No. 23—Novelty	Oct. 17	1 rl.
No. 24—Novelty	Nov. 14	1 rl.
No. 25—Novelty	Dec. 12	1 rl.
No. 26—Novelty	Jan. 23,'33	1 rl.
No. 27—Novelty	Mar. 20,'33	1 rl.
No. 28—Novelty	Apr. 17,'33	1 rl.
No. 29—Novelty	May 29,'33	1 rl.
No. 30—Novelty	June 12,'33	1 rl.
No. 31—Novelty	July 10,'33	1 rl.
UNIVERSAL BREVITIES		
Boo!	Dec. 26	1 rl.
Dr. Jekyll's Hide	Sept. 26	9
Good Old Days, The	Nov. 21	1 rl.
Greeks Had No Word for Them, The	Oct. 24	1 rl.
Lizzie Stratta	Jan. 23,'33	10
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night — Bert Roach	May 31,'33	21
Alias the Professor — James Gleason	Mar. 8,'33	21
Boys Will Be Boys — Frank Albertson	Nov. 30	2 rls.
Family Troubles — Henry Armetta	Jan. 11,'33	21
Finishing Touch — Skeets Gallagher June Clyde	Oct. 19	2 rls.
Hesitating Love — L. Fazenda-M. Prevost	Nov. 16	2 rls.
His First Case — Vince Barnett	June 14,'33	2 rls.
Hunting Trouble — Louise Fazenda	Feb. 8,'33	20
Kid Glove Kisses — Slim Summerville	Sept. 21	2 rls.
Lights Out — James Gleason	Dec. 24	2 rls.
Mister Mugg — James Gleason	May 10,'33	21
My Operation — Vince Barnett-June Clyde	Dec. 28	2 rls.
Officer, Save My Child — Slim Summerville	Nov. 2	2 rls.
People vs. Vince Barnett — Vince Barnett	Mar. 22,'33	21
Pick Me Up — Marie Prevost	Apr. 5,'33	19
Rockabye Cowboy — James Gleason	Jan. 25,'33	21
Room Mates — Frank Albertson	Apr. 19,'33	20
Should Crooners Marry? — Frank Albertson	Feb. 22,'33	2 rls.
Who, Me — Frank Albertson	Sept. 7	2 rls.
Yoo Hoo! — James Gleason	Oct. 5	21

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 1—Sherlock's Home — Jack Haley		
No. 2—Here, Prince — Joe Penner		
No. 3—You Call it Madness — Richy Craig, Jr.		
No. 4—Hey, Pop — Roscoe (Fatty) Arbuckle		
No. 5—Then Came the Yawn — Jack Haley		
No. 6—The Run Around — William Demarest		
No. 7—Trouble Indemnity — Codee and Orth		
No. 8—The Build-Up — Jack Haley		
No. 9—Buzzin' Around — Roscoe (Fatty) Arbuckle		
No. 10—Wrongorilla — Jack Haley		
No. 11—How've You Bean? — "Fatty" Arbuckle	June 24,'33	
No. 12—An Idle Roomer — Jack Haley		
BROADWAY BREVITIES (NEW SERIES)		
No. 1—C'est Paris — Technicolor Musical	Sept. 3	17
No. 2—Passing the Buck — Alexander Gray	Sept. 24	18
No. 3—Tee for Two — Technicolor Musical	Oct. 8	17
No. 4—Tip-Tap-Toe — Hal Leroy-Mitzi Mayfair	Oct. 22	19
No. 5—A Modern Cinderella — Ruth Etting	Nov. 5	18
No. 6—Picking a Winner — Technicolor Musical	Nov. 19	16
No. 7—The Red Shadow — Al Gray-Bernice Claire	Dec. 3	18
No. 8—Sky Symphony — Stoopnagle & Budd	June 3,'33	
No. 9—Poor Little Rich Boy — Phil Baker	Dec. 24	18
No. 10—Hey, Hey, Westerner — Technicolor Musical	Dec. 31	17
No. 11—That Goes Double — Russ Columbo	July 29,'33	
No. 12—Bygones — Ruth Etting	Jan. 14,'33	18
No. 13—Pleasure Island — Technicolor Musical	Feb. 25,'33	18
No. 14—Yours Sincerely — Lanny Ross	Mar. 11,'33	19
No. 15—Speaking of Operations — Pick & Pat	Jan. 28,'33	18
No. 16—Northern Exposure — Technicolor Musical	Apr. 8,'33	16
No. 17—Nothing Ever Happens — Musical	Mar. 25,'33	18
No. 18—World's Champ — Jack Dempsey	July 11,'33	
No. 19—The Way of All Freshmen — Hal Leroy-Mitzi Mayfair	Apr. 22,'33	
No. 20—Along Came Ruth — Ruth Etting	May 6,'33	
No. 21—Fifi — V. Segal-Chas. Judels	May 20,'33	21
No. 22—The Double-Crossing of Columbus — Charles Judels		
No. 23—Pie a la Mode	June 19,'33	
No. 24—Crashing the Gate — Ruth Etting-Roy Atwell	July 1,'33	
No. 25—20,000 Cheers for the Chain Gang — Jerry Bergen-The Rollickers-Pickens Sisters		
No. 26—The "No" Man		
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15,'33	9
No. 2—Position and Back Swing	June 10,'33	
No. 3—Hip Action	June 24,'33	
No. 4—Down Swing	July 8,'33	
No. 5—Impact	July 15,'33	
No. 6—Fine Points		
LOONEY TUNES SERIES		
No. 9—Bosko and Bruno		7
No. 10—Bosko's Dog Race		8
No. 11—Bosko at the Beach		7
No. 12—Bosko's Store		7
No. 13—Bosko the Lumberjack		
LOONEY TUNES (NEW SERIES)		
No. 1—Ride Him, Bosko		
No. 2—Bosko the Drawback		
No. 3—Bosko's Dizzy Date		
No. 4—Bosko's Woodland Daze		
No. 5—Bosko in Dutch		
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		
No. 10—Beau Bosko	July 1,'33	
No. 11—Bosko's Mechanical Man	July 29,'33	
MELODY MASTERS (NEW SERIES)		
No. 1—Music to My Ears — Jack Denny and Band		
No. 2—Municipal Band Wagon		
No. 3—Smash Your Baggage — Small's Paradise Band		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 4—The Lease Breakers Aunt Jemima	9	
No. 5—The Yacht Party Roger Wolfe Kahn's Band		
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing		
No. 7—Abe Lyman and Band	10	
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit Noble Sissle and Band		
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians		
No. 11—The Name Is Familiar Leon Belasco and Band		
No. 12—The Audition . . July 8,'33 Hannah William-Phil Emerton's Band		
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		
MERRY MELODIES (New Series)		
No. 1—You're Too Careless with Your Kisses	8	
No. 2—I Wish I Had Wings		
No. 3—A Great Big Bunch of You		
No. 4—Three's a Crowd		
No. 5—Shanty Where Santa Claus Lives		
No. 6—One Step Ahead of My Shadow		
No. 7—Young and Healthy		
No. 8—The Organ Grinder		
No. 9—Wake Up the Gypsy in Me		
No. 10—I Like Mountain Music		
No. 11—Shuffle Off to Buffalo		
ONE-REEL COMEDIES		
Baby Face Victor Moore		
Military Post, The Robert Guzman		
No-Account, The Hardie-Hutchison		

Title	Rel. Date	Mins.
No Questions Asked Little Billy		
Strong Arm, The Harrington-O'Neill		
ORGAN SONG-NATAS		
For You Organ-Vocal	1 rl.	
Say a Little Prayer for Me Organ-Vocal	1 rl.	
When Your Lover Has Gone Organ-Vocal	1 rl.	
JOE PENNER COMEDIES		
Moving In	2 rls.	
Rough Sailing	16	
Stutterless Romance, A	1 rl.	
Where Men Are Men	2 rls.	
PEPPER POT (NEW SERIES)		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7Babe O'Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		

Title	Rel. Date	Mins.
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Seeing Samoa		
No. 26—Stuck, Stuck, Stucco		
SPORT THRILLS SERIES TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
TWO-REEL COMEDIES		
Dandy and the Belle, The Frank McGlynn, Jr.—Mary Murray		
Freshman Love Ruth Etting		
Old Lace Ruth Etting		
WORLD TRAVEL TALKS— E. M. NEWMAN		
No. 1—Little Journeys to Great Masters	1 rl.	
No. 2—Southern India	9	
No. 3—Road to Mandalay	1 rl.	
No. 4—Mediterranean By-ways	9	
No. 5—Javanese Journeys	9	
No. 6—Northern India	1 rl.	
No. 7—Oberammergau	1 rl.	
No. 8—South American Journeys	9	
No. 9—Soviet Russia	1 rl.	
No. 10—Paris Glimpses	9	
No. 11—Dear Old London	1 rl.	
No. 12—When in Rome	9	
No. 13—Berlin Today	9	

Title	Rel. Date	Mins.
WORLD ADVENTURES E. M. NEWMAN (New Series)		
No. 1—Dancing Around the World	1 rl.	
No. 2—Transportations of the World	1 rl.	
No. 3—An Original Cocktail	10	
No. 4—Curious Customs of the World	1 rl.	
No. 5—From Bethlehem to Jerusalem	10	
No. 6—High Spots of the Far East	10	
No. 7—Main Streets	1 rl.	
No. 8—Beauty Spots of the World	1 rl.	
No. 9—Workers of the World	1 rl.	
No. 10—Wonder Spots of the World	1 rl.	
No. 11—Costumes of the World	1 rl.	
No. 12—Strange Ceremonies	1 rl.	
No. 13—Top of the World	1 rl.	

SERIALS

MASCOT

Three Musketeers, The

UNIVERSAL

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)
Lost Special Frank Albertson	Dec. 5	
Jungle Mystery Tom Tyler	Sept. 12	20 (each)
Phantom of the Air Tom Tyler-Gloria Shea	May 22,'33	

WABASH AVENUE

CHICAGO

Five hundred thousand at the World's Fair opening week. That's a lot of customers, and exhibitors are generally agreed that they felt the effects at the box office. As Emil Stern of Essaness says, you can't put on any kind of big event without having it take a cut into theatre attendance. And this one will last five months.

▽

Henry Ellman of Capitol Film Corporation, having moved into larger quarters on the third floor at 831 South Wabash, made a trip to New York to sign up for a line of new attractions.

▽

In a bold daylight robbery a lone bandit forced the cashier at Dick Beck's Castle theatre to hand over $51 in receipts at a spot reputed to be the busiest corner in the world.

▽

Max Gumbiner has taken over the Mid-city theatre on Madison street from Paul Rutishauer.

▽

Aaron Saperstein called a general meeting of Illinois exhibitors at the Congress hotel Monday to discuss the Administration's new industry control bill. The following day Saperstein left for New York to attend the national meeting of the Allied board of directors.

▽

Thirty-eight motion picture machine operators are employed at the World's Fair handling standard 16 mm film projectors—at $2.50 per hour.

▽

George West of Exhibitors Screen Service attended the Allied convention at Kansas City.

▽

A tieup for a screen contest covering 700 cities has been made by Universal with the operators of the project "Hollywood" at the Fair.

▽

Abe Montague, general sales manager of Columbia, was a visitor at the local exchange last week.

▽

Joe Hartman has joined the sales staff of United Artists. He will cover the city territory.

▽

Announcement was made last week that Aaron Jones has acquired the State-Lake theatre for a term of years.

▽

Abe Blumstein, short subject manager of Columbia, made a visit to the home office in New York.

▽

E. L. Price has opened a newly built theatre at Freeport, Ill. It is called the Port and seats 300.

▽

The Tarzan serial starring Buster Crabbe has been acquired for Illinois by Henri Ellman.

▽

Richard Beck has acquired distribution right in Illinois, Indiana and Wisconsin for "This Nude World." Beck is opening the picture at the Castle for the edification of World Fair visitors.

HOLQUIST

ON BROADWAY

Week of June 3

CAPITOL
Motor Cycle Mania ..... MGM

MAYFAIR
Stockholm ..... Invincible
Torchy Turns Turtle ..... Educational

PARAMOUNT
Knockout Kisses ..... Paramount
Popeye, the Sailor ..... Paramount

RIALTO
Reaching for the Moon .... Paramount
Balance ..... Paramount
The Fatal Glass of Beer ... Paramount

RIVOLI
Stephen Foster ..... Master Arts
The Mail Pilot ..... United Artists
When in Rome ..... Fox

RKO MUSIC HALL
All's Wet That Ends Wet .. Columbia
Loose Relations ..... Educational

ROXY
Land of Shalimar ..... Capitol
Mickey's Pal Pluto ..... United Artists

STRAND
Bosko in Person ..... Vitaphone
Down Swing ..... Vitaphone
Pie a la Mode ..... Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 73—World's Fair opens in Chicago—Lone girl reviews middies at Annapolis—Al Smith crowns pushcart king in New York—Berlin kiddies visit zoo babies—Chinese girls compare muscle—Roosevelt envoy pledges support of United States abroad—Bicycling craze hits Broadway.

FOX MOVIETONE NEWS—No. 74—Farley says President favors dry law repeal—Darb wins Withers classic at Belmont Park—Three auto daredevils lose lives in Indianapolis race—French airmen in spectacular maneuvers—British team beats French net stars.

HEARST METROTONE NEWS—No. 272—Cavalry rehearses for World's Fair—New plane tested at South Bend, Ind.—Civil War veterans march in New York's Memorial Day tribute—Hold canine exhibition at Madison, N. J.—Air line spans Grand Canyon—Roosevelt backs fight for repeal—Three killed in motor classic at Indianapolis.

HEARST METROTONE NEWS—No. 273—300,000 see Pope bless world—Women fliers meet at Valley Stream, N. Y.—Kidnaped victims tell stories of prison break from Kansas penitentiary — British naval teams hold novel contest at Portsmouth—President presents diplomas at Annapolis—Fire sweeps oil field at Long Beach, Cal.—World's Fair crowd witnesses derby at Washington Park, Ill.—Mattern safely crosses Atlantic.

PARAMOUNT NEWS—No. 87—Schmeling spars with Dempsey — United States ends isolation — French plans in war practice—Release Mary McElroy at Kansas City, Mo.—Death claims three in Indianapolis auto race—Hold Memorial Day parade in Washington.

PARAMOUNT NEWS—No. 88—Young horsemen train at Pebble Beach, Cal.—Russell T. Sherwood appears in Hoboken, N. J.—Mussolini reviews motorcyclists in Rome—Mattern hops off on world flight—Pope gives world blessing—Bankers face Senate—Oil blast brings havoc at Long Beach, Cal.—Roosevelt talks to middies at Annapolis.

PATHE NEWS—No. 88—World's Fair hailed by nation—Reds riot in Brooklyn, N. Y.—Odd airship has successful test at South Bend, Ind.—Vines beats Argentine opponent in Davis Cup tennis match in Washington—Pershing delivers Memorial Day address in Washington—Dempsey spars with Schmeling in Atlantic City—News flashes.

PATHE NEWS—No. 89—Cavalry practices for World's Fair—America honors war heroes—Kidnappers return Mary McElroy at Kansas City, Mo.—Vintage industry booms in Los Angeles—New York has first sidewalk cafe—United States delegates leave for London parley—Robert Armstrong runs boxing club At Ontario, Cal.—Farley urges repeal—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 150—Convicts break jail at Lansing, Kan.—Honor Akron crew at Beach Haven, N. J.—New York holds Memorial Day parade—Lumberjack uses queer razor at Aberdeen, Wash.—China plans new offensive—Swimmin' hole popular at Manchester, N. H.—President speaks to middies at Annapolis—Auto classic takes three lives at Indianapolis.

UNIVERSAL NEWSPAPER NEWSREEL—No. 151—Mattern off on world flight—Pope blesses world—Monkeys open summer season in Milwaukee—Fascist youths in review in Rome—French air corps in practice—40,000 see American derby at Homewood, Ill.—Nine die in oil blast at Long Beach, Cal.—Odd bits in today's news.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Lady for a Day"	Original story by Damon Runyon. Director: Frank Capra.	May Robson, Warren William, Guy Kibbee, Glenda Farrell, Ned Sparks, Walter Connolly, Nat Pendleton.	Shooting
"Brief Moment"	Play by S. N. Behrman. Director: David Burton.	Carole Lombard, Gene Raymond, Donald Cook, Monroe Owsley, Irene Ware, Reginald Mason.	Shooting
FOX			
"Berkeley Square"	From the play by John Balderston. Director: Frank Lloyd.	Leslie Howard, Heather Angel, Irene Browne, Valerie Taylor, Juliette Compton, David Torrence.	Shooting
"Life in the Raw"	Story by Zane Grey. Director: Lewis King.	George O'Brien, Claire Trevor, Warner Richmond, George Meeker.	Shooting
"The Man Who Dared"	Story and screen play by Dudley Nichols and Lamar Trotti. Director: Hamilton MacFadden.	Preston Foster, Zita Johann, Irene Biller.	Shooting
"The Devil's In Love"	Original screen story by Harry Hervey. Director: Wilhelm Dieterle.	Victor Jory, Harvey Stephens, Loretta Young, Vivienne Osborne.	Shooting
MAJESTIC			
"Curtain at Eight"	Original story by Octavus Roy Cohen. Director: E. Mason Hopper.	Dorothy Mackaill, C. Aubrey Smith, Ruth Stevens, Paul Cavanaugh, Marion Shilling, Russell Hopton, Natalie Moorhead, Jack Mulhall, Sam Hardy, Hale Hamilton.	Shooting
METRO-GOLDWYN-MAYER			
"Eskimo"	Original story by Peter Freuchen. Director: W. S. Van Dyke.	Native Cast.	Shooting
"Tugboat Annie"	Original stories by Norman Reilly Raine. Director: Mervyn LeRoy.	Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan.	Shooting
"Another Language"	Play by Rose Franken. Director: E. H. Griffith.	Helen Hayes, Robert Montgomery, Louise Closser Hale, Henry Travers, Irene Cattel.	Shooting
PARAMOUNT			
"Gambling Ship"	Story by Peter Ruric. Directors: Louis Gasnier and Max Marcin.	Cary Grant, Benita Hume, Jack LaRue, Roscoe Karns, Arthur Vinton.	Shooting
"Disgraced"	Story by Nate Gatzert. Director: Ken May-C. Kenton.	Helen Twelvetrees, Adrienne Ames, Bruce Cabot, Ken Murray.	Shooting
"One Sunday Afternoon"	Story by James Hagan. Director: Stephen Roberts.	Gary Cooper, Fay Wray, Neil Hamilton.	Shooting
"Her Bodyguard"	Original story by Corey Ford. Director: William Beaudine.	Edmund Lowe, Wynne Gibson, Edward Arnold, Marjorie White, Johnny Hines.	Shooting
"Mama Loves Papa"	Original story by Keene Thompson and Douglas MacLean. Director: Norman McLeod.	Charles Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett, Ruth Warren.	Shooting
"Man of the Forest"	Story by Zane Grey. Director: Henry Hathaway.	Randolph Scott, Verna Hillie, Buster Crabbe, Harry Carey.	Shooting
"This Day and Age"	Story by Bartlett Cormack. Director: Cecil B. DeMille.	Charles Bickford, Richard Cromwell, Nancy Colman, Harry Green, Eddie Nugent, Ben Alexander.	Shooting
RKO-RADIO			
"Double Harness"	From the play by Edward Poor Montgomery. Director: Kenneth MacGowan.	Ann Harding, William Powell, George Meeker, Henry Stephenson, Lucille Brown.	Shooting
"Headline Shooters"	Story by Agnes Christine Johnstone. Director: Otto Brower.	William Gargan, Frances Dee, Wallace Ford, Gregory Ratoff, Ralph Bellamy, Jack LaRue, June Brewster, Dorothy Burgess.	Shooting
"The Death Watch"	Story by Edgar Wallace. Director: Irving Pichel.	Stuart Erwin, Dorothy Wilson, Warner Oland.	Shooting
"Flaming Gold"	Story by Houston Branch. Director: Ralph Ince.	Bill Boyd, Mae Clarke, Pat O'Brien, Helen Ware, Rollo Lloyd.	Shooting
UNIVERSAL			
"Salt Water"	From the stage play by Dan Jarrett and John Golden. Screen play by H. M. Walker and Earl Snell. Director: William Wyler.	Slim Summerville, Zasu Pitts, Una Merkel, Warren Hymer, Henry Armetta, Berton Churchill, George Marion.	Shooting
"In the Money" (Tent.)	Original screen play by Howard Emmett Rogers and Murray Roth. Director: Murray Roth.	Lew Ayres, Ginger Rogers, Merna Kennedy, Charles Grapewin, Shirley Grey.	Shooting
"S. O. S. Iceberg"	Screen play by Tom Reed and Dr. Arnold Franck. Directors: Tay Garnett and Dr. Arnold Franck.	Rod LaRoque, Gibson Gowland, Leni Reifenstahl, Ernst Udet.	Shooting
"Shoot the Works"	Screen play by William Rowland and Monte Brice. Director: Karl Freund.	Leo Carrillo, Mary Brian.	Shooting

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June 1, 1933

HOLLYWOOD HERALD

Extraordinary Cast Makes This Wow B. O. Attraction

"Dinner at Eight," MGM

WHO'S WHO

Players: Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore, Lee Tracy, Edmund Lowe, Billie Burke, Madge Evans, Jean Hersholt, Karen Morley, Louise Closser Hale, Phillips Holmes, May Robson, Grant Mitchell, Phoebe Foster, Elizabeth Patterson, Hilda Vaughn, Harry Beresford, Edwin Maxwell, John Davidson, Edward Woods, George Baxter, Herman Bing, Anna Duncan.

Producer, David O. Selznick. Director, George Cukor. Assistant Director, H. Tate. Screen play, Frances Marion, Herman J. Mankiewicz. Stage play, George S. Kaufman, Edna Ferber. Additional dialogue, Donald Ogden Stewart. Cameraman, William Daniels, Sound Engineer, Douglas Shearer. Art Directors, Hobe Erwin, Fred Hope. Film Editor, Ben Lewis. Musical score, Dr. William Axt.

As an attraction this is like one of those big benefits that sometimes happen in New York. This will be a great benefit to the box offices of the theatres and, of course, to MGM.

The difference between this production and the presentation of an assemblage of big names such as happens at "benefits" in New York is that here the names really have a chance to do something.

The story structure is very definitely episodic and that is what in a way suggested the thought of a benefit because it was like seeing a group of fine players in a series of comedy and dramatic sketches.

Of course all of the characters are, to a degree, related in the development of this play, but on the screen it is quite noticeable that the action deals separately with each group up to the final moment when the several characters meet at the dinner, the planning of which has provided the thread for presenting all of them with their comical and tragical positions in life.

Undoubtedly this will be a box office sensation. It is one of the greatest casts ever put into a single feature production. It will entertain because the players have a chance to give excellent performances without too much conflict between too many of the stars at any one time.

While Marie Dressler hits in a big way every time she appears, it is quite probable that the battling scenes between Jean Harlow and Wally Beery will be held as the comedy high spots. Miss Harlow proves again how tremendously she has progressed and how well she knows how to handle comedy. She was photographed to excellent advantage. Wally Beery was perfect as the rough neck husband of the cheating Harlow and their scenes are as good comedy as anything that has ever been screened.

For once in a feature where the both appear, John Barrymore gets the break over Lionel. As he always is, Lionel was excellent in the character of the harassed financier but the opportunities offered by the part were not as good as those John had in doing the down-and-out movie actor.

Lee Tracy worked in the scenes with John Barrymore and held his part nicely in line, letting Mr. Barrymore carry the spotlight as was proper under the circumstances. The sequence in which John worked up to the suicide will probably always be remembered by all who see it.

Billie Burke was one of the surprises of this rather amazing production. She hit several scenes so beautifully that her performance brought spontaneous applause. This will not surprise those who know of Miss Burke's career in the theatre, but it will probably startle a few millions who have only come to know her recently because of her appearances on the screen.

Edmund Lowe and Karen Morley have an excellent scene together and Lowe has scenes with Miss Harlow and Mr. Beery.

Madge Evans as the daughter of Lionel Barrymore and Miss Burke, who was in love with John Barrymore, carried through nicely with Phillips Holmes in for a few moments at the end as Miss Evans' fiance.

Grant Mitchell and Louise Closser Hale gathered some laughs in the final sequence when the guests were assembling for the dinner that had created so much commotion.

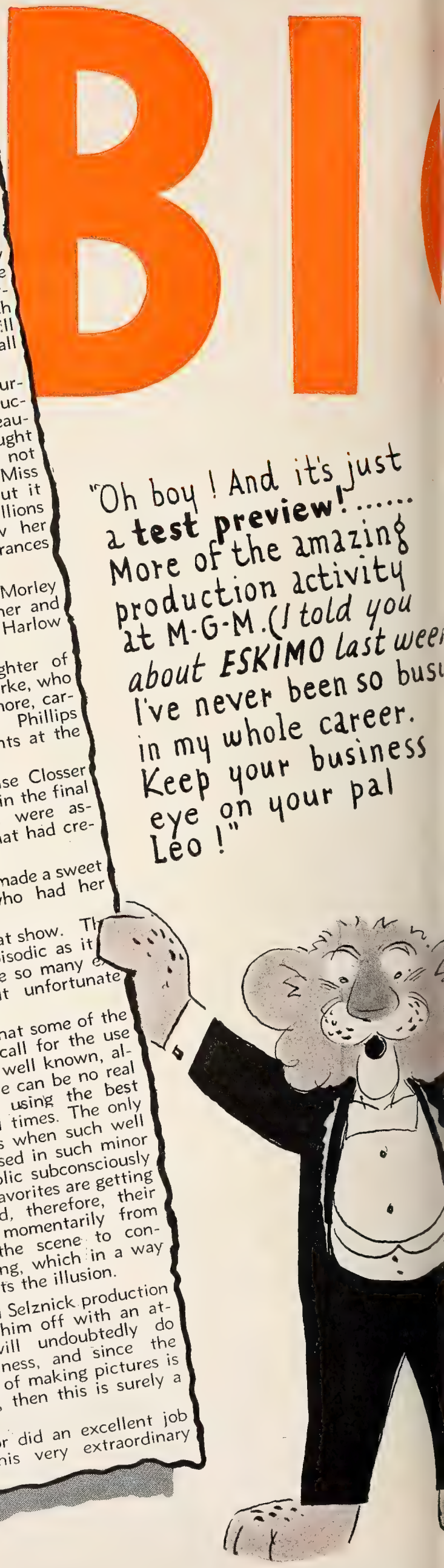
Grand old May Robson made a sweet bit out of the cook who had her troubles.

Of course this is a great show. The story structure being episodic as it makes it possible to use so many excellent players without unfortunate conflict.

It is quite possible that some of the smaller parts did not call for the use of players who are so well known, although of course there can be no real criticism because of using the best people possible at all times. The only thing which happens when such well known people are used in such minor bits is that the public subconsciously realizes that these favorites are getting so little to do and, therefore, their minds are taken momentarily from consideration of the scene to consideration of casting, which in a way definitely interrupts the illusion.

This first David Selznick production for MGM starts him off with an attraction that will undoubtedly do tremendous business, and since the definite purpose of making pictures is to make money, then this is surely a great success.

George Cukor did an excellent job in handling this very extraordinary cast.



MGM'S 'DINNER AT EIGHT' PROVES UNUSUALLY POWERFUL ATTRACTION

Greatest Cast Ever Assembled – Cukor's Direction Always Outstanding

"DINNER AT EIGHT"
MGM

Direction ..... George Cukor
Play by ..... George S. Kaufman and Edna Ferber
Screenplay ..... Frances Marion
Photography ..... William Daniels
Cast: Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore, Billie Burke, Madge Evans, Karen Morley, Edmund Lowe, Lee Tracy, Jean Hersholt, Phillips Holmes, Louise Closser Hale, May Robson, Grant Mitchell, Phoebe Foster, Elizabeth Patterson, Edwin Maxwell, Harry Beresford, Hilda Vaughn.

What should prove one of the greatest box office attractions of modern times, has been fashioned by Metro-Goldwyn-Mayer, under the supervision of David O. Selznick, in the production of "Dinner At Eight." The attractiveness of this picture rests solely on the shoulders of a cast the like of which, in draw names and acting ability, has never been assembled before to be photographed by a camera.

Look over the list—Marie Dressler, Wallace Beery, Jean Harlow, the two Barrymores, Madge Evans, Edmund Lowe, Karen Morley, Lee Tracy, Billie Burke, Jean Hersholt, Phillips Holmes, and ten or fifteen others; everyone almost sufficient to carry any picture on his or her own shoulders.

What this business needs, what theatres must have, what fans rush to pay their money for is an ATTRACTION and Metro-Goldwyn-Mayer have certainly gone the limit in giving them one with this production. That the industry will be better off as a result of it, that exhibitors will be able to pay off other weekly losses by playing it, that fans will be lured out of their hideaways and brought back to the theatre to see it, goes without saying. It's a great attraction, a satisfying picture and a credit to any and all who had anything to do with it.

And because of it, the motion picture industry owes a great debt of gratitude to Metro-Goldwyn-Mayer for producing it.

Some of the best performances ever seen in pictures are given by the cast of "Dinner At Eight." There will be arguments and fights for the next few months as to who is the really big star in this picture. Any and all selections can be easily defended. Accordingly, it comes down to your own opinion, based on who your favorite player is, as to which one reaches the greatest heights in this greatest of all casts. From where we sat, we pick Marie Dressler as the bright particular star of the piece, without taking away one ounce of credit from any of the twenty or more outstanding parts.

How that Dressler girl does troupe! It is worth the price of admission alone to see and hear her read the tag line of the picture to Jean Harlow at the fadeout. Boys and girls, there is not another person in pictures or on the stage, in the opinion of this reviewer, who could have gotten as much out of those few words as Miss Dressler.

Harlow tells Dressler, as they both go into dinner, "I've been reading a book. It's a nutty kind of a book. The man says that machinery will take the place of every profession." And Dressler looks her up and down, mostly down, and chirps: "Well, my dear, that's something you should never worry about."

John Barrymore gives an inspired performance as the has-been picture star. Little Harlow shows astounding improvement in this vehicle. Wallace Beery is Wallace Beery and where can you find another?

Billie Burke is the surprise hit of the show. Lionel Barrymore, as always, does things with his part that only Lionel Barrymore can do. Eddie Lowe, Lee Tracy and Madge Evans are distinct in their characterizations.

The finest thing that can be said about the casting of this picture, with all its star names, is that every star fits into his or her part like a glove. It was not a question of taking a lot of big names and throwing them into a story with the majority of them reading a line or two and then bowing out. There are big, meaty parts for everyone of the performers and how they take advantage of them!

In the case of "Dinner At Eight," the picture is far better than the play, if for no other reason than the polishing Frances Marion, Herman Mankiewicz and Donald Ogden Stewart have given the George S. Kaufman and Edna Ferber script, particularly in the last few sequences. The play was rather drab at the end. Audiences got the feeling that it was unfinished, and the final curtain left you sunk.

With the picture, some of the best bits of the whole production come at the finish, thereby lifting it to greater peaks of entertainment than was the case with the stage play.

George Cukor did a mighty job with his direction, one that would be hard to duplicate. Handling a cast of such important names, manoeuvering them in and out of scenes with each other, and successfully combating every bit of temperament, is a job that requires not only excellent direction but a diplomacy that most directors do not possess.

In addition to the job of handling all that temperament, Cukor had a tough assignment with a narrative essentially episodic. Even though the play was almost perfectly written for the stage and the screenplay was all that could be asked for, the picture had to be kept moving and that movement from one episode to another called for everything that Cukor had and that many directors lack.

Put "Dinner At Eight" down as an exceptionally fine directorial job and place Cukor higher on your list of directors as a result of it.

The story itself is probably too well known by this time to need space for its telling. The play has been a big hit in New York. Theatrical columns throughout the country have dwelt on it at great lengths. But the fact remains and stands out like a sore thumb that MGM have made a greater attraction out of it than Sam Harris. George S. Kaufman and Edna Ferber did as a play. The shortcomings of the stage hit have been mended for picture purposes. It's a cinch that all who go to see "Dinner At Eight" as a picture will be given more entertainment than they paid to see.

William Daniels, who has many extremely fine photographic accomplishments to his credit, comes through with another bit of creative photography. The sets by Hobe Irwin were a treat

To write a box office angle on this picture, with all those names to draw ticket buyers, with a big stage hit for the story and a production such as only MGM could give it, would be like telling you that this is the year 1933. Everything has been given you as a showman to make money on. If you miss out on those opportunities, then your theatre is really sunk and should be turned into some other business.

They just

GO



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Temperature, 90° . . . . . Receipts, 16% over "42nd Street".

IN SAN ANTONIO
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F. P. 1



Drama that rocked two continents on an island of steel in the mid-Atlantic. With CONRAD VEIDT, JILL ESMOND, LESLIE FENTON.

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MOTION PICTURE HERALD

Vol. 111, No. 12 June 17, 1933

ABOUT HANGING TOGETHER

IT IS exceedingly clear that the motion picture's leaders, confronted with the necessity—and opportunity—of framing a code of practice to be applied under the new national laws of business control, must at last concern themselves with the welfare of the whole industry, and in terms that have never been realized before.

Special pleaders and servants of special interests can achieve nothing but ultimate failure of selfish purposes, but recognition of the real mutuality of interest between all of the branches of the art and arms of the business can attain much, and most likely succeed in arrangements which will permit the industry to run itself.

The time-hardened habit of trading, bickering, compromising and swapping in the deals of individual interest at the expense of the whole, must be laid aside now, or drastic consequences will be incurred. The administration at Washington obviously has it in mind that some one might as well start to try to run this country and all its industries as to let them drift in the doldrums of the uncharted depression era. The motion picture, like the rest of America's industries, has thus far mostly just muddled through, on a policy of every man for himself. Now for a while the course must be every man for the motion picture. That's what we live off of.

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SCIENCE VINDICATED

A GREAT deal of what passes for scientific research is Sunday supplement twaddle, and a deal of the rest of it is merely corroborated common sense. The Motion Picture Research Council has just returned two hundred thousand dollars' worth of findings to the effect that exciting pictures excite even young children. Now the University of California has gone a-researching among families with children and finds that fifty-five per cent of the mothers prefer above all other types of players "screen lovers." We could have told the University about that. Mothers are that way. That's why they are mothers. Only three per cent of the mothers mentioned any taste for tragedies. That compares closely with the husband shooting rate in liberal communities like Chicago.

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"THE public is still willing to be sold, but you do have to sell them," observes Mr. Lou Metzger of the New Spreckles Theatre out in San Diego. "I don't believe the public ever wanted more to be entertained—and never did we have less chance of fooling them." Which minds us to remark that in showmanship and the world of entertainment there is a vast difference between deceit and illusion. The audience wants the illusion and hates the deceit—that's what's wrong with fakery in show selling.

"SHORT SIGHTED"

LAST Saturday Mr. Red Kann put together a special "short number" of Motion Picture Daily, with many a poignant word from his own pen and from capable personages in the industry about the general neglect and lack of competent, enthusiastic showmanship to be found generally in the field of short production, selling and exhibition.

Glancing through the pages, we find Mr. David Loew saying: "We wouldn't book a short without seeing it even if it was to show only once." And that brings us to wondering what percentage of the shorts displayed in the theatres are screened before they are booked. A conservative guess is that more than half are bought and shown "sight-and-unseen" by the exhibitor. Present selling and distribution methods, to be sure, make it none too easy to screen all of the product in advance—but the best showmen do it.

It is not apparently understood in large sectors of the trade that the public values its time spent looking at shorts at just as much per minute as in looking at dramatic features. The public has no notion that shorts are "fillers" or that they cost less or mean less than the rest of the show. And the public is the customer.

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"DYNAMIC new players" are especially needed by the screen just now, according to a West Coast quotation from Mr. William LeBaron. Perhaps; but, we ask, just how does a player get or stay dynamic in the languor of a land that was made for raising oranges.

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THIS TIME O' YEAR

OUR friends and correspondents are advised that it is requested that all communications relating to trout, bass, and the stage of the water on the Humber, the Saguenay, the Nipigon and the Arrow Lakes be timed to arrive on Fridays. Our Monday mail is at present not conducive to concentration on the movies. Special notice is given that professional fisherman, Mr. J. C. Jenkins. Incidentally, while our mind is on the subject, it is to be observed that not even the Administration's best friend has thought to explain that President Roosevelt's reforestation movement will be great for the brook trout. Forest shade keeps the waters cool enough for the fontanalis, whereas it is a bald and tree-ravished landscape that has given us that makeshift, the brown trout, a fish made for hot water, rather than for fishermen. We prefer our trout browned in the pan, not in the brook.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK - - - -

JACK-RABBIT SHOWMEN

Popping sharply, suddenly into sight, disappearing equally quickly, much in the fashion of the jack-rabbit, is a new, annoying competition to small-town exhibitors, chiefly in the open west. Traveling shows, these bounding circuits, using inferior equipment, do their popping for the most part in towns where theatres are dark—or minus. Little need is there, apparently, for a theatre, the town hall, or street serving the purpose. Often merchants foot the bill, the public admitted free. Difficult is the imposition of a check-rein on the jack-rabbits, since far-flung places form their hutch. From the Copyright Protection Bureau comes warning that exchanges selling product to rabbit operators should make contract specification of exhibition towns. To exhibitors, competition; to distributors, lost rental from the poppers. . . .

MORAL GUNPLAY

Strictly, declares producer Universal, will its projected Buck Jones serial, "Gordon of Ghost City," adhere to the Association of Motion Picture Producers' newly formulated moral code, as concerns gunplay. The code: "use of firearms restricted to essentials. . . . theft, robbery, safe-cracking, dynamiting of trains, etc., not to be detailed in method." Necessarily sugar-coated will therefore be Peter B. Kyne's story. Back to the screen, in the feminine lead, will come once notable Madge Bellamy. Yet may Miss Bellamy fill the shoes of yesterday's famed Pearl White, be the answer to Carl Laemmle Junior's problem of a star for Universal's remake of the great White triumph, "The Perils of Pauline." . . .

PROUD RIBBER

Proud, pleased as punch was America's premier Congressional ribber, Fox star Will Rogers, on his last radio broadcast last Sunday. Chortling, mouthing into the "mike" from Hollywood, inimitable Will read a wire from 47 U. S. Senators and Vice President Garner: ". . . Does that mean you will not preside over us again. . . . We want your assurance you will soon return." . . . Beside Fox Film, Rogers' chief source of income is the U. S. Congress, forming the butt of his sallies. . . .

THEATRE'S BANK

Unique in the annals of the "legitimate" stage, where plans and propositions are legion, is the newly instituted National Theatregoers' Association, Inc., "banking institution for the theatre," announced last week by its president, Crosby Gaige, producer, as an attempt "to assemble the creative brains of the theatre under one roof and allow them to function without interference." Two classes of stock, with a par value total of $6,000,000, will finance the association. The idea was Vice-president L. E. Detwiler's; chief financial mogul is Spreckels Sugar Company's Rudolph Spreckels, chairman of the board, who calls the association not a bank, "merely a cooperative financing group on a nation-wide basis." Members of the profession may take Class B stock; in the fall, when it is hoped to start production, Mr. and Mrs. Theatregoer may take Class A shares, thereby become a "partner with the producer," albeit rather silent. . . .

PLAY-DOCTOR

Known far and wide for many a long year as that rarest of all stage geniuses, a brilliant "play-doctor," Winchell Smith, in his 62nd year, last weekend, at his home in Farmington, in Connecticut, finally succumbed to dread arterial sclerosis, the culmination of several months of critical illness. Actor, playwright, producer, stage director, "Billy" Smith won the greater portion of his millions through his uncanny ability to revamp, revitalize the brain children of others. Magic was his touch of renovation. Greatest of his plays were "Brewster's Millions," written with Byron Ongley, and "Lightnin'," with Frank Bacon, both performance record breakers of their day. With "Billy" Smith's death, another page in the theatre's history is turned. . . .

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LOST MEMORY

Casually one day early this week did Mary Dorne, film, stage actress, glance at a newspaper in Santa Monica, start suddenly, reach for the telephone, call her playwright husband, Eugene Walter, in Los Angeles. From a story, a picture in the paper, Actress Dorne suddenly realized she had been missing from her home since a shopping tour of last Saturday. To the medico Miss Dorne's momentary lapse was "locative amnesia," to the layman merely loss of memory, aftermath of an operation some three years ago. . . .

FAIR'S "HOLLYWOOD"

No desire, apparently, had the industry of the motion picture to be represented at Chicago's World's Fair when plans were broached initially. Since has come something of a change of heart, as a construction firm, Rosenthal, Cornell & Dwyer, going "on its own," built "Hollywood" at the Fair, with two theatres, one showing how the wheels go round, the other broadcasting, packed the houses, "stole" the Fair last Friday night. Graciously have its sponsors invited industry cooperation, without cost of facilities. To the Fair already has gone MGM's Leo, the Lion, and Universal, with a nationwide screen-beauty contest; the prize: trip to the Fair, short Universal contract. Yet may the motion picture "go to the Fair." . . .

VARIED CAREER

Long, varied has been the career of the old, barn-like Hippodrome theatre on New York's elevated-shadowed Sixth avenue. Once, in the yesterday of the stage's heyday, it was the home, annually, of a musical extravaganza of huge proportions—for that day. Then a lapse, a turn to the screen, first under RKO, with vaudeville, then without, then with. To Cecil Maberry, Midwestern exhibitor, went the house last winter, with 15 and 25 cents as admission. Now another step for the old Hipp. In lieu of summer closing, Exhibitor Maberry has introduced nothing less than Grand Opera at 25 and 50 cents—and apparently successfully. Not yet is the Hippodrome a competitor of Madison Square Garden. . . .

CIVIL MERIT

Stiffly, formally at attention stood a detachment of the Republican Guard one day last week as the City of Paris, impersonated for the moment by Municipal Counsellor Oscar Dufrenne, with fanfare and trumpets, conferred, "for Civil Merit," the Order of the City of Paris on Hollywood's Ramon Novarro. More important to Hollywood producers, unfortunately, are bankers' orders than "Civil Orders." . . .

1,422 NEW INDEPENDENT ACCOUNTS ARE CREATED

Decentralizing in Paramount Publix, Fox and RKO Circuits Presents Wider Field for Distributors Next Season

Follows Tracing of Losses to Top-heavy Theatre Expansion; Home Office Buying Limited to 700 to 800 Houses

by FRED AYER

The great program of decentralization is practically completed. A total of 1,422 new independent buying accounts has been established by the breaking down of three large producer-owned circuits, begun even before the period of receiverships. Properties involved are primarily those of Paramount Publix, Fox Theatres and RKO. Motion picture distributors, large and small, are thereby presented with an opportunity unprecedented since the inception of large circuit operation to market their product on a basis of competition more widespread and more equal than ever before. The 1,422 independent accounts which have merged from the decentralization programs are practically all identified with former operators. Many closed theatres have been reopened in instances where houses reverted to landlords or to new owners. And the total may be swelled by 100 more accounts through decentralizing among other circuit owners.

One result of this development is the reemployment of many film salesmen by large distributors who, in all probability, will also engage new men to handle these new accounts. Where there previously were approximately 2,500 theatre accounts closed in New York, the new season approaches with only 700 or 800 accounts to be handled from home offices. In the future, selling will be done in the field itself for the most part, and the decentralized houses will be able, for the first time in years, to have the benefit of localized buying adapted to the taste of the community.

Top-heavy Expansion Blamed

Many of the tremendous losses which the industry suffered in the general business recession have been traced to top-heavy theatre expansion and centralized operations. It has been proved that individually-owned theatres, or groups of theatres, contained within reasonably workable territorial circuits, are in a position better to serve the individual community and generally find better reactions at the box-offices. The overhead cost of such groups is not as heavy and the picture needs of each territory are better administered.

Paramount Publix started a decentralization program many months before the company went into receivership, but the movements at Fox and RKO began with the court actions.

A year ago there were reports and widespread discussions of theatre poolings as a means to reduce overhead expenses and fixed charges. Such a move was considered among executives of RKO, Warners, Loew's and Paramount Publix, but little came of it.

Warners, not involved in any receivership, has dropped a few non-paying houses in some sections but at the same time is engaged in acquisition of more houses, making careful selections as to localities and general conditions, however.

Universal disposed of most of its theatres several years ago. It is, therefore, not concerned with decentralization activities.

NEXT WEEK

The first detailed listing, by theatre name and location, of disposition of circuit holdings of Paramount Publix, Fox and RKO in the decentralization movement, will appear in next week's issue of Motion Picture Herald.

Home Offices Maintain Interest

Executives contacted in connection with the decentralization movement were unanimous in opposing the use of the term "decentralization," saying that the word implies complete divorcement of theatres from home office participation. They pointed out that while actual buying control of the majority of theatres rested in the hands of the operators, the home offices maintain heavy interest on a partnership basis and in many cases continue to handle financing and labor arrangements.

In the case of Paramount Publix, with its far-flung circuit, practically every operating subsidiary is in receivership or bankruptcy. Receivers and trustees were appointed and vested with powers to buy film, employ labor and, in many instances, to direct financing. At the same time the parent corporation retains interest ranging from 15 to 75 per cent. Comparatively few theatres have been turned back to landlords or to new companies and even fewer leases have been cancelled or disaffirmed. The number of houses which have actually been closed is negligible.

Paramount is making an effort to retain its hold on the largest theatre circuit which, at its peak, comprised 1,300 theatres in the United States, Canada and abroad. It is expected that when all subsidiaries are clear of receivership, the partnership basis of operation will be maintained as the most effective and economical. The theatre reorganization committee, headed by S. A. Lynch, is planning to set up partnerships all over the country.

Fox and RKO Situations

The Fox situation is less involved. The three chief circuits, Fox West Coast, Fox Midland and Fox Rocky Mountain, are all in receivership. Sub-operating companies were formed for many of the theatres and in this way approximately 50 per cent of theatres in these three circuits were saved from receivership. In the East, Fox-New England was turned over to Harry Arthur, Fox Metropolitan was split up among Randforce, Skouras and several others, and in the Midwesco situation most of the houses went back to the Saxe brothers. Fox, however, is maintaining partial control from its home office, though operating receivers are handling buying.

RKO is the least involved of the three. The smallest of these major circuits, it had 159 theatres before receivership claimed 52 of them. The Orpheum Circuit went into bankruptcy and promptly was dropped from RKO supervision. Radio-Keith-Orpheum Corporation relinquished 23 and B. F. Keith two. Control of the remaining circuit is being maintained from the home office, with all film buying handled there.

Following is a detailed account of the rise and decline of producer-owned circuits.

The sequence of events that precipitated the decentralizing movement can be traced back to the year 1928, when the transition to sound really got under way, though Paramount had been building its theatre holdings considerably before that time. In 1928, however, Fox acquired West Coast Theatres, Warner Bros. took over the Stanley circuit, and RCA entered the motion picture field, buying FBO and Keith-Albee-Orpheum.

The talking picture was still a comparative novelty to the public, and the film industry was enjoying one of its greatest booms. Indeed, despite the stock market crash in late 1929 pictures continued to roll up enormous scores at the box office, and it was not until 1931 that this industry began to feel acutely the general business retrogression. Suddenly the public stopped spending and theatre closings started overnight.

PARAMOUNT PUBLIX CHANGES

On Tuesday, April 26, 1932, Adolph Zukor took the floor at a meeting of Paramount Publix stockholders. In a dramatic session of questioning by Attorney Nathan Burkan, Mr. Zukor explained certain details of Paramount Publix's financial and operating conditions. Among other things disclosed was the fact that the first quarter of 1932 showed an operating deficit of approximately $1,236,000 after depreciation. A bank credit of $13,000,000 had been arranged to meet company requirements, amounting, at that time, to $10,000,000. A 100 per cent-owned Paramount subsidiary was formed as a holding company to work out legal details. There was some discussion from the floor about the wholesale theatre acquisitions by Publix during 1929 and 1930. Mr. Zukor answered questions frankly, testified that "since economic conditions have changed, those investments have depreciated in value."

Later in the same year, July, 1932, the company reported cash on hand amounting to $6,000,000, plus a $5,000,000 line of credit, four-fifths unused. The corporation and its subsidiaries owned some 1,700 pieces of real estate having a value upward of $260,000,000, as shown by an independent appraisal in 1931. Against the properties were outstanding obligations aggregating some $70,000,000.

Then Decentralization. On Friday, Oct. 28, 1932, Sam Katz resigned as vice-president of Paramount Publix. His resignation was said to have been the result of differences of opinion between him and the company's executive committee on the matter

(*Continued on following page*)

PARAMOUNT RETAINING INTEREST

(*Continued from preceding page*)
of decentralization of theatre management. The committee, and executives of the theatre department, were in favor of a complete policy of decentralization, with full authority in the field subject only to supervision from New York. Mr. Katz believed in centralized management.

At its peak of development, the Paramount Publix circuit, under close control of Mr. Katz and the New York home office, held 1,200 theatres, operated by law and rule and formula at long range across the nation. Mr. Katz had built his domain of exhibition into an institution which tended to overshadow even the production and exhibition structure. Coincident with the arrival of the depression in this industry's midst and the subsequent fall of box-office receipts, the real estate and theatre commitments of the corporation created serious financial problems. Since 1926 the Paramount Publix theatre circuit had expanded into almost every corner of the United States and Canada. Deals had been made with A. H. Blank, in Illinois, Iowa and Nebraska; with W. S. Butterfield, who had large holdings in Michigan; hundreds of properties were bought from Sparks in Florida and Clinton and Myers in Minnesota. Saenger's circuit in the South was acquired, as were the Kunsky and Trendle interests in Michigan; Maine and New Hampshire theatres in New England, the Northwest Theatre Circuit, M. A. Shea's houses in upper New York and Canada. Wilby, Kincey, Lucas and Baum holdings in Alabama, Georgia and the Carolinas, and Comerford theatres in New York and Pennsylvania. The Gray Circuit was acquired in New England, and Walter Reade's theatres in New Jersey, along with scores of others.

Repurchases a Problem

At least 200 theatres had been acquired in 1929 and 1930 by partial cash payments and the remainder in stock with a guarantee to buy back a few years later, at prices ranging from 20 to 25 per cent higher than at the time the deals were made. When the company's stock went downward, with all others, difficulties arose as the repurchases became due.

From the time of Sam Katz's resignation in October, Paramount Publix embarked upon a drastic program of decentralization. By late November, 1932, the following progress was noted:

The entire Paramount corporate structure was decentralized into four subsidiaries, each to handle certain departmental functions — Paramount Pictures Corp., Paramount Distributing Corp., Paramount Productions, Inc., and Paramount International Corp.

E. V. Richards repurchased an interest in the Saenger Circuit and assumed management of the Southern properties of which he was formerly a principal owner.

Nathan Goldstein acquired an interest in and management of the former circuit of Goldstein Brothers in New England.

Reports were current that George Trendle was negotiating for Publix properties in Detroit which he formerly operated.

R. J. O'Donnell assumed operation of 23 Publix theatres in Texas.

Management of the Publix circuit was virtually vested in a triumvirate, headed by Sam Dembow, Jr., and including Dave Chatkin and Milton Feld.

The management established a complete new executive setup for the circuit.

Division managers from the home office and film bookers were sent into the field to localize operation further.

Decision was made to continue budget control in New York, in most instances.

Several months before the turning back of those theatres heretofore listed, houses had been returned to E. J. Sparks, Wilby-Kincey and Ed Dubinsky.

PARAMOUNT

Operator buying film: 899 houses.

Turned back to landlords or new owners: 85 theatres.

Theatres closed, leases cancelled or disaffirmed: 47 (plus all but six Publix-Nebraska).

Although the company refused at that time to divulge the exact relations of either party to profit and losses, it was understood that the decentralization program would provide for three distinct types of arrangements, including:

Continued ownership and management of Publix properties with localized operation by home office representatives in the field and budgetary control remaining in the home office; secondly, deals such as those which included disposition of about 23 houses in Texas to W. K. Jenkins and Mr. O'Donnell; Saenger theatres to Mr. Richards; four in Minnesota to Eddie E. Ruben; about 20 in Massachusetts to Mr. Goldstein and houses along the Atlantic Seaboard in the South, to Wilby-Kincey. In these the new operators obtained an interest, it was understood, and full authority to manage without interference from New York. The third arrangement embraced outright disposition, which was said to include about 30 theatres in Florida which had been turned over to Mr. Sparks several months before, and a dozen in Kansas City and Missouri which Mr. Dubinsky acquired in the early fall of 1932.

65% Decentralized in January

In January, 1933, Publix was reported to be 65 per cent decentralized. Fifty theatres had been returned to M. E. Comerford, and there were the deals just mentioned. By January 28 it was reported that Publix had completed its program of decentralization, with operators of various units vested with 90 per cent authority over their theatre charges, and the remaining 10 per cent, consisting largely of budgetary supervision, under home office control.

On January 26, Adolph Zukor and Charles D. Hilles were appointed temporary co-receivers in equity for Paramount Publix Corporation. At the same time, Irving Trust Company was appointed receiver for Publix Enterprises, Inc., which filed a voluntary bankruptcy petition, listing assets at $24,864,076 and liabilities at $41,214,407. George Topliff was designated by Irving Trust as its representative in charge of the Publix receivership, directing future operations of the corporation.

Interest in 1,340 Houses

The board of the corporation, in a statement pertaining to the receivership, said of Publix's position:

"The corporation has earnestly striven to obtain voluntary adjustments of rentals and other fixed charges and has taken advantage of every available means in attempting to maintain a ratio between fixed charges and receipts approximating that which existed in recent and more prosperous years of the company's history. Constructive and helpful though these efforts have been, they have been precluded from attaining their ultimate end by the prolongation and acuteness of the depression."

At the time of the Publix voluntary petition the corporation acknowledged an interest in 1,340 theatres, 1,100 of which were in the United States and 240 in Canada and abroad.

Principal creditors of Publix Enterprises were Paramount Publix Corp. and Publix Theatres Corp. Principal individual assets of Publix were stock held in the following corporations by Publix Enterprises, Inc.; Atlanta Enterprises, Inc.; A. H. Blank Theatre Corp., and Tennessee Enterprises, Inc. Other major assets included debts on open accounts from the following sources:

A. H. Blank Theatre Corp., Paramount Enterprises, Inc., Southern Enterprises of Texas, St. Petersburg (Fla.) Enterprises, Inc., and the Toledo Paramount Corp. Minor liabilities involving unsecured claims were listed for many of Publix's theatre subsidiaries.

Coincidentally with activities in New York, receivers were appointed elsewhere for numerous affiliated circuit corporations: E. V. Richards, president of the Saenger Theatres, Inc., was appointed receiver for those theatres, Paramount Publix claimed Saenger owed it $6,000, A. H. Blank was named operating receiver for A. H. Blank Theatres Corp. of Nebraska, and Publix-Nebraska; William Hamm became receiver in St. Paul for Minnesota Amusement Co., northwest operating subsidiary of Paramount Publix Corp., for about 70 theatres. Previously, receivers had been asked for Fitzpatrick and McElroy, a 21 theatre circuit operating in Indiana and Ohio.

Permanent Receiver Named

Later in February, William Bundy Bartels was appointed ancillary receiver for Paramount Publix in Ohio. During the same week Publix darkened 14 New Jersey theatres, 11 of which were formerly operated by Walter Reade, who had been negotiating for re-possession; E. M. Loew in Boston sued six Paramount Publix theatre units for $2,000,000, alleging monopoly; Olympia Theatres, a subsidiary operating about 50 houses out of Boston, was placed in receivership, and temporary receivers were named, as was a receiver for Publix Ohio Theatres.

Still later in Febuary, a permanent receiver was named for another Publix subsidiary, Rhode Island Theatres, Inc., and Henry C. Stickelmaier, Publix division manager at Chicago, with jurisdiction over the Indiana and Ohio territories, was selected to operate all Ohio houses fo rthe receiver, Al. E. Rubens. The two temporary receivers for Olympia Theatres, Inc., were continued in Boston.

Early in March a petition asking equity receivership for Balaban & Katz Corp., owners of controlling interest in 35 theatres in Chicago and suburbs, was filed in Chicago federal district court. Paramount Publix owns 96 per cent of B. & K. common stock. The petition, filed by the holder of a note for $1,000, was dismissed the following week. During the same week Mr. Topliff announced that the receivers of Publix Enterprises had effected rent reductions approximating 50 per cent in about 20 theatres; Mr. Blank said he was contemplating the closing of 25 theatres in the A. H. Blank and Publix-Nebraska circuits. On June 13 came word he had closed all but six in the Publix-Nebraska group.

During the week ending March 11 several facts were brought to light. At a creditors' meeting the receivers' report stated that Paramount Publix's loss for the nine months ended Oct. 1, 1932, amounted to $7,553,411 before allowing for depreciation of fixed charges, and $15,857,344 after allowing for depreciation.

Voluntary Petition March 14

On Tuesday, March 14, Paramount Publix Corp. filed a voluntary petition in bankruptcy, listing liabilities of $55,317,767 and assets of $153,748,885. The company had been in equity receivership since January 26. Meanwhile, Albert E. Ruben had been appointed trustee in

(*Continued on page 26*)

INDUSTRY SETS UP CODE MACHINERY AS CONGRESS PASSES RECOVERY ACT

Coordinating Committee Will Weld Drafts Already Being Prepared Individually by Separate Divisions of Industry

by JAMES P. CUNNINGHAM

The motion picture industry this week established the machinery for drafting a code of fair competition and business practice under President Roosevelt's Industrial Recovery Act, which was finally approved by Congress late Tuesday as the Administration's biggest step in returning the nation to normalcy. Mr. Roosevelt on Wednesday ordered that the bill be in motion within 30 days. The basic steps for formulating a code of regulation for and by the motion picture industry follow:

1. Producers will draft a production code.
2. Distributors will write a code governing distribution.
3. Representatives of all groups in exhibition will formulate a draft for exhibition.
4. A committee of coordinators will weld together these three forms into one industry code.

Each code will be drafted separately by the various trade associations in each of the three principal divisions. No one branch will have an interfering voice in the writing of a code by another branch, but the appointed coordinators representing each branch will be vested with the power to adjust conflicting phases of the three codes.

There will be 12 coordinators, as follows: two representing producers; two to be appointed by distributors and two each representing the MPTOA, Allied States, affiliated circuits and unaffiliated circuits. Ed Kuykendall, president, and Fred Meyer were elected MPTOA coordinators on Wednesday, with Jay Emanuel alternate.

Basis for Production Code Exists

The production code will be formulated principally by the Association of Motion Picture Producers, to which belong all large studios and many smaller companies. The independent producers will also be consulted regarding their views. The Academy of Motion Picture Arts and Sciences in Hollywood will participate when the relations of employee to employer are being established. Whether studio unions and other Hollywood associations of creative workers will have a hand in drafting the form has not been made clear.

The basis for the producers' draft will be the industry's Production Code, which now governs the moral phases. This was adopted by the AMPP and ratified by the board of the MPPDA, on March 31, 1930. It was subscribed to individually by Art Cinema (United Artists); Christie Film, Columbia, Cecil B. De Mille Productions, Educational, First National, Fox, Gloria Productions, Samuel Goldwyn, Inspiration, Harold Lloyd Corp., Metro-Goldwyn-Mayer, Paramount, Pathe Studios, RKO, Hal Roach Studios, Mack Sennett, Tiffany Productions, Universal, Warner Brothers.

The provisions regulate the picturization of crime, sex, vulgarity, obscenity, dances, profanity, indecent costumings, religion, national feelings, salacious titles, hangings, third degree methods, brutality, gruesomeness, branding of people or animals, cruelty to children or animals, surgical operations, and the like. Machinery for interpretation exists in Hollywood in the nature of a special committee of the AMPP operating under Mr. James Wingate.

The Advertising Code, governing practices of members of Associated Motion Picture Advertisers, was adopted June 6, 1930, and has to do with false and misleading advertising and publicity statements and illustrations and text of a distorted nature, or that which is salacious, profane, vulgar, unfair, criminal. Heretofore, companies which are not members of the MPPDA have not been governed either by the present Production Code or by the Advertising Code.

Distribution Code

The code governing distribution will be written by members of the Hays organization and by the representatives of independent distributors. The MPPDA distributor members already operate under what virtually constitutes a code of regulations. However, suggestions by independent distributors will be studied. Principal independent distributor units are Tobias Keppler's Progressive MPPDA, recently formed in New York, and one now being formed by P. S. Harrison.

Mr. Harrison sent notices on Tuesday to "all the independent producers and distributors" to be on hand Wednesday at 8 p.m. at the Park Central Hotel in New York "so as to authorize some one to represent" them in incorporating into a distribution code the needs of such independents.

Mr. Keppler, a motion picture attorney, said last week, "while the non-majors are desirous of getting a code that they feel would give them necessary protection, this is not to be construed as being antagonistic to the Hays organization, because after our code is agreed upon it is our intention to try to get the Hays organization to consent to it so as to avoid any unnecessary conflict and to aid the industry in working in complete harmony."

Representatives of the large distributors commissioned to prepare clauses said this week that their form probably will contain a plank compelling all companies to use the standard exhibition contract, and no other, and also the optional arbitration setup as a basis. Both the contract and the optional arbitration system were agreed to by most companies last year. The MPTOA already has ratified the standard license. This contract, when adopted as a part of the proposed distribution-exhibition code, will probably iron out those difficulties which usually arise over distributor-exhibitor agreements, providing as it does for percentage bookings, clearance and zoning, cancellations on block bookings and the like.

The MPTOA at its meeting Wednesday recommended that the arbitration system be set up immediately through regional boards of distributors and exhibitors.

Some leaders see an opportunity to adopt the board of appeals and conciliation, proposed by the MPTOA and distributors at the time the standard licensing agreement was formulated last year.

Exhibitors' Code in Work

The exhibition branch, like the others, will draw up a code through its various trade associations, principally MPTOA and Allied. In addition, the leaders will seek the assistance of all unaffiliated state and city exhibitor associations, and also the affiliated and the unaffiliated circuits. In the unaffiliated group there are approximately 85 companies, operating some 1,800 theatres.

First definite steps for an exhibition code were taken in New York, Tuesday and Wednesday, when the executive committee of

Present Production Code of Ethics and Advertising Agreement Will Have Place in Instrument; MPTOA and Allied Busy

the MPTOA, headed by Ed Kuykendall, new president, met to prepare a tentative draft to be presented to a general meeting at the MPPDA headquarters Thursday morning.

MPTOA's code will be submitted to state affiliates within a few deys.

The MPTOA state conventions to discuss the code will take the form of open mass meetings for all exhibitors, whether affiliated with the association or not, who operate in the territory. The stategy behind this is to enable the MPTOA to present the exhibition code to the Administration as being the agreement of a majority of theatre owners, even though a minority group may not participate in or refuse to cooperate on drafting the code. Mr. Kuykendall will call a final meeting of the MPTOA executive committee early in July, at Chicago, to put the code in final shape for submission to the regional meetings.

Attending this week's MPTOA sessions in New York were Mr. Kuykendall, M. A. Lightman, Jack Miller, Oscar Lam, Fred Meyer, Fred Wehrenberg, David Barrist, Lew Pizor, Ed Levy and Jay Emanuel.

Mr. Kuykendall explained Wednesday afternoon that the MPTOA committee had reached definite conclusions for clauses of its code and that it would have the agreement in formal shape for the second general conference at the Hays organization on Thursday. The MPTOA code will virtually represent the contents of the standard exhibition contract, which will be a definite part of the draft, plus a few supplementary clauses. Highlights of the agreement have to do with non-theatrical competition, zoning, clearance, double featuring, arbitration, the national appeals board, exclusive runs, premiums, give-aways, indecent advertising, substitutions and the elimination and cancellation of pictures.

Kuykendall Issues Call

Following passage of the bill by the Senate late Tuesday, Mr. Kuykendall issued the following call to exhibitors to participate in the drafting of a code amicable to all:

"I viewed with a great deal of satisfaction the enactment into a law of President Roosevelt's industry control bill. Those who are sincerely interested in the fair and legitimate improvement of the motion picture industry realize fully the influence for good this bill will have upon industry by nature of its regulatory intent.

"We of the motion picture industry must immediately open our hearts and our minds in a fair attitude toward each other from the exhibitor end to the producer end. The so-called industry code is a very vital and necessary method of bringing about a fair and square understanding among those in all phases of the industry. Unless all of us get together open mindedly and in a spirit of give and take to work this code out among ourselves, the Government will surely do it for us. I cannot in my wildest imagination conceive of any individual or number of people, who know the mechanics of the motion picture industry, who would be willing for the Government to write this code for us, because they understand nothing, practically, about the actual mechanics of operation and would necessarily include in the code things that would be most obnoxious. This would particularly apply to the little independent exhibitors who are so much in the minority and unless those socalled small independents participate with the industry as a

(*Continued on page* 14)

DEMAND what you will of a picture . . . this one meets every test!

NAMES: WARNER BAXTER, better than he was in "42nd Street." ELISSA LANDI, a fiery flame of fickle beauty. VICTOR JORY, suave and sure of his technic. MIRIAM JORDAN, sleek, silken and seductive.

STORY: A free-and-easy playboy who fooled *almost* every woman but his wife. From the Broadway stage smash.

ROMANCE: A two-fisted man's man who knew what he wanted and a beauty who wasn't so sure.

COMEDY: Dialogue sparkling with merriment . . . rollicking, rough-house action.

SPECTACLE: A luscious, lavish eyeful of tantalizing ladies in *"The Dance of the Maidens."*

THRILLS: Supreme thrill of motion pictures in the terrific Boulder Dam sequence.



I LOVED YOU WEDNESDAY

WARNER
BAXTER

ELISSA
LANDI

VICTOR
JORY

MIRIAM
JORDAN



Directed by Henry King and William Cameron Menzies
From the play by Molly Ricardel and William Du Bois

A FOX PICTURE

INDUSTRY GROUPS PREPARING CODE

(*Continued from page* 11)

whole in the writing of the code, surely they cannot expect any consideration afterward.

"You may rest assured that the producing ends of this industry are busily engaged in writing their code. They are well organized and have an understanding among themselves. There is no reason for the theatre interests not to get together also in the same manner and in writing their code protect themselves against any inequalities or discriminations against them by the producers. Independent theatre owners sitting out by themselves are going to find themselves in a most deplorable condition when the industry code is completely worked out and accepted by the Government.

"Surely the theatre owners are not going to do this. Now is the time for the real men and women of this industry to get together across a common table inspired by the spirit of give and take and, above all, fairness, and work out a code which may be presented to the Government as a document so manifestly fair that they will accept it. It is the only way that we can hope to be equally recognized with the producers. It is the only way, as I see it, that we can force the producers to treat with us fairly and squarely on the fundamentals that regulate our buying, protection, zoning, etc.

"Finally, are you, as an exhibitor, going to line up with the vast majority of other exhibitors by lending your advice and experience, together with others, in making of the industry code the constructive, beneficial thing it should be to the exhibitors of America?

"The Motion Picture Theatre Owners of America invite you and everyone interested in the industry to cooperate with them along the lines above mentioned."

Allied Directors Discuss Code

Directors of the national Allied association, assembled last Saturday at the Park Central hotel in New York, decided to leave the matter of drafting a code to its regional affiliates. Attending were Abram F. Myers, chairman; James C. Ritter, president; Sidney E. Samuelson, vice-president, and H. M. Richey, Nathan Yamins and Al Steffes.

Mr. Samuelson said Tuesday that Allied had not decided on any definite draft for a code, "although we have some very definite ideas." He indicated that these "ideas" concerned various factors against which Allied has been campaigning for two years, among them "obnoxious, unreasonable protection foisted upon independents by producers and circuits," "unfair and unreasonable percentage policies and playing arrangements practiced by several major producers and distributing organizations," "compulsory block booking," "music tax and copyright protection bureau."

Mr. Samuelson said the board also had discussed "a certain angle in the new bill which has not yet been mentioned in connection with motion picture business operation and which will give us a handle to work with."

The Allied board issued the following statement:

"The Allied board, after hearing the report of the committee which attended the industry conference Friday, was unanimously of the opinion that the problems presented by the National Industrial Recovery Act are of such far-reaching importance and impinge so directly on the interests of the theatre owners that the rank and file should be consulted through the regional associations before any definite steps are taken.

"Another reason for approaching the subject carefully is the very grave doubt which exists as to whether the act has any application to theatre operation. This doubt is engendered by the fact that the enforcement provisions are expressly limited to transactions, 'in or affecting interstate commerce.'

"There is also involved a choice of procedures on which the theatre owners should be heard. The act gives the exhibitors the right to oppose any unfair provisions which may be proposed by the producers as well as the right to appeal to the President for relief from existing abuses. Conceivably some exhibitors may hold the view that participation by Allied in the drafting of an industry code would have the effect of prejudicing the theatre owners in case they decide, or it becomes necessary, to invoke other provisions of the act.

"The Allied directors do not feel that they or any other exhibitor leaders are authorized to enter into negotiations which might have the effect of committing the theatre owners to the observance of a schedule of wages and working hours in the absence of authoritative administrative interpretations of the act and without first ascertaining the ideas and necessities of those who will be affected thereby.

"However, the board is strongly of the opinion that the theatre owners, as consumers, have a deep interest in and definite rights regarding any code which the motion picture producers and distributors may submit. Allied has made many proposals to the other branches of the industry with reference to the fair practices which they think should prevail. The opinion was expressed that if the producers would now put into effect the reforms agreed to at the Trade Practice Conference, the five-five-five conference, and the meetings last winter with Mr. Kent, great progress would be made towards placing the industry on a basis of fair competition.

"Pending the outcome of the regional conferences and the further action of the board, President Ritter and General Counsel Myers have been authorized to keep in touch with the situation and to act in any emergency so as to protect the interest of the theatre owners."

It was learned that the Allied regional meetings to discuss an exhibition code will begin late this month. The Allied directors left New York over the weekend.

Hays Launches Code Discussions

Drafting of the industry code officially got underway last Friday in New York when representatives of all branches attended an informal discussion of the new bill, upon the invitation of Will H. Hays, at the 44th Street headquarters of the MPPDA.

Present were Mr. Hays, Gabriel L. Hess and David Palfreyman, of the MPPDA; Mr. Kuykendall and M. E. Comerford, representing the MPTOA; Charles L. O'Reilly, president of the New York Theatre Owners Chamber of Commerce; and the following Allied delegates: Messrs. Richey, Ritter, Steffes, Samuelson and Yamins.

After a full preliminary discussion, the meeting was adjourned until this Thursday morning. The MPTOA directors met subsequently and made sufficient progress with its draft to present it at Thursday's session.

The board of the MPPDA was in quarterly session Wednesday and discussed codes. Present were: Sidney R. Kent, Fox; Nicholas M. Schenck, MGM; Harry M. and Major Albert Warner, Warner Brothers; David Sarnoff, RCA; E. W. Hammons, Educational; Merlin Hall Aylesworth, RKO; Will H. Hays, MPPDA; Fred L. Herron, treasurer of the MPPDA; Jack Cohn, Columbia, and the following who are not directors: John E. Otterson, Erpi; George Schaefer, Paramount; Carl E. Milliken, secretary, and George Borthwick, assistant treasurer of the MPPDA.

Business Hails Recovery Act

Leaders of the nation's industries hailed the passage of the national industrial recovery act as the most important step yet taken toward restoration of prosperity.

Henry I. Harriman, president of the United States Chamber of Commerce, appealed to American business to take immediate advantage of its provisions.

A spokesman for the large distributors pointed out that the measure would crystallize efforts of the last 12 years for intra-industry regulation. It was pointed out that the bill would present an opportunity to weld the several codes of self-regulation. Nor was there any doubt that the industry would take a united front.

The "National Recovery Act" (S. 1712) also provides for the construction of "useful public works," to cost about $3,300,000,000, putting millions back at work.

The policy is to "promote the organization of industry for the purpose of cooperative action among trade groups, to induce and maintain united action of labor and management under adequate governmental sanctions and supervision, to eliminate unfair trade practices, to reduce and relieve unemployment, to improve standards of labor, and otherwise to rehabilitate industry and to conserve natural resources."

Labor Relations Are Involved

Both employing groups of the film industry have been conferring with union interests for months for readjusted scales and progress has been noted in exhibition. The studio basic agreement, retroactive, was ratified this week.

Film leaders Tuesday would not venture a guess as to what motion picture trade practices might be classified as being unfair. Exhibitors predicted that socalled "unreasonable" clearance would be included, also the tying-in of features and shorts on film sales. Distributors said that exhibitors might be called upon to cease two-for-one showings, triple bills, giveaways and the like. Possible application was seen to exhibitors' campaigns to have only one projectionist.

Under the bill, codes will be approved only if the applicant is "truly representative" of the trade involved and the codes "are not designed to promote monopolies or to eliminate or oppress small enterprises and will not operate to discriminate against them." Hearings also are provided for.

Licenses for domestic industries are not to be required generally, but whenever the President finds that destructive wage or price cutting or other activities contrary to the policy are being practiced he may require business enterprises in the trade affected to take out licenses. This provision, however, is to apply for only one year at the outside.

Theatre Taxes Continued

The financing of the $3,300,000,000 bond issue for public works will be through a tax program providing for an increase in the Federal gasoline tax to 1½ cents per gallon; continuation for an additional year (to July 1, 1935) of the present 10 per cent tax on admissions over 50 cents and other special taxes in the revenue law of 1932; a tax of 5 per cent upon dividends, and a tax of $1 per $1,000 on the "adjusted declared value" of the capital stock of all active corporations, which includes producing, distribution and theatre corporations.

The value of corporations is to be set by the companies themselves. To prevent under-valuation of capital stock initially, it is provided that there shall be imposed an excess-profits tax of 5 per cent upon all income of corporations in excess of 12½ per cent of the adjusted declared value.

Revival of agitation for federal control of motion pictures was marked on Monday by the introduction by Congressman Patman of Texas of a bill providing for establishment of a federal motion picture commission, also for inspection, classifying and cataloguing of film. The Patman bill, together with all other film legislation introduced during the session, will go over until the regular session meets next January.

SHORT ANSWERS MILLIKEN, SKOURAS IN DEFENDING RESEARCH FINDINGS

Says the Real Money Is Still To Be Made Out of Motion Pictures But That Demands Full, Honest Cooperation

The motion picture industry thus far has cultivated only a small part of its potential field and industry leaders have not been sufficiently clear-sighted to see that this portion does not comprise the whole field, Rev. William Harrison Short, director of Motion Picture Research Council, said this week when asked concerning the ultimate aims of the Council's activities. It is the intention of the Council not necessarily to correct this alleged situation but to bring the fact before the public, listen to public reactions, weigh them, and then make specific recommendations, he said.

The findings of some 20 psychologists and sociologists in tests conducted with about 3,000 children in various parts of the country, will be published in the form of a nine-volume report by the Macmillan company. Already a tenth volume, written by Henry James Forman, has made its appearance. This volume, "Our Movie Made Children," is an effort made by the Council to popularize the general reports in order, to quote Rev. Mr. Short, "that they will not simply be laid upon the shelves to collect dust."

In last week's issue of MOTION PICTURE HERALD, the expressed reactions of William Randolph Hearst and of newspapers throughout the country were published, as were the opinions of Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, and George Skouras, vice-president of Skouras Theatres Corp.

Answers Milliken and Skouras

Mr. Milliken complained that "the deductions and arguments based, one is to presume, upon all or some part of the findings of the research scientists, are being presented now, but the evidence, the findings themselves, are far from available for our examination."

Mr. Skouras complained of the influence of stage sophistication and European perversion on the ideas of American producers through their constant trips abroad.

Mr. Short answered both:

"At almost any time during the past two years Mr. Milliken might have found the desired 'evidence' or 'findings' in two different volumes on which much of the Council's reports were made," he said. "One was compiled by Mark May and the other by L. L. Thurston.

"I agree with George Skouras that our young people have been cut loose from their moorings through continued presentation of foreign customs. People who have not looked very deeply into the matter think that there is only one set of 'mores,' or habits, but each cultural group, whether it be here or abroad, has its own ways of doing certain things and each set of habits is probably perfectly good for those people who grow up under certain codes of custom. A child, however, needs to grow up under only one set of 'mores.' A dozen different sets are all too confusing for the child; they leave him at sea with himself and wide open to the gangster, sex, love and crime influences."

It is the purpose of the Council primarily to find out what the public wants, he said, but the first and immediate consideration is to get the reports published and to get all the publicity possible to bring the facts before the public. The Council realizes, said Rev. Short, that all this publicity "is hurting the picture business, but it has to be done."

Friendly to Motion Picture Art

"This has been an entirely honest effort," he said, "and has been neither friendly nor unfriendly to the motion picture industry. It is friendly to the art of the motion picture. The studies have been made on a business-like plane with a complete disregard of prejudices and the work has been done so thoroughly that opinions cannot be revised. On the other hand, if this work has the result of breaking up the prosperity of the picture 'moguls,' it would be far better than to corrupt the children of the country. We hope, however, that it will open up new fields of endeavor for both sides and pave the way to a better order of things."

Mr. Short declared that inasmuch as the motion picture industry had not been making money for some time past, the producers ought to think of something different which would make money and at the same time be satisfactory from all points of view. He pointed out that anything which tends to break down our national customs is a serious thing for the nation.

> *"I do not mean that our habits are the best in the world, or that they should not be changed, but they are national," he said. "The real money is still to be made out of motion pictures, but it will take honest cooperation between the industry and everyone else concerned.*
>
> *"So far as censorship goes we do not believe it can solve such a problem as this because it can only prevent certain things from being done.*
>
> *"This problem will not be solved until there is a differentiation between types of audiences."*

The research work, which has covered a period of about four years, has not discovered much, but has only emphasized the facts "which people knew already," according to Mr. Short, but he asserted the evidence has been piled up so that it can no longer be doubted.

In reference to the effects of socalled sex pictures on juveniles the Council's director said that children while not always understanding certain situations, often got together and discussed them, deriving many ideas which are unseemly in minors.

"The motion picture is the most effective instrument we have toward affecting human emotions and actions," he said, "but the motion picture today has a marked influence toward delinquency. It also, sometimes, does not have any influence on delinquency. The biggest surprise in the findings of the

Declares Censorship Will Not Solve Problem But That Differentiating Between Types of Audiences Is Its Solution

scientists was the remarkable manner in which children remember everything they see at the motion picture."

The public is not particularly interested in whether or not the motion picture industry makes money, he said. The chief interest of the public, he contended, is good citizenship.

"I notice a distinct tendency in the industry," he said, "to fight anything like this work, which is advanced in a spirit of friendliness and cooperation. Now is the time to lay aside prejudices and cooperate."

Need More Good Films: Warner

Asserting that strong pictures, with proper values, are on the wane, Major Albert Warner, in a message to the industry last week, declared that unless there is a greater number of such pictures made "the industry is going to have a tough time getting along."

"Program pictures are a sign of mediocrity," he said, "and mediocrity is no weapon with which to fight for an early return to prosperity. What this industry needs more than anything else is more big, sure-fire pictures that can compete with rain, bank holidays and counter attractions such as radio, bridge, jig-saw puzzles and roller skating."

Major Warner said further that the Warner Company is through with program pictures. In his talks with exhibitors, he said, he discovered that big story properties were not necessarily important to the success of a picture and that it is not always necessary to pay big sums for the story in order to get box office successes. While not disputing that the story must be a strong one, it is Major Warner's opinion that when a producer pays too much money for it, the production of necessity must suffer, because negative costs must be kept within limits.

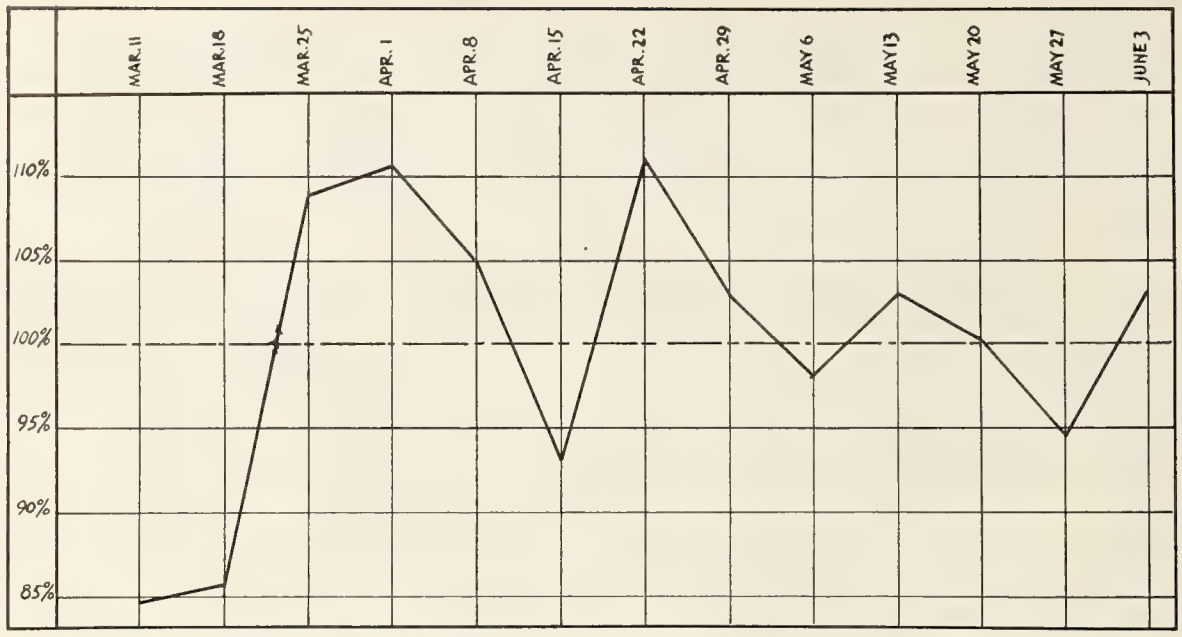
"The public will pay if given proper values for their money," he concluded.

Kansas City Skouras Case Continued Until June 22

Edwin V. Glaser's suit in Kansas City circuit court to have the assets of Skouras Brothers Enterprises appropriated, was continued last week until June 22 after an alias order had been issued because of faulty service on the defendants.

Duals To End in Wisconsin

Double features in Wisconsin will be prohibited after July 2. This is in accordance with action taken by exhibitors in Milwaukee county.



The graph, based on Motion Picture Herald's listings of box office grosses, indicates the relative fluctuations in the receipts from twelve key cities since the first week of the "New Deal." The thirteen weeks period covered runs from the week ending March 11 to the week ending June 3. The 100 per cent line represents the average weekly gross for the twelve cities for this period. The cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, and San Francisco.

Kansas MPTA Quits MPTOA

The newly organized Kansas-Missouri Theatre Association, which, formerly known as the MPTA of Kansas and Missouri, definitely split from the MPTOA when it adopted a new constitution and by-laws at its convention in Kansas City last week, is seeking information from exhibitor members on which to base recommendations to distributors before the start of the 1933-34 selling season.

The results of the convention established the organization as an unaffiliated unit with the independents in complete control. Circuit representatives were removed from the board in the sweeping changes which took place. The association's resolution declared its willingness to cooperate with any other group but specified that it would not affiliate with any other, thus breaking the six-year connection with the MPTOA. Selective membership is an aim of the organization.

A. F. Baker of Kansas City, Kan., was elected president, succeeding E. Van Hyning, who held out for continuing the MPTOA affiliation. John C. Stapel, Rockport, Mo., was elected vice president for a third time. R. R. Biechele was named treasurer, succeeding Jay Means, resigned. All officers were elected by acclamation. New directors are: For Kansas—C. L. McVey, Herington; E. B. Danielson, Russell; Baker, Kansas City; Biechele, Kansas City; Sam Blair, Belleville; for Missouri—T. W. Edwards, Eldon; S. E. Wilhoit, Springfield; Frank Weary, Richmond; J. Stapel, Rockport.

Allied Group Outing June 19

Allied Theatres of Massachusetts will hold its annual all-day outing and get-together on June 19 at the Mayflower Hotel, Plymouth, Mass. General Daniel Needham, State Commissioner for Public Safety; Major P. F. Healey and Stanton White will be guests of honor.

N. D. Exhibitors Hit Dime Shows

First-run showings at 10 cent admissions were deplored by resolution passed at the second meeting of the newly-formed North Dakota Theatre Owners Association, held at Mandan last week. Petitions for repeal of the Sunday closing law had been mailed to members a week earlier and signers exceeded by far the required number for the expected special election.

President John Piller of Valley City called the meeting to order. G. E. Wingreene, of Bismarck, treasurer, reported the association's finances in satisfactory condition.

Other officers are R. C. Harper, New Rockford, vice-president; Anton Gilles, Wahpeton, second vice-president; G. A. Troyer, Rugby, secretary, and W. S. Boom, Ellendale, auditor. The board includes Frank Wetzstein of Mandan; John Kennelly, Mandan; C. F. Hanson, Bismarck; F. P. Aamoth, Fargo; Hans J. Peterson, Jamestown; A. B. Cooper, Lisbon.

State Association Leaves MPTOA

The MPTO of Connecticut, with headquarters in New Haven, has withdrawn from the MPTOA following action taken at the recent annual meeting. The association will be operated as an independent state unit in the future. Plans are underway for participation of the organization in any discussions to be held for the formulation of an industry code under the federal control law.

Re-elected as officers of the association were: president, Dr. J. B. Fishman; first vice-president, Adolph Johnson; second vice-president, Morris Shulman; treasurer, Edwin S. Raffile; executive secretary, Edward G. Levy; chairman of the board, William J. Brennan.

Paramount Publix Sues 12 Banks

Paramount Publix this week named as defendants eight banks in New York and four banks in other cities in an action filed in federal court, New York, by the trustees in bankruptcy. The suit charges that Film Productions Corp., a subsidiary, had been organized pursuant to a plan to make the banks preferred creditors. The trustees demanded that transfers of assets, including films to Film Productions and other subsidiaries be set aside by court order. The company alleges it was insolvent at the time the transactions took place. The defendants were given 20 days to file an answer.

Federal Judge Coleman, U. S. district court, New York, on Wednesday denied motions brought by Samuel Zirn, attorney for a minority group of Paramount bondholders, seeking the removal of Charles D. Hilles, Eugene W. Leake and Charles E. Richardson as Paramount Publix trustees and the ousting of Referee Henry K. Davis from further association with the case for alleged bias.

Another move of prime importance in the Paramount case was the acceptance of a bid from Louis Marcus for a 50 per cent interest in the Publix-Salt Lake circuit. Marcus agreed to take care of current debts of the circuit up to $38,000 and in addition will make advances for current financing up to $35,000. Meanwhile, other developments included the request to creditors to ratify the transfer of Paramount Publix assets to the four major subsidiaries last November; announcement of reorganization plans for Publix theatres has been held up; continuance of company subsidiaries in order to safeguard continued operation of production and distribution was approved by the trustees; also that Paramount emerged from its investment in Columbia Broadcasting System with a profit, despite the fact that it acquired its 50 per cent interest in 1929 by the issuance of stock which was guaranteed to repurchase at $85 per share in March, 1932, was brought to light in the testimony of Ralph A. Kohn late last week before Referee Henry K. Davis.

Out in the field the chief item of interest was the reported closing of 15 theatres in Iowa and Nebraska by A. H. Blank.

Efforts to untangle the Fox Midland-Rocky Mountain controversy are being shifted to New York, with representatives arriving there this week to confer with Chase National Bank representatives and Sidney R. Kent, president. Three leaders are Elmer C. Rhoden, M. B. Shanberg and Herbert M. Woolf. Meanwhile Spyros Skouras denied late last week reports prevalent in Kansas City that the Fox theatres reorganization would return a number of houses to Mr. Rhoden and Mr. Shanberg. Lawyers in New York are now working on plans for the reorganization of Fox Metropolitan, with Randforce and George Skouras continuing their present operating setups.

South Dakotans Plan Association

The organization of a South Dakota association of independent exhibitors is under discussion at the moment in Sioux Falls. With the movement are identified Charles Lee Hyde of Pierre and Milt Pay of Sioux Falls.

Benjamin Berger, president of the Northwest Allied organization, attended conferences on the proposal last week.

THE CAMERA REPORTS

AIR RACE REFEREE. (Below). The 1933 air races at Los Angeles in July will be serious business for Harold Lloyd, who will referee, per this ceremony conducted by Clifford W. Henderson, an official.



PADDLE BOARD. (Below). An instrument of painless fun, despite certain suggestions in this picture, is the paddle board at Venice Beach, Cal., on which these Warner choristers of "Footlight Parade" are pranking. Their names—Helen Mann, Barbara Rogers, Renee Whitney, Maxine Cantway, Margaret LaMarr.





PROGRAM COMPLETED. Members of Educational's studio organization assembled on completion of "Blue Black Birds," last of the 1932-33 schedule. Shown are: (left to right):
(Front, seated) Alexander Pantages, theatre owner; Harry J. Edwards, director of Andy Clyde comedies; (second row) Andy Clyde; George Moran; Charles Lamont, director of Moran and Mack and of Baby Burlesks; Charles Mack; (third row) Al Christie, supervisor of Andy Clyde and Moran and Mack units, and producer of Vanity comedies; Gaye Seabrooke, featured player; E. H. Allen, vice president and general manager of Educational studios; Ralph Nelson, production manager; **Lon Young, publicity** director; (standing) Harry Foy, sound engineer; Emerson Treacy, featured player; Bobs Hoagland, script clerk; Ernest Pagano, scenario editor; Tom Francis, player; Bernard Moore, cameraman; (beside camera) Dwight Warren, head cameraman; (leaning top camera) Mel Haskell; (in background) W. C. Smith, sound engineer; and Ray Lockert, chief film editor.



AND SO SHE SEEMS TO BE. Looking forward, we mean—"Looking Forward" being the latest picture of this MGM featured player, Elizabeth Allen.



STAR STARTS IT. As Warner Brothers inaugurated the run of "Gold Diggers of 1933" at the Strand in New York, with Ruby Keeler, star of the production, releasing 5,000 balloons, 50 of which contained passes. Besides Miss Keeler are shown H. M. Warner, company head; Al Jolson (Miss Keeler's hubby), and S. Charles Einfeld, Warner advertising chief.



HIS BOOK TO BE FILMED. (Left). Michael L. Simmons, advertising and publicity director of Monogram, whose novel, "Chuck Connors," has been bought by Zanuck-Schenck Twentieth Century Productions to be put into work immediately as the first effort of this new producing company. Cast will be announced shortly.

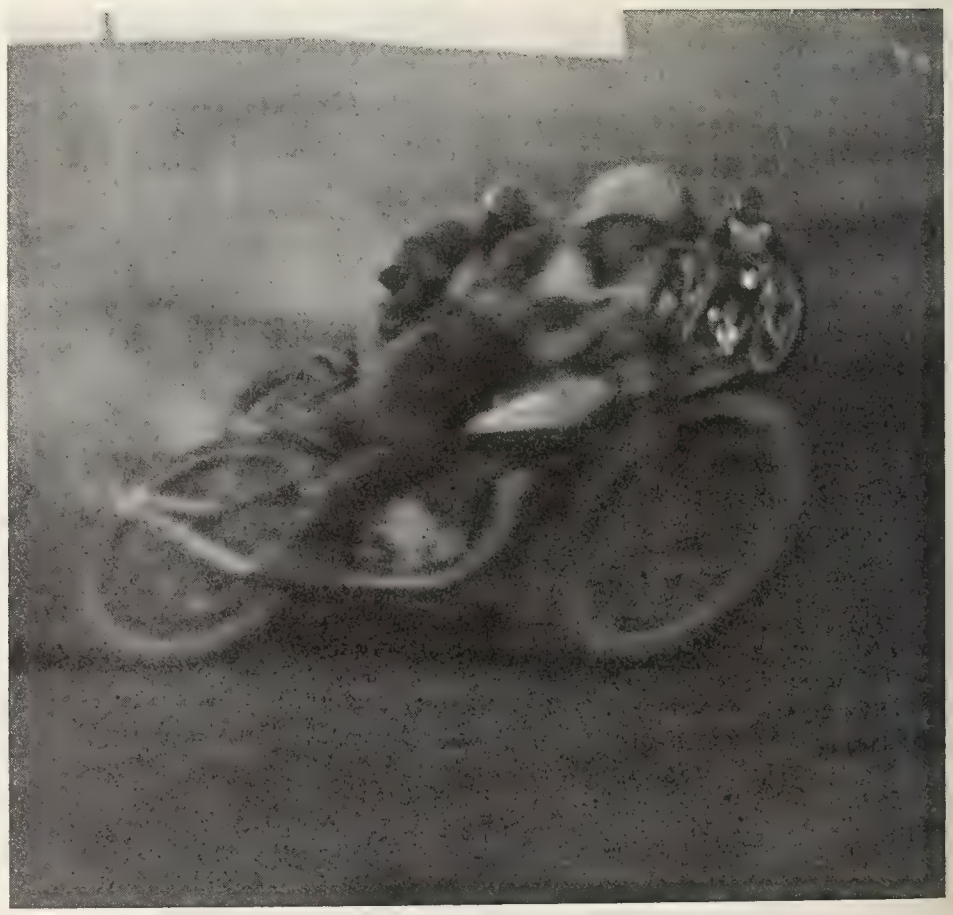


PRODUCTION THREESOME. Principal players and the boss of a forthcoming Lasky-Fox picture, "Berkeley Square" —Leslie Howard, Jesse L. Lasky and Heather Angel, snapped on the lot between scenes of that production.

PROPAGANDA. (Below). At least commended as such to the Salvation Army, as one of whose lassies we here have Nell O'Day, who thus brightens a sober set-up in "Hooks and Jabs," Educational.



SPEED THRILLER. (Below). A scene from "Money for Speed," a drama of motorcycle racing produced in England under the direction of the American director, Bernard Vorhaus. Edward L. Klein, London, distributes.



ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Packing parachutes for motion picture stunt fliers, or others who jump from a plane in midair, is a trick. In busy airports, "riggers" do nothing else. Working on a 40-foot table, a "rigger" can pack a 'chute in one hour. He folds the big umbrella in pleats, putting on top the little pilot 'chute which drags the larger one out of the bag. Before a "rigger" can be licensed by the aviation authorities he must pack 20 'chutes, weight them with sandbags and toss them from a speeding plane. If any fail to open, he doesn't get his license. If he does get a license and then the 21st parachute refuses to open for an aviator in an emergency, the "rigger" usually evidences sympathy and "chips in" for flowers.

▽

Ted Cook nominates for the Sleepy Time Prize, Mr. Cecil Blount De Mille's recent remark, "The heroine for my next picture must look like Diana, act like Bernhardt, be about 18 years of age, with a mature understanding and a touch of sophistication, and must also be vivacious, sweet and virginal." The nomination is seconded.

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Because of the release system and the protection which is now in effect, hundreds of independent exhibitors are not able to obtain holiday shorts until weeks, sometimes months after the holiday or the event has taken place—which results in some peculiar booking arrangements. There are cases where exhibitors were running Christmas reels all the way into Lent. Many reels about Christmas and New Year's arrived on Washington's Birthday.

At the instigation of Aaron Saperstein, president of Allied in Chicago, Commissioner Abram Fern Myers, national chairman of Allied, took the matter up with distributors. Several have already joined in condemning the practice.

▽

Every day, between 12 noon and 2, Warner Brothers practically halt activities at the home office and concentrate on the important business of feeding the staff. The company is the only one in New York's film industry which operates an employees' restaurant, where hot dishes and cold may be purchased at a minimum. Twenty-five cents buys roast chicken, with two vegetables. After lunch, athletic devices are available for the elimination of surplus avoirdupois.

▽

An "electric palate," or Electrynx, that tastes and indicates on a meter the ripeness of apples, oranges, lemons and other fruits and vegetables by measuring their acidity, has been developed by Westinghouse engineers. The small portable device also registers the acid content of tea and coffee. The Electrynx was primarily designed for the measuring of the minute currents that flow through photoelectric tube circuits, or "electric eyes," that are used in sound projectors. The device is so sensitive that it records the action of one-millionth of an ampere. That's equal to about one-tenth of the "wing power" of a horse fly.

▽

Sound in production films are supposed to be more economical than silents. Comparative figures:

Silent feature: film shot, 180,000 feet; film ordered for editing, 75,000 feet; finished picture, 5,500 feet of action and 1,400 feet of titles.

Sound feature: film shot, 60,000 feet; film ordered for editing, 24,000 feet; finished picture, 6,500 feet of action.

▽

Mr. Roosevelt might be interested to learn that his inflation program is already acting up in Turkey. The price of wives has gone up from $150 *to* $250 *and* $500.

DIETRICH'S PANTS CAUSE CONTINENTAL COMPLICATIONS

The Detroit Free Press, in referring last week to a German girl who had attained some notice in American films and who walked down the streets of Paris in male clothing, says it was not on the grounds of morals that the French police threatened to arrest her—

> "But reflection will show that (1) it was a German girl who attracted the attention; (2) she had made her reputation in American movies; (3) the eyes fixed upon her were those of native Frenchmen; (4) Paris designers this year stress feminine rather than masculine styles; (5) the chief threat to Paris as a fashion center is the Hollywood movie, and (6) while the movie star was in sight no one looked at the native French girls. . . . "

MEMBERS of Fox's "Man Eater" company in the Malayan jungles saw insects as big as a man's hand, black ants, that steal and carry away your lunch, and red ants that drop by thousands from trees, and stick their pinchers in a thousand places in one's body.

Entomologist George Ethelbert Sanders, of the American Museum of Natural History, recently sent a shiver through New York by waking it to the fact that for the first time it is seriously infested by termites. Time Magazine then reported that termites do yearly damage estimated at $29,000,000 to farm buildings in the South, and that there are over 1,200 species of termite, some 40 of them in the United States.

New York's variety builds its labyrinthine nests in the soil beneath theatre and other buildings, crawls up into wooden beams and floors. It eats from the inside so that owners are unaware of damage until shell-like or spongy timbers collapse. Dr. Sanders reported that at least one theatre in the Times Square district is being undermined.

▽

The Broadway Association would rid the world's best known thoroughfare of its cheapness—and that goes for the lusty barkers in front of picture palaces, too. From the day that an advertising display depicting galloping horses in action in a Roman chariot race was erected at Times Square, the trend of Broadway has been to the garish, until the district today shrieks of the cheap and the shoddy—somewhat representative of an exploding comic supplement. The Broadway Association has a movement afoot to transform the street to the subdued but gay and enticing Broadway which the present generation never saw.

▽

The Reverend Mr. William Harrison (Pi Gamma Mu) Short, farm-bred director of the Motion Picture Research Council, is a belligerent chap, who has flitted from job to job and post to post during his 65 years. One of his sojourns was at Rollins College, Rollins Park, Fla., some eight years ago, where his title was treasurer. However, he got into so many other things that the students stormed his quarters, tore up his bed and dipped him in the lake. This, of course, did not quench his ardor. He is ever swept by great enthusiasms. The other day he alighted on a Fifth Avenue tailor, saw some patterns he liked and ordered five suits all at once.

Old sanitary Roxy has 40 knights and ladies of the dustpan at work every night cleaning and polishing at the Music Hall theatre in Radio City. They're an affable and willing lot, emptying 2,800 ash trays every night. How would you like to empty 2,800 ash trays after your bridge-and-beer party of last night? The cleaners have but two pet hates. One is the gum-thrower-away. The other is the peanut-eater-and-shell-thrower-down. Those two, say the knights and ladies of the pan, are carbuncles on the neck of the human race.

▽

In the days of old, when knights were bold and insurance rates were low, the late Lewis J. Selznick, enterprising president of Select Pictures, insured the life of Charles C. Pettijohn, who was then his executive assistant, for $100,000, "against possible loss of life by accident or injury which might be sustained during his association with the Select organization." Charlie was on the firing line in those days.

▽

The biggest, most comprehensive, most valuable loan art exhibition ever assembled in the United States can be seen at the Chicago World's Fair, in the Art Institute, where $75,000,000 worth of art and sculpture is housed. Lenders were: Film Director Josef von Sternberg; Technicolor's John Hay (Jock) Whitney; Radio City's John D. Rockefeller, et al.

When James McNeill Whistler's famed *Portrait of My Mother,* valued at $1,000,000, arrived in Chicago from the Louvre, the other day, Federal troops escorted it from Union Station to the Institute. The canvas was France's lone contribution to the collection. Sixty guards, heavily armed, do day and night duty protecting the treasures from robbers.

▽

The RKO theatre situation is looking up. Harold B. Franklin took an afternoon off the other day from his arduous duties at RKO to buy a boat. Unaccustomed as he was to public yachting, "H. B." returned with lungs pumping salt and his body covered with sunburn. Next day at Rockefeller Center, visitors in the reception room observed the RKO nurse and a horde of pages and office boys hurrying hither and yon in search of soothing oils and cotton with which they administered to Mr. Franklin a thorough patting and rubbing. It was suggested that Mr. Franklin call his new yacht the "Roxy." But it's not that kind of a boat. He named it the "Princess" instead.

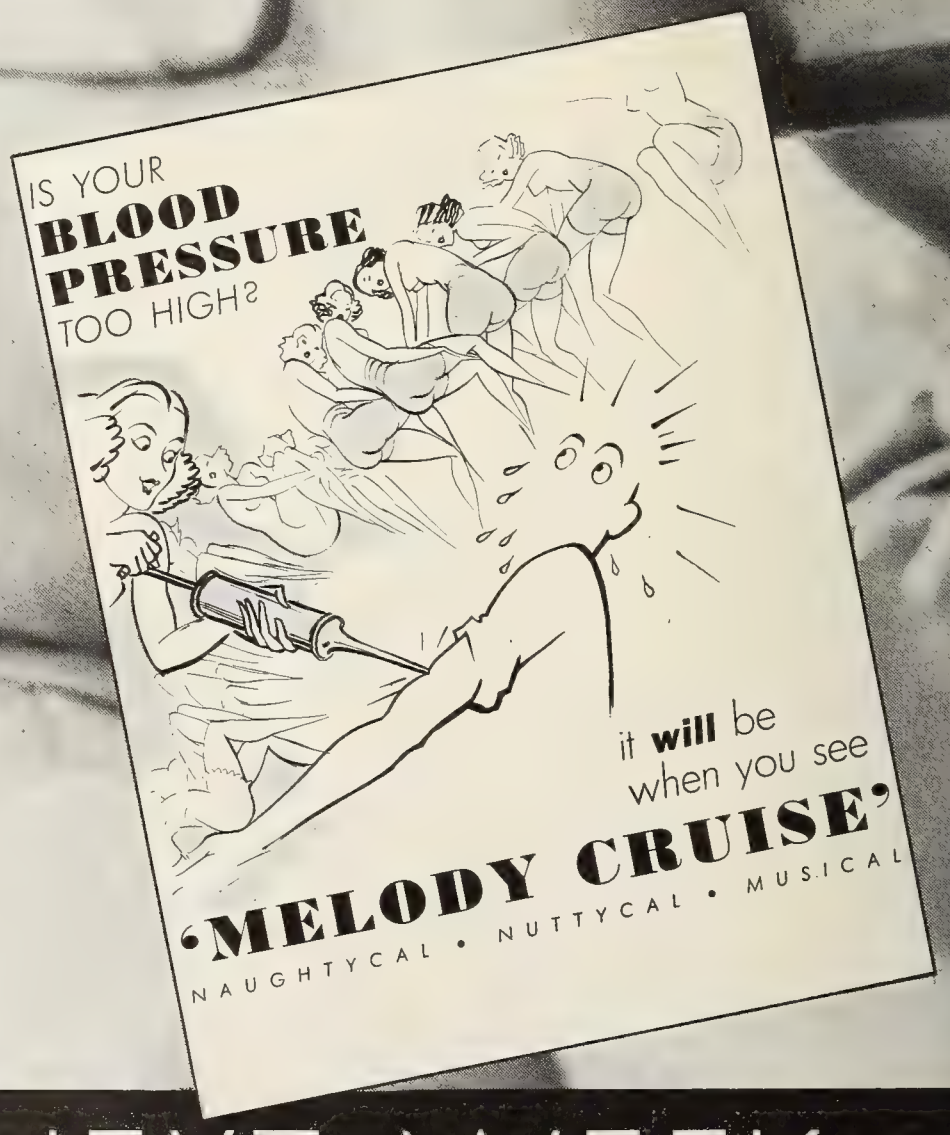
▽

Little Bits. . . . . . Helen Kane says she will be starred in a new play, "Shady Lady," as a "sort of miniature Mae West" (evolution of a "Boop-oop-a-doop"). . . . Singer Johnny Marvin was born in a covered wagon trekking the trail to Indian territory and his parents can't decide whether he was born in Missouri, Kansas or Oklahoma. . . . Rubinoff first saw the light of day in Groda, Russia. . . . It was so hot last Friday the dignified Erpi executives in New York took off their coats and actually worked in shirt sleeves. . . . Paramount says that Frank Moran has swapped his boxing gloves for a powder puff. . . . That's what happens to a fighter when he turns actor. . . . Eight years ago Garbo had never been heard of in Hollywood. . . . Fifteen years ago, Charlie, Mary and Doug were selling Liberty bonds. . . . And Tallulah Bankhead was a candidate for screen stardom. . . . Sylvia Sidney plays tiddledy winks in "Jennie Gerhardt." . . . Howard (old Roxy theatre) Cullman's middle name is Stix. . . .

▽

Ho Hum Department. . . . "I knew all the way through we couldn't lose because Max (Baer) told me we couldn't and he never has misinformed me on anything."—June (Universal star) Knight.





With

CHARLIE RUGGLES
PHIL HARRIS

GRETA NISSEN, MARJORIE GATESON, HELEN MACK, Chick Chandler, June Brewster, Shirley Chambers

Music and Lyrics by Will Jason and Val Burton. Directed by Mark Sandrich. Merian C. Cooper, executive producer. Associate producer, Louis Brock

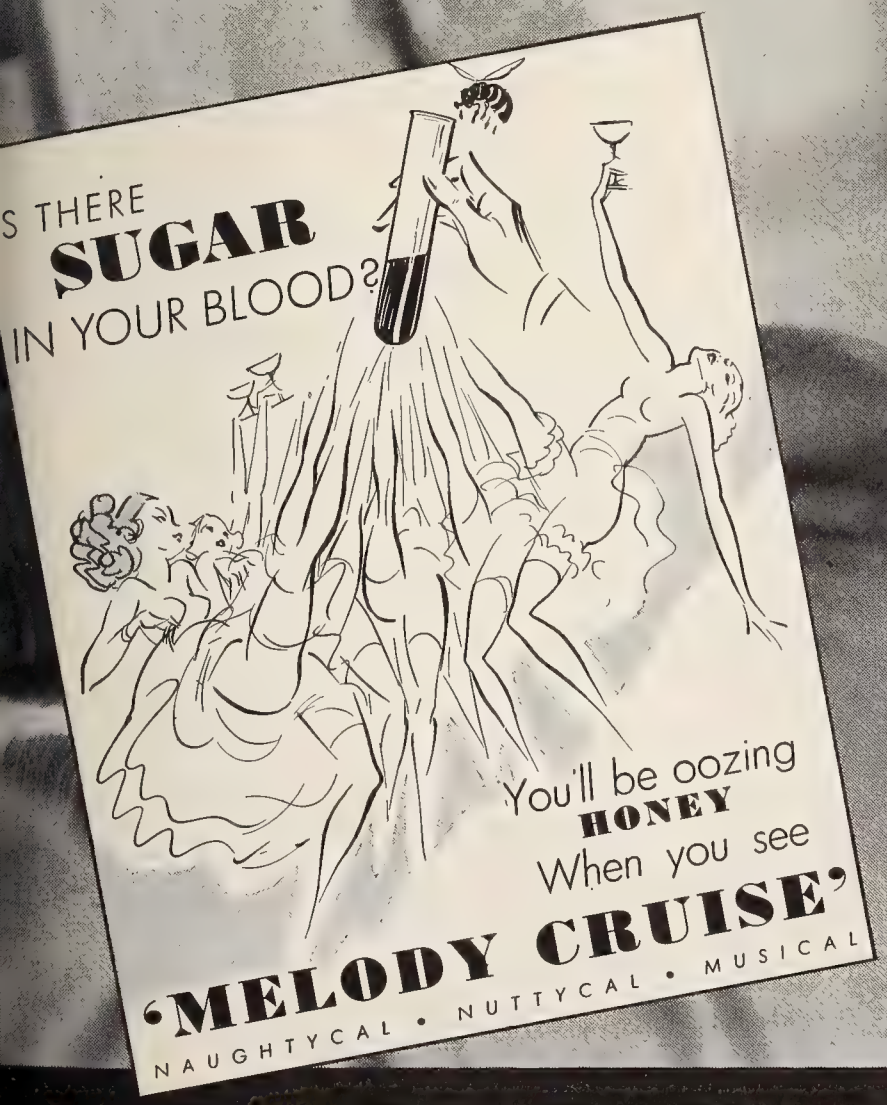
An **RKO RADIO PICTURE** *of course!*

SAILING NEXT WEEK at





MADDENING MUSIC!...OCEANS OF LOVE!





RADIO CITY MUSIC HALL!

DISTRIBUTORS NEARLY SET WITH PLANS AND PRODUCT FOR 1933-34

Rounding Out Complete Arrangements for New Year as Conventions Draw Near; Independent Production Big Factor

Motion picture distributors are nearing the zero hour of one of the keenest competitive engagements ever staged for the business of supplying films to theatres. Within ten days, gavels will sound the opening of annual sales conventions of distributors, signaling the official start of the 1933-34 season.

Discussions between distributors and their production affiliates about feature and short subject programs for the new season have until now been held for the most part to broad generalities and to numerical quotas. All companies are now getting down to cases, and between this date and June 26, when both Paramount and Radio launch their conventions, complete product announcements and merchandising plans will have been rounded out, for simultaneous presentation to sales forces in the field and to buyers of screen entertainment for some 13,000 theatres.

Agreement of all large companies not to hold sales meetings until the last week of June, or later, has since been extended to embrace the withholding of complete product details until they are presented at the conventions, this so that all companies will be on an equal footing in the sales competition. However, MOTION PICTURE HERALD during recent weeks has presented piece-meal details of new programs as they were rounded out by the companies.

Decentralization and the New Season

By convention time, most distributors will have completed an expansion of their sales forces, in order to serve extended localized film buying which resulted from decentralization of some 1,500 circuit theatres. (The first complete report of the extent of decentralization of theatres appears in this issue starting on page 9.)

The return of many pioneer producers to independent production, after they had been involved for many years in home office or corporate management of large companies, is expected to raise the quality of pictures above the standard of mass production.

Socalled "outside" producers will contribute feature product to the 1933-34 release schedules of Fox, Paramount, RKO Radio, United Artists and Universal, while Columbia, Metro-Goldwyn-Mayer and Warner Brothers have in recent weeks expanded production executive personnel. In addition, practically every large company will distribute short product made by independents.

Possible Effect of Industry Code

Adoption by the motion picture industry of a code of operation, as provided for in President Roosevelt's new industrial control bill, is expected to better the relations between buyer and seller of films. Inasmuch as such a code might change some field phases of merchandising, revisions in sales policies by distributors are possible. This situation is reported in detail on page 11.

Of considerable importance to those executives both in New York and Hollywood who make up production programs, is the need for additional shorts as a result of curtailed double featuring activities. According to MOTION PICTURE DAILY, short subject production for 1933-34 is heading for a 50 per cent increase over 1932-33, as a result of the decline of dual bills. It was learned this week that several companies already are contemplating production of three- and four-reel subjects to take the place of the second feature.

A widespread demand is seen for musical shorts and for "big names" in one and two reelers.

Acquisitions of new talent and stories and the awarding of new contracts for old box-office names were numerous during the week on the Coast, as most of the major studios got their new season's production plans underway.

Twenty Broadway stage players have been signed for picture appearances, among them George Blackwood, Francis Fuller, Vera Allen, Irene Cattel, Margaret Hamilton, Maidel Turner, Francis Lederer, Elizabeth Young, Frank Reicher, Edwin Phillips, James B. Wharton, Minor Watson, Howard Lally, Sid Silvers.

With the addition of several new independent companies and further completion of plans, release schedules for 1933-34 rapidly are lining up. Details of newest developments, which follow, are supplementary to new season's activities already reported in recent issues:

Amkino

Amkino, which distributes Russian films exclusively, will have an undetermined number of features, three two-reel color subjects and 12 one-reel industrials.

American Film

John F. Lyons heads this company, which has acquired from Pathe reissue rights to 21 features and an identical number of two-reel comedies, these in four series: Le Maire, Manhattan, Delmar and Varieties.

Auten Productions

Harold Auten has scheduled to date six one-reel shorts.

Beverly Hills Productions

Production started last week at Davidge Studios, Hollywood, on a revised schedule of 35 three-reelers, embracing 20 novelties and comedies and 15 travel and exploration reels.

Borden Pictures

Ramon Nazzaro will write and direct 12 two-reelers.

Columbia

Atlantic City has been tentatively set for the 1933-34 sales convention early in July.

The company's feature program is taking shape, with a group of stage plays and published fiction definitely set, including "20th Century," comedy by Ben Hecht and Charles MacArthur; "Most Precious Thing in Life," published as "Biddy," by Travis Ingham; "Once to Every Woman," Cosmopolitan Magazine story, "Kaleidoscope in K," by A. J. Cronin; "The Mystery Guest," by Owen Davis; "Fog," Saturday Evening Post serial by Valentine Williams and Dorothy Rice Sims.

In addition, Frank Capra already is at work on Damon Runyon's "Lady for a Day"; Gilbert Miller is in England preparing "The Lady Is Willing," which probably will star Leslie Howard; Lewis Milestone and Laurence Stallings are enroute to Russia to make the first of a series of three, and negotiations are nearing consummation for acquisition of "Over the Seven Seas," made by William K. Vanderbilt.

Buck Jones and Tim McCoy probably will appear in 16 westerns, despite decisions of other companies to lessen the number of outdoor features.

Highlighting the shorts program will be a series of 12 two-reelers of historical and news events, "The March of the Years," produced by Mike Clofine of Hearst Metrotone News,

Independents Will Contribute Short Features to Practically All Large Companies as Double Bill Successor

and Louis de Rochemont of Fox Movietone News. It is understood that there will be 12 two-reel comedies, 13 Screen Snapshots, 13 Scrappy Cartoons, 6 novelty shorts, continued release of old Mickey Mouse and Silly Symphonies, and probably about 40 two-reel comedies from Mack Sennett, who formerly produced for Paramount.

Criterion Pictures

Earl Bell listed six features and six two-reel animal shorts for 1933-34 release. Production in Hollywood.

Educational

Concentrating exclusively on shorts, this company finally has decided on a total of 118 subjects, of which 52 will be two-reelers, divided into eight series, and 66 one-reelers, split up into seven groups. The current season's group is 95 per cent finished. Details of the new material will be made known at the Fox convention in Atlantic City, opening June 29.

One important departure in sales policy to be announced will be the co-ordination hereafter of all Fox-Educational short subject sales activities. Heretofore, Fox's 26 Magic Carpet travel subjects were handled separately from Educational's shorts.

Embassy Pictures

Archie Mayers, sales manager, has lined up, for state rights release, 21 Harold Lloyd two-reel reissues, originally handled as silents by Pathe. They have been synchronized. In addition, there will be three three-reel subjects and 12 one-reel "Exotic Journeys."

Exploitation Pictures

Louis Weiss will supervise and produce four features. The first, now preparing, will be known as "Enlighten Thy Daughter." Leo Carrillo may appear in one or two of the remaining three. The company, organized two weeks ago, announced that each feature will be roadshown, with an exploitation crew.

Faith Pictures

David O'Malley, formerly with Powers Pictures, has turned over to Faith Pictures his first feature, titled "No Greater Faith," a subject of the Papacy.

First Division

Harry Thomas' company will have a minimum of 50 features. The company handles physical distribution for several companies, principally Monogram. When Budd Rogers, now sales manager, moves his headquarters from the exchange at 630 Ninth Avenue, to the home office at 1600 Broadway, the company will enlarge its offices.

Fox Film

The short subject schedule will continue to be 104 newsreel issues and 26 one-reel Movietone Magic Carpet travel subjects.

Fox's feature schedule will have its official start when "Pilgrimage" opens on Broadway, at the Gaiety, July 12.

Expanded activities abroad, under Robert T. Kane, probably will result in 12 features from the Paris unit. Directors will include Andre Daven and Eric Pommer, and present plans, although not definitely set, call for versions in English, French and German.

Sidney R. Kent, president, personally will outline the feature schedule at the convention at Atlantic City, beginning June 29.

Meanwhile, the studios at Movietone City are

RANKS OF INDEPENDENTS INCREASE

at work on the final group of six for the current season. These include "Shanghai Madness," "Life Worth Living," "The Last Trail," "Paddy, the Next Best Thing," "The Man Who Dared" and "The Devil's in Love."

Futter (Wafilms)

Walter Futter concluded a deal last week with J. H. (Joe) Goldberg, former general sales manager of Columbia and of World Wide, whereby Mr. Goldberg will represent Wafilms in distribution, on a profit-sharing basis.

Currently, Futter is releasing "Curiosities," a series of shorts, through Columbia, and one feature, "India Speaks," through RKO. In 1933-34 he will produce at least four four-reel subjects, which will be designed to supplant the second feature on dual bills, or fill first short subject spots in single programs. The first, "Sandy," is finished. It is a story about a bear and a dog on a hunting trip in the Canadian Northwest. Second will be "Windjammer," dealing with the annual grain race from Australia to England. The next will deal with India and the fourth is undetermined. Futter will also continue producing "Curiosities."

Goldsmith Productions

"The Carnival Kid," for release September 10, will be the first of six features for the state right market.

Harman-Ising

This company will produce 18 animated musicals, featuring "Bosko" and "Honey," in a combination of one-reel Looney Tunes and Merry Melodies, which Vitaphone is distributing this season. Distribution for 1933-34 has not been set. Hugh Harman and Rudolf Ising operate.

Herrlitz

Charles Herrlitz, American representative of Bavaria-Film-Aktiengesellschaft, of Muenchen, Bavaria, has commenced preparations for distribution next season of the feature and short subject product of his company, which includes the Richard Tauber features, "The Golden Coal," "The Big Attraction," "Blonde Christel," and "I'll Never Believe Another Woman." Mr. Tauber is noted in Europe as an operatic and concert singer.

Ideal Pictures

Production has started on six three-reelers, designed to succeed the second feature on dual bills. First is "The First War," now ready. M. J. Kandel, president, also announced 26 one-reelers, to be called "What Nots."

Imperial

Imperial Distributing Corp. has scheduled two series of short subjects. Eighteen one-reelers, called "Port of Call," may be distributed by Monogram. Thirteen Edgar Guest one-reelers have not yet been set for release.

Jessel

George Jessel, sailing from New York for Los Angeles last Friday, said he intends to promote a producing company, with two features scheduled.

Jo-Jo Nites Producing Co.

Jack Rieger and Sam Efrus have formed this new company, to produce and distribute on the state rights market a series of 26 one-reel "Jo-Jo Nites" novelties. Charles Giegrich is in charge of sales. The first four have been completed. Arthur Hoerl is producing at Atlas Studio, New York.

Kinematrade

Tentatively set are 12 two and three-reelers, all Russian-made, some to have English dialogue dubbed.

Le Breton

Miss Flora Le Breton has finished the first of a series of shorts, all one-reel comedies, some with music; production at Fox Movietone studio in New York. Negotiations were said to be underway for release through a large company.

Lesser

Sol Lesser probably will produce a new series of Harold Bell Wright features.

Master Art

Sixty-four one-reel novelty shorts are on the new release schedule, according to E. Schwartz. Included will be 26 Organlogues, 6 Melody Makers, 6 featuring Edwin C. Hill and captioned "On the Human Side of the News," and 26 Grin-O-Grams.

Mentone

Two series of 26 single reel subjects will be produced, in addition to 13 two-reel subjects featuring radio and vaudeville headliners which will be made for Universal.

Metro-Goldwyn-Mayer

Sales executives decided to hold two sales conventions instead of three regional meetings. The first will be at Detroit, June 25-26, the second in Kansas City, June 28 and 29. Home office executives, district and branch managers and bookers and salesmen from the field will attend.

It was decided last week to sell "Eskimo" and "Dinner At Eight" individually on the 1933-34 program. "Eskimo" is the first release.

Short subjects will include: 104 newsreel issues; 42 Roach comedies; 12 one-reel animal life novelties; eight two-reel detective dramas; six one-reel musical revues; 13 FitzPatrick Traveltalks; one cartoon group and several series of sport reels. Metro will produce the animal, detective and musical revue subjects.

Hal Roach returned to Hollywood from New York and Europe to begin work assembling the new lineup. Included in the 42 subjects he will make are six Laurel and Hardy two-reel comedies; eight Charley Chase comedies with music backgrounds; six "Our Gang" comedies; six musical comedies; eight two-reel comedies with Thelma Todd and Patsy Kelly, who succeeds Zasu Pitts; eight two-reel comedies with Doug Wakefield and Billy Nelson, English comedians signed while Mr. Roach was abroad.

Roach will also have two features starring Stan Laurel and Oliver Hardy.

Monogram

Having already held a national sales convention in May, at Atlantic City, W. Ray Johnston has decided to hold a series of nationwide regional sales meetings.

The first meeting will be in New York, July 8-9, attended by managers, salesmen and bookers from New York, Philadelphia, Albany, Boston, Buffalo, Cleveland, Washington Pittsburgh and Cincinnati. A Chicago meeting, July 13 and 14, will have representation from Chicago, Indianapolis, Minneapolis, St. Louis, Detroit, Kansas City, Omaha and Milwaukee.

A meeting in New Orleans, July 20-21, will embrace New Orleans, Atlanta, Charlotte, Tampa, Little Rock, Oklahoma City and Dallas. The San Francisco sessions, July 28 and 29, will be for San Francisco, Los Angeles, Seattle, Denver and Portland. The last meeting, August 2 and 3, will be at Toronto for the entire Canadian contingent.

Eddie Golden, sales manager, will preside at all meetings, the purpose of which, he said, is to set the complete sales policy in line with decentralization, coordinating merchandising and sales for the 37 branches.

At the time the first meeting is held, Monogram will have four features in work: "The Avenger," starring Ralph Forbes; "The Sweetheart of Sigma Chi"; "Skyways," and one other.

Negotiations are nearing consummation for the appearance of John Wayne in eight westerns.

National Pictures

Hal Byrnes is to be featured in six cowboy song subjects, all shorts, directed by Josh Binney.

Paramount

With seven productions in work on the Paramount coast sound stages, the middle of June finds five other units ready, eight more stories in preparation, and three features in the cutting room, a total of 23 pictures in various stages.

The company announced last week that Charles R. Rogers will produce ten features, instead of eight. Again Paramount will finance and make all its players available.

George J. Schaefer, general manager, announced Monday he has appointed Neil Agnew assistant general sales manager. He will also continue to function as head of the western sales division.

Short subject plans have been completed, including 236 subjects, as follows: 107 one-reelers, 24 two-reelers, 104 issues of Paramount News. The single reels will include 18 Betty Boop cartoons; 18 Screen Songs; 13 Screen Souvenirs; 13 Hollywood on Parade subjects; 13 Grantland Rice Sportlights; 13 Paramount Headliners, and 13 Paramount Pictorials.

The two-reelers will embrace 6 comedies starring Harry Langdon, which Arvid Gillstrom will produce; 6 comedies featuring Eugene Pallette and Walter Catlett, which Phil L. Ryan will make, and 6 assorted comedies, to be directed by Del Lord.

Bing Crosby will star in 6 one-minute musicals.

Meanwhile, Adolph Zukor arrived in Hollywood this week from New York to keep a "fatherly eye" on production, which is in charge of Emanuel Cohen.

Pollak

Adolph Pollak is understood to have concluded releasing arrangements to handle 24 features, which Aubrey M. Kennedy is to produce at the new studios at St. Petersburg. Buster Keaton arrived in Florida last week to star in at least six pictures.

Pollard

Bud Pollard's new company will produce 12 features. The first, "Victims of Persecution," is ready for release, and the second, "The Horror," will be ready July 1. Others will be "Strange Women of the World," released July 15; "Kings of Laughter," August 1; "Dance Hall Dames," September 1; "Framed," October 1, and "Manhattan Madness," "Green Jade" and "Chinatown Nights."

Principal

The company has acquired for distribution a three-reeler, "Hula," about Hawaii, which Phil Brown produced.

Progressive

Willis Kent and Ralph M. Like are in control of this new company, which, they say, will produce and distribute 16 features. Albert K. Goodman is handling exploitation and publicity out of New York. The first will be "Her Splendid Folly," now in work. Others will be: "Jail Bait"; "Passionate Pasha," a musical; "Torture Ship"; "Ladies' Entrance"; "Crooner's Bride"; "His Brothers Wife"; "Hell's Crossroads"; "Museum Murder"; "Yellow Fangs"; "Morals in Pawn"; "Woman Condemned"; "Legal Loot" and "Love Hijacker." Production at Like's studio in Hollywood.

Radio-Keith-Orpheum

George White was negotiating with Radio to produce a series of features.

Short subject plans are practically set, and

(*Continued on page* 44)

Astounding!
Inspiring!
Sensational!

The year's trig

Starring

LUIS TRENKER

With VILMA BANKY, Victor Varconi. Directed by Edwin Knopf and Luis Trenker. Presented by Carl Laemmle. A UNIVERSAL SPECIAL.

THE RE

thriller

Man-made landslides thundering from mountain peaks, engulfing hundreds of soldiers fighting in the torrent below . . . Terrific battle scenes said by the N. Y. Times to compare favorably with those in "All Quiet"... Flaming romance in a world gone mad... Action, Drama, Thrills – plus gorgeous scenery gloriously photographed!... A SMASH!



BE!

FOX TURNS BACK 288 THEATRES

(*Continued from page* 10)

bankruptcy for Publix-Ohio and Mr. Blank was elected trustee for the Nebraska circuits.

Charles D. Hilles, Louis J. Horowitz and Eugene W. Leake were elected trustees of Paramount Publix, but three weeks later Mr. Horowitz resigned. Charles E. Richardson, former Fox treasurer, was appointed to the vacant trusteeship. Along toward the middle of April it was reported that Publix and subsidiaries in six weeks had returned 40 houses to their original owners. During all this time Irving Trust continued to dissolve theatre divisions, returning numerous properties to former owners. M. A. Shea regained theatres in Westfield, Mass., and Fremont, Ohio. Foreclosure proceedings were instituted against Mountain States, bankrupt Publix subsidiary, in Denver by Harry Nolan, for the return of the Mesa at Grand Junction and the Rex in Greeley. Mountain States returned the America, Colorado Springs, to Tommy Tompkins. Up to May 13, Mr. Topliff had been making his headquarters in the Publix offices trying to effect general reorganization of Publix Enterprises and its 76 subsidiary companies, totaling approximately 350 theatres. Many of these were in the process of being turned back to their original owners. Five Publix houses in Boston were returned to George A. Giles. Pittsburgh headquarters of the Publix-Skouras Theatres had been closed.

Lynch Heads Committee

Then the trustees maintained a strict silence regarding disposition of Publix theatres until May 27, when it was announced that S. A. Lynch, one time theatre ruler of the South as head of Southern Enterprises, Inc., was returning to active participation in exhibition as chairman of the committee formed to reorganize completely the Paramount Publix circuit. Mr. Lynch had left Paramount at the time when Southern Enterprises, Inc., was sold to Paramount which, at about the same time, purchased Black's New England Theatres, Inc., and used both groups as the foundation for what later became the Publix circuit.

With its one-time control split a hundred ways by receiverships, bankruptcies and reversion of many of its theatres to former owners, Paramount Publix announced on May 29 that it had no intention of relinquishing its hold as an exhibitor on a far-flung national scale. While the company entertained no ideas of withdrawing from exhibition, the circuit is bound to emerge with far fewer than the 1,200 houses embraced in the Publix circuit at the peak. The plan calls for partnerships throughout the nation, complete decentralization with operation vested in partners or local representative and a general unwinding of the financial structures under which the Publix circuit originally was developed.

As a result of a recommendation made last week by Irving Trust, Publix Enterprises will terminate all real estate operations. The recommendation was approved by Referee Henry K. Davis.

Disposition of the Publix-Salt Lake circuit had been held up when creditors, led by S. A. Lynch, obtained a 10-day postponement of action on three offers for the circuit which had been received by Irving Trust. Offers had been received from Louis Marcus, Oscar Oldknow, and Harry Davis, and on June 8 a new bid came from Mr. Marcus for Publix Enterprises' 50 per cent interest in the Salt Lake circuit and was accepted by Publix Enterprises at a creditors' meeting before Referee Henry K. Davis. Included in the bid was an option whereby Public Enterprises may repurchase the 50 per cent interest for $50,000.

THE FOX SITUATION

In January, 1932, the Skouras brothers took over the operation and management of approximately 550 Fox theatres, located in the North, along the Pacific Coast, in the Midwest and in upstate New York. Skouras acquired 47 theatres in the New York territory and obtained a small block of Publix theatres in the East on an operating agreement in the early fall of 1931, following the sudden resignation of Spyros Skouras as chief of the Warner circuit. In the deal with Fox, Skouras obtained Fox West Coast, a circuit of about 500 theatres in Arizona, California, Colorado, Idaho, Illinois, Iowa, Kansas, Missouri, Montana, Nebraska, New Mexico, Nevada, Oregon, Washington, Wisconsin and Wyoming, these houses being operated in three divisions: Midwesco, Midwest-Midland Theatres and West Coast. At the same time Skouras took over the upstate Schine division of Fox theatres in New York. Subsidiary corporations of these divisions were numerous, but of the 600 or more theatres comprising the Fox circuit at its peak, Skouras had almost complete control.

Decentralizing Begins January 28

January 28, 1933, marked the actual beginning of the breaking down of the various Fox Theatre Corp. subsidiaries. Decentralization of Fox theatres in the Middlewest was ordered. Long-range supervision had proved unsuccessful. Six Topeka houses were returned to separate operation under Elmer C. Rhoden, Midwest division manager, and it was understood at that time that Rhoden's former Midwest circuit would be revived as a unit separate from Fox operation. Fox houses in Wichita also were reported to be reverting to Rhoden in a division similar to the Topeka deal. In February, Fox theatres, operated by Skouras, were broken down into five operating divisions, as follows:

George Skouras, in New York, handling 83 houses in Greater New York and upstate New York; Elmer Rhoden, 130 houses; Oscar Brachman, Tom and J. E. Saxe, in Milwaukee, 51 in Wisconsin; Frank L. Newman, Sr., Al and Mike Rosenberg, in Seattle, 28 theatres; Charles Skouras, Los Angeles, 160 on Coast.

Late in February a petition was filed in Boston against Fox Theatres Corp. stating that on June 22, 1932, in federal district court, New York, William E. Atkinson and John F. Sherman were reported receivers for the company at the request of the Chicago Title and Trust Company, and that since attachments were being made against Fox interests in Boston it was essential that receivers be appointed to preserve those interests. At Hartford, Conn., March 1, permission was granted the New York Trust Company and Boyd G. Curts to foreclose on properties owned by Fox New England Theatres in Connecticut. The New York Trust and Mr. Curtis were trustees for the bondholders.

On Monday, February 27, Charles P. Skouras and John Treanor were appointed co-receivers for Fox West Coast Theatres Corp. Seventy-five per cent of all creditors were represented at a meeting of the directorate the previous Saturday, these creditors representing $13,000,000 which which was owed to Wesco Corp., a Delaware company, and $2,000,000 which was owing to Fox Film Corp., New York.

42 Theatres Affected

The receivership directly affected approximately 42 theatres in California, Arizona, Oregon and Washington. Several houses were closed. Charles Skouras said the action was forced by high rentals, the existence of large purchase contracts and the wholesale reduction of admission prices.

Later, word came from Seattle that Fox-Columbia Corp. of Delaware had announced purchase of the assets of Pacific Northwest Theatres, Inc., for $425,000, or 77 per cent of the appraised value. Al and Mike Rosenberg were placed in charge of the venture which involved 28 Pacific Northwest theatres in Idaho, Washington and Oregon. The circuit had been in receivership for some time.

During the week ending March 4, Harry Asher, lessor of 20 of the Fox New England Theatres, relinquished the group to the receivers of Fox New England Theatres, Inc.

With a petition in bankruptcy filed early in March in Milwaukee by Midwesco Theatres, Inc., the film industry saw the biggest bankruptcy action ever instituted in eastern Wisconsin. The Midwesco group, embracing 51 houses, previously had been turned back to the Saxe interests by Fox. Liabilities were listed at $1,535,167 and assets were given as $310,173. Unsecured claims totaled $1,436,280 and $3,052 in admission taxes was owed. Actually, only about 14 of the 51 theatres were affected by the action, as the three companies which had been organized by the Saxe interests took back the houses they formerly controlled. The three companies were Saxe Management, Inc., Statewide Theatres Corp. and Wisconsin Amusement Enterprises Corp. The Saxe brothers immediately made plans for decentralization of the former 51 Midwesco houses and were expected ultimately to retain only the houses they wanted.

Return of Houses Undertaken

On the heels of its voluntary bankruptcy, Fox West Coast launched a general move to return many theatres to their original owners and this move was speedily carried out. The company abandoned publicity and advertising departments at its home offices and what was left was transferred to Kansas City. At the same time reorganization of Fox Midwest administration departments got under way. Fox Midwest was clear of either receivership or bankruptcy actions of Fox West Coast because it was operating under a new holding company previously organized and was not a subsidiary of the FWC circuit.

Additional Fox theatres were placed in receivership along toward the middle of March when voluntary petitions were granted at Kansas City for Fox Rocky Mountain and Fox Midland companies. Herbert V. Jones was appointed temporary receiver for both companies. The combined action, which was said to have been caused by burdensome overhead and drastic admission reductions, followed local conferences with Spyros Skouras, Elmer C. Rhoden and other Fox executives in the territory. As-

(*Continued on following page*)

FOX THEATRES

***Operators buying film: 455 theatres.**

Turned back to landlords or new owners: 288.

Theatres closed, leases cancelled or disaffirmed: 36.

***Includes: Fox West Coast, Rocky Mountain, Midland, Wesco, New England, Randforce, Skouras, Schine, Hattem, Ochs, Hayman and Shea.**

RKO REDUCES THEATRE HOLDINGS

(Continued from preceding page)
sets were listed at $12,000,000 and liabilities at $9,000,000.

Through April progress was made toward settlement of the various receivership activities of Fox theatre subsidiaries. Reorganization of Fox Metropolitan Playhouses was well under way and the receivers reported that the newly formed circuit would have from 100 to 125 houses. Ten houses were dropped in the Denver territory and four in Wisconsin reverted to former owners. Nine Fox West Coast theatres were returned to United Artists.

Early in May Schine brothers resumed operation of 25 upstate New York houses, thus marking further decentralization of Fox Metropolitan. In Kansas City Herbert M. Woolf and M. B. Shanberg, who sold the Fox and Midland circuit in 1929, filed a motion in federal court asking that the voluntary petition in bankruptcy be set aside and the receiver discharged on the grounds that indebtedness on which the receivership was based was false and fictitious. At this writing the suit is still going on. Five houses formerly operated by Midwesco were reopened by independent exhibitors during the first week in May. On May 16 Fox Film Corp., Wesco Corp. and Fox Wisconsin filed an involuntary petition against Statewide Theatres, Inc., in Wilmington, Del. A previous suit had been filed in Wisconsin on May 22 and a receiver appointed.

On June 1 it was announced that Fox West Coast had dropped 30 of the 40 houses which were in direct bankruptcy.

RADIO-KEITH-ORPHEUM

In April, 1932, Harold B. Franklin took over the management of RKO theatres, announcing that all operations would be on an individual basis with a maximum amount of freedom granted to division managers. Mr. Franklin at that time attributed most of the ills of the theatre to overseating and weakness of manpower. The solution of the first, he said, depended upon the willingness of large circuits to join in a cooperative move designed to reduce overseating, and the second required every executive and subordinate to prove his worth.

"It is idle to maintain," said Mr. Franklin, "that the efficiency of the motion picture industry increased anything like the proportion in which theatres have been acquired. Right up to the eve of the depression, circuits over-built, investing in brick, stone and mortar, instead of brains, in a desire to dominate the industry. Those motion picture organizations that laid more stress on the character of their manpower, rather than on physical assets, have fared much better. Those who built more modestly and expanded more soundly are finding in present conditions greater opportunities for the future. Division managers of our circuits will operate almost as if they were the owners of the houses in their charge."

Petitions Filed January 24

On January 24, 1933, four minority security holders of Radio-Keith-Orpheum filed petitions for receivership for the corporation in three separate suits. Each of the suits was in connection with sums allegedly due the various plaintiffs on gold notes issued by the corporation. The suits were filed in New York, Newark, N. J., and Baltimore. In Newark, temporary receivers were appointed.

The corporation consented to the appointment of a receiver in New York, and the following statement was issued: "The company is unable to obtain cash necessary to provide for its presently maturing obligations and for other necessary requirements during the year, and the directors have reluctantly reached the conclusion that a continuance of operation without a substantial overhauling of the burdensome rental and fixed charge requirements of certain of the company's theatre-owning subsidiaries and extension of presently maturing debts of the company could serve no useful purpose, but would merely serve to diminish further the company's assets without benefit to any one interested in the company. Negotiations are under way with landlords and mortgagees for readjustment of rentals and fixed charge requirements to a basis consistent with present business levels, and we are sure that through such readjustments the business can ultimately be placed on a sound and profitable basis."

RKO AND ORPHEUM

Operator buying film: 68 houses. Turned back to landlords or new owners: 34 theatres.

Only Theatre Units Affected

Subsidiaries of RKO are B. F. Keith Corp., Greater New York Vaudeville Theatres Corp., the former B. F. Keith-Albee Exchange, Orpheum Circuit, Inc., F. F. Proctor Theatres, RKO Radio Pictures, Inc., RKO Studios, Inc., RKO Distributing Corp., Pathe News and the two Radio City theatres. It was made clear that receivership affected only the theatre corporations.

The petition filed in New York was brought by Alfred West, holder of $5,000 of the corporation's 6 per cent gold notes. The petition declared, among other things, that while the corporation was solvent, it lacked liquid assets with which to meet future obligations. The petition charged that operations of RKO and its subsidiaries were profitable through 1930, but that in 1931 the net result was a loss of $5,660,770, and that during the first nine months of 1932 the corporation lost $4,964,331. The Orpheum Circuit, Inc., a $23,000,000 operating company controlled by Keith-Albee-Orpheum Corp., had theatres in 27 cities in California, Colorado, Illinois, Iowa, Louisiana, Minnesota, Missouri, Nebraska, Oregon, Tennessee, Wisconsin, Washington, and in Alberta and Manitoba, Canada. The Orpheum Circuit was understood to have been operating at losses approximating $30,000 weekly. The various receiverships of RKO theatre subsidiaries involved approximately 65 houses, about one-half of the nationwide circuit.

Irving Trust Permanent Receiver

Coincident with the Orpheum petition, similar petitions were filed in federal court in Delaware on behalf of RKO Western Corp. and RKO Southern Corp., both theatre units of the parent company. These petitions, signed by Mr. Franklin, who likewise signed the Orpheum bill, stated the corporations owed debts but were unable to pay them in full. The Southern Corporation was formed by RKO to operate houses acquired from Karl Hoblitzelle in Houston, Dallas, Fort Worth and San Antonio. The Western Corporation operated houses taken from Alexander Pantages on the Pacific Coast. Although Nat Holt, RKO's division manager in the Midwest, declared that properties supervised by him were solvent and would continue to function and meet obligations, auxiliary co-receivers were appointed for RKO Midwest. Receivers were appointed for RKO properties in Maryland and for RKO's Toledo houses.

Late in February, Irving Trust was appointed permanent receiver in equity for Radio-Keith-Orpheum Corp. The theatre situation continued with RKO giving up its lease on the Mayfair in New York and with a general rearrangement of the RKO New York division. H. R. Emde, an RKO district manager, took over all New York city houses from 125th Street north, with the exception of the 58th Street, which he retained. Charles B. McDonald took over operations from 125th Street south, including Brooklyn. Three houses were given up in St. Louis.

During the week ending March 4, a voluntary petition in bankruptcy was filed by RKO Theatre Operating Corp., in New York federal court. The chief creditors were Radio-Keith-Orpheum Corp. and Fox Metropolitan Playhouses. Two new leases on the Radio City theatres were approved by the court. They expire August 1. Meanwhile in Wilmington schedules were filed for RKO Southern and RKO Western in federal court. RKO Southern listed assets at $480,243 and liabilities at $789,235. RKO Western listed assets of $6,530,-314 and liabilities at $4,606,494. In the RKO receivership actions, ancillary receivers were appointed for RKO Theatre Operating Corp.

Between the end of March and April, there were few developments other than one or two voluntary petitions in bankruptcy of individual theatres. The company, between March and the end of May, engaged in silent but thorough decentralization of non-paying houses until, at the end of May, decentralization was completed and the company was operating a total of 101 houses. Great care was taken in the selection of houses to be dropped and, according to Mr. Franklin, only 28 had been dropped since the company went into receivership, January 27, at which time it was operating 129 theatres.

Chase Bank Writes Off $55,700,000 of Fox Losses

The Chase National Bank has written off $55,700,000 of its losses in connection with Fox Film and General Theatres Equipment Corporation financing. This has been accomplished through reduction of capital and the surplus profits account.

It is understood the bank is now working on the refinancing program for Fox and temporarily has waived interest on $30,000,000 of the company's debentures.

Nine Florida Houses Bankrupt

Bankruptcy petitions have been filed in the United States district court at Tampa, Fla., by four theatre corporations. Each corporation, operating one or more houses, is part of the Sparks circuit of Florida, with headquarters at Lakeland. Nine theatres in six towns are affected by the action, which was to be taken up Thursday by Referee William N. Ellis.

Warner, Shea in Pooling Deal

Joseph Bernhard of Warner, and Mort A. Shea have completed pooling of the three first run houses in Youngstown, Ohio. Included are the Park, Warner and Paramount, with operations and bookings to be handled by both parties jointly in New York.

Southern Theatre Owner Dead

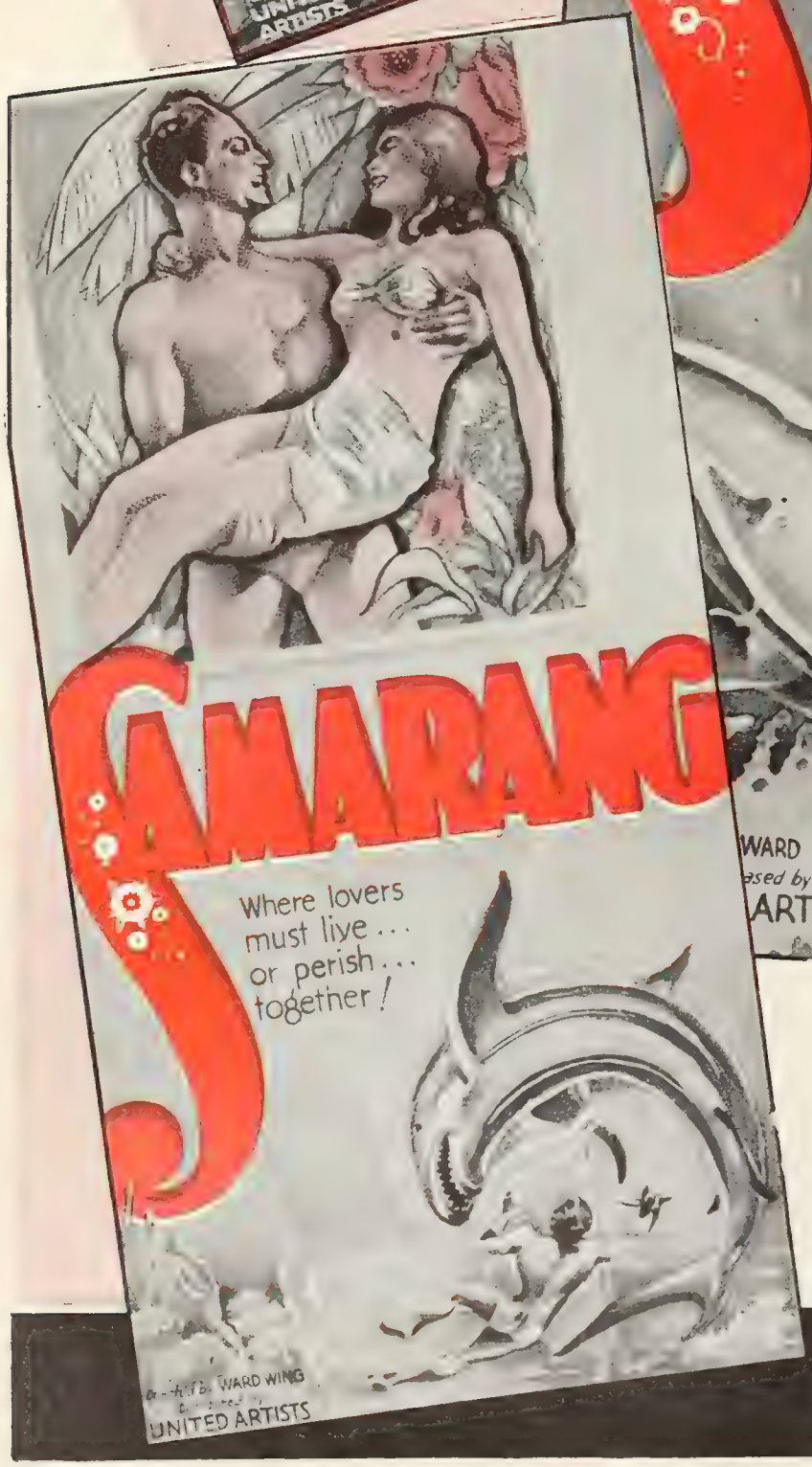
Fred L. Marshall, president of the Marshan Theatres Company, Tupelo, Mass., and operator of the Strand there, died suddenly recently of a heart attack.

STICK 'EM UP

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Here's Pay-Paper make PASSERS-BUY!



Extra! Paper! Extra! "Display's The Thing!" as Shakespeare said and this paper's got that thing! Strike up the stands! Put 'em to work! And watch the crowds come in!

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a B. F. ZEIDMAN Production

UNITED ARTISTS

IN THE NEWS . .

M. A. LIGHTMAN is conferring with R. B. WILBY, his Publix partner at Atlanta, for reorganization of the partnership for the Strand at Memphis and possibly other theatres. . . .

▽

THEODORE VAN OSTEN'S work on behalf of theatre men before the California legislature was attested at an honor luncheon by the California Theatre Association, at San Francisco. Speakers included A. M. BOWLES, Fox West Coast; HERMAN WOBBER, Fox; MORGAN WALSH, president, Independent Theatre Owners of Northern California, and S. L. LANSBURGH, RKO counsel. . . .

▽

CARL H. SHALIT of Columbia is the new president of the Detroit Film Board of Trade; NAT LEVY of RKO, vice-president; FRANK J. DOWNEY of MGM, treasurer, and M. N. GOOTLIEB of Universal, secretary. . . . Also on the directorate are OTTO W. BOLLE of Paramount and LESTER STURM of Fox. . . .

▽

CHARLES W. KOERNER is now in charge of RKO's New England division, succeeding WILLIAM RAYNOR, new city manager for Boston. HERSCHEL STUART will handle New Orleans direct. . . .

▽

B. F. ZEIDMAN'S "Trailing the Killer" has been acquired by Gaumont-British for England, by Universal for Australasia, M. Pasco of Art Films in Spain, World Wide Pictures, Ltd., in India, Burma and Ceylon, and Fellner and Somlo in the remainder of Continental Europe, Penang Biograph Co. in the Dutch East Indies, Siam and Straits Settlements. . . .

▽

So large was the crowd of Burmese to see "The Sign of the Cross" at Rangoon, India, according to a radiogram via Calcutta to JOHN W. HICKS, vice-president of Paramount International, that they broke down the box office of KRISHNASWAMY'S theatre. . . .

▽

AL FECKE has joined the Fox sales force at Boston. Formerly he was with Educational-World Wide. . . .

▽

GEORGE D. BAKER, director and writer, veteran of Hollywood's screen colony, died in the past week. . . .

▽

CHARLES CHAPLIN has settled for $7,297 his claim against the board of supervisors at Hollywood for exorbitant assessment on 500 shares he held in Charles Chaplin Film Corp.

▽

ROBERT GILLHAM has moved Paramount's publicity and advertising departments from the 14th to the 12th floor of the Paramount building in New York. . . .

▽

R. H. MCCUNE has been named sales representative for the Photophone Division of RCA Victor for northern New Jersey, southern New York state and Staten Island. . . .

▽

RALPH O'HARA, of the operators' union in Chicago, was acquitted last week of the charge of shooting FRED OSER. . . .

▽

HARRY RUBY, LORENZ HART and EDWARD ELISCU are a subcommittee of the Writers Guild in Hollywood named to draw up a code to protect the rights of song writers in pictures. . . .

▽

HERBERT L. PETTEY of Kansas City, formerly commercial representative of RCA Photophone, has been appointed secretary of the Federal Radio Commission. . . .

▽

Decision was reserved Monday at Wilmington in the trial of JOSEPH LOBIANO and HENRY FRANK, JR., receivers of American Reproducer Corp. against Pilot Radio and Tube Corp., on alleged breach of anticipatory contract. . . .

New Mexico's Sales Law Held Unconstitutional

A permanent injunction restraining the state of New Mexico from enforcing a law enacted by the last legislative session to control the motion picture industry's sales was issued in Santa Fe federal court this week by three judges, Orie L. Phillips of Denver, T. Blake Kennedy of Cheyenne, and District Judge Neblet of Santa Fe. These three also presided at a hearing on April 7, when a temporary injunction was granted to MGM.

The law would have made available to independent theatres all pictures produced on an equal basis with theatres owned or controlled by producers and distributors. It also would have made misrepresentation punishable by fine and jail sentence, and would have given the state corporation commissioner power to fix "fair prices" for pictures and impose other restrictions.

Attacked as violating the copyright laws, the court upheld the contention that it also attempted to regulate a private business, and interfered with interstate commerce.

Ohio MPTO Thanked for Aid to Conservation Corps

An expression of gratitude, in the form of a letter, was received recently by P. J. Wood, business manager of the Motion Picture Theatre Owners of Ohio, at Columbus, from Major Newton N. Polk, Ohio National Guard, who thanked Mr. Wood, representing local theatre owners, for opening their theatres on two days in May to men enrolled in the Civilian Conservation Corps.

The letter said in part: "It is such action on the part of such representative citizens that simplify the difficult problems connected with this and similar undertakings. . . . The assembly and initial movement of such units involved many questions, not the least of which was recreational, and this was solved very successfully by the generosity of the owners of these theatres."

Ostrer, in New York, Says Conditions Good in Britain

Maurice Ostrer, director of the Gaumont-British Corporation, arrived in New York last week en route to Hollywood. His visit, a regular semi-annual trip, has no special significance, Mr. Ostrer said this week. The chief object of his visit, however, is to attempt further expansion of the company's distributing activities in this country. He will also view such American product as is available for distribution in England.

Mr. Ostrer said that Gaumont-British is continuing its production schedule without delay and that the company has been operating profitably throughout the depression that has so affected the American industry.

Erpi Gets Large Wide Range Contract

One of the largest contracts on wide range to date was closed this week by Electrical Research Products, with Mike Kellatt, New York exhibitor, who contracted for five reproducers for his theatres.

TRAVELERS . . .

GLENDON ALLVINE, associate producer for Radio, arrived in New York from Hollywood, en route to Annapolis to supervise a feature.

SPYROS SKOURAS arrived at Los Angeles from Kansas City and New York.

ERNST LUBITSCH, Paramount director, flew from New York to Hollywood to direct "Design for Living."

JUNE KNIGHT arrived at Universal City by plane from New York to appear in "Lilies of Broadway."

PAUL BENJAMIN, executive of National Screen and his bride, Lucile McCallum, left New York for Virginia Beach.

MAURICE OSTRER, of Ostrer Brothers, British banking firm interested in Gaumont, arrived in New York from London.

R. W. G. MACKAY arrived in New York from Australia to look over product.

HENRI ELLMAN, of Capital exchange, Chicago, was in New York.

RUBY KEELER, Warner star, returned to Burbank studios by plane from New York.

RICHARD BARTHELMESS, First National star, was en route to Coast from New York.

JOAN BLONDELL, First National player, arrived on Coast from Minneapolis and New York.

LESLIE HOWARD sailed from Los Angeles for New York; sailing for London June 29.

CHARLES LEONARD arrived in New York from San Francisco to join United Artists' publicity staff.

MARJORIE LYTELL, stage player, was scheduled to leave New York for Warner studio at Burbank.

BARBARA BENNETT sailed for Europe.

ADOLPE MENJOU left New York for Movietone City.

J. H. SEIDELMAN, Paramount European executive, arrived in New York from London and Paris.

Warner district managers who were in New York for sales conferences included: BOB SMELTZER, Washington; CARL LESSERMAN, Chicago; JACK BROWER, Los Angeles; FRED JACK, Dallas; TOM SPRY, Boston; ROY HAINES, Cincinnati.

E. J. SPARKS and FRANK ROGERS, of Sparks Florida circuit, were in New York.

LOU METZGER, now an exhibitor at San Diego, arrived in New York.

JEROME P. SUSSMAN, Paramount representative at South Africa, arrived in New York.

RICHARD WALLACE, director, left New York for Hollywood.

LEO SPITZ and JOHN BALABAN were in New York from Chicago.

ARTHUR M. LOEW, MGM foreign executive, was scheduled to fly to Coast.

LARRY DARMOUR, short subject producer, was in New York from Hollywood.

EMIL JENSEN, of Inspiration Pictures, arrived in New York from Los Angeles.

NAT HOLT, RKO's Cincinnati divisional manager, was in New York.

OSCAR HANSON arrived in New York from Canada.

Decision Due Soon on St. Louis Receivership

A decision is expected shortly from Circuit Judge Henry Hamilton in St. Louis, either making permanent or terminating the temporary receivership of the St. Louis Amusement Company. Roy B. Britton and Henri Chouteau have been acting as receivers for the circuit since November 24, 1931.

Warner and Skouras Brothers Enterprises, Inc., owners of approximately 90 per cent of the Amusement Company stock, have opposed the receivership as unnecessary. Receivers' reports indicate the theatres have been making money under their management.



THE PEP OF THE PROGRAM!

The show that's spiked with M-G-M's De Luxe, Star-studded Short subjects has an *extra* sparkle that makes happy audiences happier!

"SHALLOW SHADOW OF THE STAGE"

Resolved: *That the Legitimate Drama Has Lost Its Popularity*
Affirmative: *Mr. Jack Cohn*
Negative: *Mr. Brock Pemberton*
Judge: *Dr. Frederick Robinson*

Characterizing the motion picture in its talking form as a cold, colorless mechanism, lacking "spiritual glow," the eyrie bower for "empty ghosts booming from a void," Mr. Brock Pemberton, noted playwright and pioneer producer of the stage, undertook in a debate last week to defend the popularity of the legitimate theatre against the mass appeal of the cinema. Mr. Jack Cohn, vice-president of Columbia Pictures Corporation, was Mr. Pemberton's staunch opponent, and while Mr. Cohn's presentation of the argument was not nearly so fiery as Mr. Pemberton's, the mute but quite tangible evidence of the existence today of some 12,000 motion picture houses, as against a few dozens in the legitimate field provided irrefutable support for Mr. Cohn's argument.

The facilities of the radio, which in itself presents a serious form of competition both to stage and screen, were employed to bring the debate to the public over Station WMCA. The subject, first discussed even before the day the motion picture was given voice, was analyzed possibly more deeply by last week's logicians, but while the eminent judge, Dr. Frederick Robinson, said "draw," the public still has the final say.

Mr. Cohn's arguments were presented for him by Mr. Ben Atwell. "The great gift of the motion picture was the elimination of time and space," he said.

Dr. Robinson is president of City College of New York. Mr. Cohn's career in the motion picture industry, in which he pioneered, is well known. Mr. Pemberton, still under 50, trained for the theatre while on a reporter's travels for the Kansas press. Later he wrote about the stage regularly for the old New York *World*, and then the *Times*. One of his best known contributions to the stage was his production of Preston Sturges' "Strictly Dishonorable." Mr. Atwell was the first press agent for the Capitol theatre on Broadway.

THE MOTION PICTURE— by JACK COHN

Universality of appeal undoubtedly is the foremost of many advantages enjoyed by the motion picture over the legitimate theatre. The picture affords the most direct medium of transferring thought. We know that its use antedated writing.

Stories are and always have been the foundation of public entertainment. The professional story-teller of the long ago was the prototype of the modern historian, the novelist and the playwright.

When drama came into being, it was a pictorial form of narration. Living models were used to express and to visualize the intents of the authors. Time has worked no important change in this—the actor remains an interpreter and an instrument through which the author's purposes are envisioned. Such being the case, the motion picture enjoys every conceivable advantage over the socalled legitimate stage.

Limitations Swept Away

First: Because the limitations of the structural theatre and of the stage itself are swept away. They formed a physical frame in which the picture or series of pictures in the author's mind were sketched and exhibited.

I cannot escape the conviction that the demonstrated popularity of the motion picture is a natural development of progress just as the evolution of the modern theatre from its elemental Greek prototype was a natural development of progress. Numerous elements are factors.

First, of course, comes the universality of appeal, for this is the secret of its economic advantages. Obviously a multitude can be simultaneously entertained at a less cost per capita than a select few. A similar illustration is found in mass production in manufacture.

The motion picture provides mass entertainment at a minimum cost. New York and the smallest western hamlet, Vienna and Tokio, Capetown, Africa, Montevideo, in South America, and Adelaide, Australia, and all intervening points, may enjoy the same entertainment at the same time. The picture speaks in all languages.

Quality a Parallel Factor

Quality, quite naturally, goes hand in hand with such a condition. No writer, no actor, no directorial genius is beyond the financial possibilities of the picture producer, as contrasted with the sharply drawn limitations of the legitimate theatre. The latter has existed throughout the centuries, and, of course, will continue. It is highly desirable from every standpoint that it should. But the legitimate theatre slowly and surely is becoming the recreation center of a select group, instead of the general public. This select group also finds entertainment in the motion picture theatre.

Perhaps the greatest advantage favoring the motion picture lies in the fact that it makes possible an almost literal transcription of a writer's work, whether novel or play, reflecting the ever changing mood in all its nuances. As a medium it is the most flexible instrument for narration developed throughout all time.

It would ill become me, as spokesman for the younger sister of the legitimate stage, to criticize the latter's shortcomings. Frankly, no criticism is intended, yet there are many conditions in the conduct of the legitimate theatre and motion picture theatres differing so greatly in approach as to constitute strong contrasts of viewpoint. Of course, "the play's the thing," but not the only thing.

One becomes accustomed to hearing complaint of unhappy experiences with the box-office personnel at the legitimate theatre and of discourtesy at the hands of ushers and other attaches. Such a thing is unknown in the motion picture theatres of the land. These theatres are new and modern. The only criticism I ever have heard directed against them has been based upon over-decoration.

Stage Trend to Sophistication

In contrast, the legitimate theatre has taken a decided trend towards sophistication. This has eliminated almost all socalled "ginger-bread" decoration. In consequence the legitimate theatre in its physical aspects differs little from any commercial institution in its drab bareness.

The superiority of the motion picture theatre over the legitimate theatre in this respect is duplicated in all its physical appointments.

Nor is the educational value of the motion picture to be overlooked. A discussion of the almost unlimited possibilities in the field of visual education has no place here, yet I cannot avoid reference to the fact that the average motion picture program has a very decided educational value.

But, after all, entertainment is the primary purpose of the theatre, whether devoted to legitimate presentations or film. The vastly greater number of persons attending the latter in every city in the land affords a verdict that cannot be upset by anything we may say on the subject. Public choice is proven by public patronage, and we all know where the public is bestowing that patronage.

THE STAGE— by BROCK PEMBERTON

I understand this is the hour this station regularly devotes to prizefights. I congratulate the program maker on his sense of the fitness of things. He picked the right audience. If I hit low or in the clinches, if in the heat of battle I bite, scratch or pull hair, I ask the Honorable Referee to give me the chimes.

I'm asked to discuss the relative popularity of stage and screen because, it seems, the first 10 persons on Broadway to whom Announcer Alexander offered a choice of play or movie tickets chose the latter. I'm afraid they've again paged the wrong party for a cool, rational, unbiased, unprejudiced analysis and I'll tell you why. I'm a sort of specialist. Before you stands the world's first movie critic. In 1915, when John Cohen was rattling 'round the streets of Atlanta in his perambulator, when none of his brother reporters suspected Freddie Hall's middle name was Mordaunt, I appointed myself movie critic of the New York *Times*. Those were the days of silent pictures, days when mothers named their sons David Wark instead of Franklin D., when Doug Fairbanks, the first, was the world's champion high jumper, when movie actresses wore dresses. Every Sunday for a year, and $12 a column, I sentenced myself to viewing two or three movie gems. My nearest approach to fame was to be commanded to appear before Roxy in his Rialto suite to debate the advisability of dwelling upon his orchestra's rendition of the "Tannhäuser" overture rather than the shortcomings of the current photoplay.

Contracts "Cinemarabies"

Fifty-two Sundays and I abdicated my self-appointed job as suddenly as I had assumed it, a victim of a dread disease, cinemarabies.

Eighteen years after, I still flinch when passing Motion Picture Cathedrals and Cinema Synagogues. I keep telling myself that talkies are different, that being an imitation of plays they are in fact a subtle compliment to the stage, that the best of them are good entertainment. This calms me and frequently I go in to be insulted and misinformed as to vacant seats by slick young Adonises, to have my feet tramped on in the democracy of unreserved chairs, but nevertheless to have a pretty good evening.

This little prologue gives you a rough idea

(*Continued on page* 38)

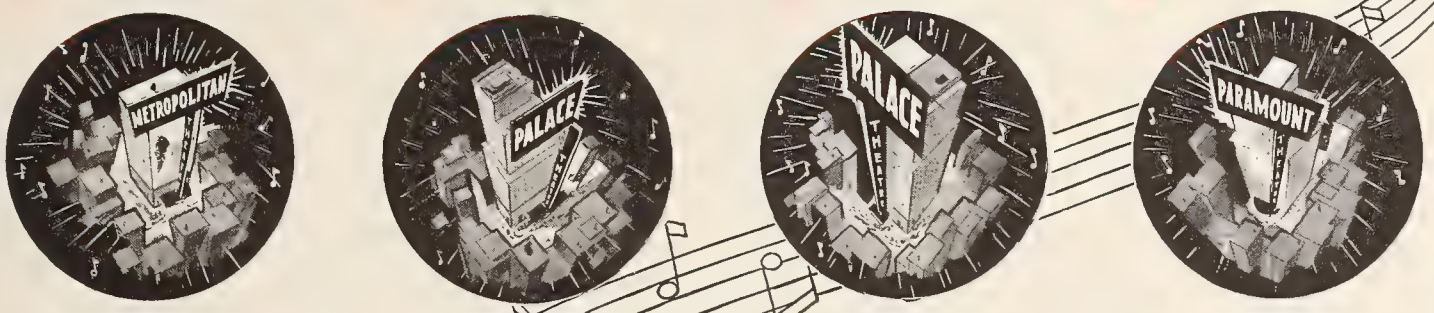
KEEP THESE SPOTS BEFORE YOUR EYES

X METROPOLITAN THEATRE, BOSTON

X PALACE THEATRE WASHINGTON

X PALACE THEATRE CINCINNATI

X PARAMOUNT THEATRE LOS ANGELES



X marks the spot where the **FUN** begins...on june 16th with the **BIG FOUR** pre-release engagements

PARAMOUNT'S COLLEGE HUMOR"

with

Bing Crosby Richard Arlen
George Burns & Gracie Allen
Mary Carlisle & Jack Oakie
directed by **WESLEY RUGGLES**



Paramount Pictures

if it's a PARAMOUNT picture it's the best show in town!

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

College Humor

(Paramount)

Comedy

Good showmanship, administered in large and hectic doses, will be absolutely necessary if this widely heralded gay and giddy collegiate comedy is to measure up at the box office. Frankly, many critics and lots of patrons may be of the opinion that it falls short of advance expectations. Paradoxically, it contains plenty of the old standby elements that will permit smart showmen to sell it to their patrons in such a way that they will be convinced that they are going to see a pretty good show.

Here's the way we look at "College Humor." It's a comedy of youth—of college capers, fraternity frivolities and campus cavortings; of Harold Teens and Betty Co-Eds; of all the fun and frolic and some of the drama that goes with the popular conception of college life and this kind of an attraction. There's music in it—tuneful and rhythmic—and dancing, but it's hardly a musical and one should resist any temptation to classify it with some of the current musicals like "42nd Street," "Gold Diggers" or "Melody Cruise." There's romance and love interest. There's excitement and thrills, and, if you please, the traditional football classic, won in the last second, that's always good for public interest. But above all, there is hokum comedy, gobs of it, in dialogue, action and situations, that under the proper stimulation, letting the gang know what to expect, should generate plenty of laughter. Undoubtedly that's what the show was made for—to make people laugh. It's the direct tip-off on what to sell.

Instead of a summary, here are some of the things that are in the story. Oakie blows into Midwest U. as a freshman. Arlen is the All-American line-wrecker. Crosby is a crooning prof. His "Learn To Croon" method of instruction, done in the typical Crosby style, following the "Old Ox Road" song dance number, won the preview crowd. Burns and Allen have only a brief specialty appearance. Then are traced a couple of years of college cartooning, frat initiations, the old college spirit with Arlen rivaling Crosby for the affections of the campus siren, Mary Carlisle, and Oakie in love with Mary Kornmann. Arlen is fired out of college for breaking training on the eve of a crucial football game, preceded by the miracle of the crooning Crosby kayoing the husky All-American. Then we go on to the climatic football classic where a sub-rosa U. S. C. eleven scores a thrilling one-point last minute victory over an equally sub-rosa Notre Dame team, with Oakie making use of a famous Arlen play to put across the win.

All of it is hectic; almost always it is lively, but sometimes it's draggy and out of step with the predominant tempo. Yet it's novelly entertaining, more than enough to inspire an interest-alluring campaign. The title is a nifty, and this, backed up by the if-it's-fun-you-want atmosphere of the show, can be made the basis for all sorts of slick advertising copy. Cartoon art of the principals should be accompanied by lines suggesting youth, love and laughter; school days, college days, happy days; sports, thrills, sweethearts, nights in the moonlight; tune-slinging comedy.

Use everything that goes with a college picture in circus style. Decorate your front and lobby with flags, high-school and college pennants. Drag out the old smart-crack covered flivvers, fraternity and club performances. Contact for window displays featuring sports and college togs. Hookup with any sporting events, tennis, golf, baseball.

The title is ideal for newspaper tieups as the heading for a special column in which old grads can reminisce. Prizes for the funniest stories. Don't overlook the fact that a lot of people will want to get a closeup look at the famous Howard Jones. He has a heavy bit in the picture that is worth a plug on the sport pages.—McCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by Wesley Ruggles. From story by Dean Fales. Screen play by Claude Binyon and Frank Butler. Music and lyrics by Arthur Johnston and Sam Coslow. Photographed by Leo Tove. Running time, 92 minutes. Release date, June 30, 1933.

CAST

Frederick Danvers	Bing Crosby
Barney Shirrel	Jack Oakie
Mondrake	Richard Arlen
Barbara Shirrel	Mary Carlisle
Amber	Mary Kornmann
George Burns	George Buns
Gracie Allen	Gracie Allen
Tex Roust	Joseph Sauers
Ginger	Lona Andre
Dr. Mandel	Jimmy Conlin
Cromwell Dexter	James Burke
Marcus Lafflin	James Donlin
College President	Lumsden Hare
Studious Boy	Churchill Ross
Bill	Robert Quirk
Police Captain	Jack Kennedy
Football Coach	Howard Jones
Whistler	Eddie Nugent
Timid Freshman	Grady Sutton

And the Ox Road Co-eds.

Midnight Mary

(MGM)

Dramatic Romance

Relating a familiar plot in a novel way, "Midnight Mary," previewed as "Lady of the Night," is a dramatic romance of regular program caliber. The story is told in retrospect and details the dramatic events in the life of a girl on trial for murder. Continually fringing on a gangster atmosphere, which makes for stark drama, the romantic element is introduced in the love story of a blue-blooded young lawyer and the lady. Contrasting comedy is provided by the chum of the girl and the pal of the boy. Being strictly modern, the show's appeal should be directed at the everyday class of theatre-goers, with particular effort made to capture the interest of the adults and saying nothing about the children. The dramatic action is sufficient to capture the interest of the men folk, and stressing the romance of the girl in a manner that tends to create audience sympathy for the innocent victim of a series of serio-tragic events, should be the angle to pursue in intriguing feminine curiosity.

As Mary sits in the court clerk's office awaiting the jury's verdict, the dated annual reports suggest incidents that brought her into her present predicament, a murderess. Thus the audience sees a review of the 'tingling twenties' starting when Mary and Bunny, a pair of push-overs, are picked up by Leo, a big shot gangster. Then comes a period of glamorous easy living with Mary as Leo's sweetie, until in a gambling club a murder is committed and Mary is thrown into the arms of Tom. Mary puts her old life behind and goes to work in Tom's office.

Another year and the cop recognizes her as a member of Leo's mob. Rather than permit Tom to know the real story of her career, she dramatically breaks off the romance. Back with Leo, things progress to a point where the only way out for Mary is to kill. She does and then comes the trial. The district attorney has lined up damning evidence. After the clerk's office interlude, Mary is brought back to hear the verdict of guilty. The young lawyer, Tom, rushes in, and on the grounds of new evidence, demands a new trial, which, of course, shows self-defense, and brings Mary's freedom.

In both straight advertising and exploitation there is ample opportunity to conduct interest-creating campaigns. The cast offers a number of well-known names for marquee and lobby card purposes. Dialogue lines can be made the basis of unusual ad copy, while the dated record gag can be adapted in many ways.

If you have not done so recently, it might be a good idea to create a campaign that will place the audience in the position of being the jury. They will see all the incidents, know all the evidence and extenuating circumstances. Make your advertising ring with the question whether, though guilty in the eyes of the law, there is guilt in the eyes of society. In other words, does a person who kills a rat, to protect herself and the man she really loves, do the world a favor?

The action related to the major drama of the show precludes exploitation as children's entertainment. Stimulated by a strong campaign, it has the possibilities of attracting better than average business from the adults.—McCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by William Wellman. Associate producer, Lucien Hubbard. Original story by Anita Loos. Screen play by Gene Markey and Kathryn Scola. Music score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Stanley Rogers. Interior decoration by Hobe Erwin. Gowns by Adrian. Photographed by James Van Trees. Film editor, William S. Gray.

CAST

Mary	Loretta Young
Leo	Ricardo Cortez
Tom	Franchot Tone
Sam	Andy Devine
Bunny	Una Merkel
District Attorney	Frank Conroy
Angelo	Warren Hymer
Tindle	Ivan Simpson
Puggy	Harold Huber
Blimp	Sandy Roth
Barbara	Martha Sleeper
Clerk	Charles Grapewin
Churchill	Halliwell Hobbes
Cop	Robert Emmett O'Connor

Goodbye Again

(Warner Bros.)

Comedy

Here's one of the smartest, silliest comedies that ever turned a preview audience into a gale of mirth. Starting slowly, its first five minutes create an ideal ambush for the following hour, when it explodes like a bunch of firecrackers, followed by risque, blush-provoking dialogue and action vying with a brand new idea in story treatment and character interpretation. It's one of those things that, despite perfect timing, is going to find the audience missing subsequent farcical lines as the glee drowns out the dialogue.

Despite its nutty comedy, the picture may be a bit too vivid for the long hairs; but for the moderns, all the way from the gray haired grandmas down to the hotcha adolescents, who like their screen fare spiced with a lot of pep and paprika, "Goodbye Again" is a natural.

Trying to give any logical outline of the

Sentenced to GREATER PLAYING TIME *for repeatedly* STEALING THE SHOW!



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•
MERMAID COMEDIES with HARRY LANGDON
•
MORAN & MACK COMEDIES
•
TORCHY COMEDIES
•
VANITY COMEDIES

TERRY-TOONS
•
BABY BURLESKS
•
TOM HOWARD COMEDIES
•
SPIRIT OF THE CAMPUS with Reinald Werrenrath

BATTLE FOR LIFE
•
CAMERA ADVENTURES
•
BRAY'S NATURGRAPHS
•
Lyman H. Howe's HODGE-PODGE

Kendall-deVally OPERALOGUES
•
DO YOU REMEMBER?
•
KRAKATOA 3-reel special
•
BROADWAY GOSSIP

Educational Pictures
"THE SPICE OF THE PROGRAM"

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story would be foolish. It has to be seen before one can believe that so much fun could be crammed into such short running time. But here's the idea: Bixby is the author of a host of sexy best sellers, Anne is his knowing secretary. On a lecture tour, he runs smack dab into Julie, an old sweetheart, who has the idea that she's the inspiration for "Miriam," Bixby's latest torrid novel. Her husband has the same regard for the author, whom he never has seen, as most husbands have for such celebrities and male screen stars who make the feminine hearts go pitter-patter. Anyway, in Buffalo, while Julie is out gay-timing with Bixby, Anne entertains the outraged husband (and nobody ever saw such an "outraged" spouse as Hugh Herbert is here). Sister Elizabeth and her boy friend lawyer add to the foolishness. Eventually, all unknown to one another, the whole shooting match lands on a night train and everything gets mixed up. Finally, staging a mock trial in a hotel room, the whole thing goes completely, but cleverly, haywire, in a riot of fun. The yarn winds up with Julie going home with Harvey, and Bixby resorting to one of those Harold Lloyd safety-last gags to convince Anne that she really loves him.

They're all clowns in this show. It's all hokum. Even the slow start, which really only establishes characters and identities, becomes funny.

Breezy, ingenious advertising and exploitation are right up the alley for this picture. Even the romantic ring of the title can be used to accentuate the comedy by urging patrons to say goodbye to all cares and rush down to your theatre. Put your personal indorsement on the show; guarantee a big prize for anyone that fails to laugh; build for packed houses for initial performances to create word of mouth advertising and you can certainly count on "Goodbye Again" to fatten the bank roll.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by Michael Curtiz. Based on a play by George Haight and Alan Scott. Screen play by Ben Markson. Dialogue director, Stanley Logan. Photographed by George Barnes. Running time, 65 minutes. Release date, July 22, 1933.

CAST

Kenneth Bixby ..... Warren William
Anne ..... Joan Blondell
Julie Wilson ..... Genevieve Tobin
Elizabeth ..... Helen Chandler
Hotel Maid ..... Ruth Donnelly
Arthur Westlake ..... Wallace Ford
Harvey Wilson ..... Hugh Herbert
Mr. Clayton ..... Robert Cavanaugh
Theodore ..... Jay Ward
Hotel Manager ..... Ferdinand Gottschalk
Bell Boy ..... Ray Cooke

Trick for Trick

(Fox)

Mystery

This may be termed a mystery film, chiefly for want of some more accurate designation, since it is somewhat difficult to ascertain whether it is meant to be mystery, comedy or drama. Concerning magicians, a murder, or rather double-murder, and seances, it makes plentiful use of various devices of trick photography, with trap doors, disappearing chairs, vaults opening in otherwise solid floors, carpets flying back and forth without the touch of human hands and the like.

Whether intentional or not, much of the action becomes comic, drawing laughs from the audience, often, it is true, laughter at, and not with, the picture.

Ralph Morgan, as an ingenious magician housed in a castle-like building on a rocky coastal ledge, has the lead, supported by Victor Jory as a rival trickster and once partner of Morgan; Sally Blane, whose father attends Morgan's seances. They work hard, but succeed in doing but little with the material at hand.

The mystery is according to an elderly pattern, having little of the really unusual, hardly effective, and depending almost in its entirety on the trick technique and often artificial-appearing sets for its mystery atmosphere and story maintenance. A magician's assistant is found murdered, and the detective on the case goes to Morgan for information. Morgan promises to stage a seance at which he will cause the spirit of the dead assistant to appear; she to reveal her murderer. Jory attends the seance, and straps Morgan in his chair before the seance begins. When the lights go up Jory is found murdered, bound in the chair, while Morgan stands quietly nearby. Later it is revealed that Jory was the murderer of the assistant, and that he had been murdered in the chair, to which Morgan had bound him after freeing himself, by the dead girl's father, seeking revenge, and mistakenly believing Morgan had killed her.

Sell the idea of a mystery solved by means of spiritualism and a seance, with the culprit, beaten trick for trick by his rival, being killed in the end. The seance idea should open the way for something unusual in the way of exploitation stunts in connection with the picture, also affording the opportunity for material out of the ordinary in the matter of lobby display.

It would be well not to promise too much in the way of a thriller among mysteries, since the picture actually has little of a thrill nature about it. Play up the trick material and the seance element, since the cast is not outstanding and cannot be depended upon for marquee draw to any large extent.—Aaronson, New York.

Produced and distributed by Fox. Directed by Hamilton MacFadden. Play by Vivian Cosby, Shirley Warde and Harry Wagstaff Gribble. Screen play by Howard Green. Photographed by L. W. O'Connell. Sound recorder, A. W. Protzman. Art director, Duncan Cramer. Technical direction, William C. Menzies. Release date, April 21, 1933. Running time, 69 minutes.

CAST

Azrah ..... Ralph Morgan
LaTour ..... Victor Jory
Constance Russell ..... Sally Blane
Albert Young ..... Tom Dugan
Metzger ..... Luis Alberni
Mr. Russell ..... Edward Van Sloan
Sergeant Lombard ..... James Burtis
Boldy ..... Adrian Morris
Magician's Assistant ..... John George
Dr. Frank Fitzgerald ..... Willard Robertson
Professor King ..... Herbert Bunston
Susie Henry ..... Dorothy Appleby
Jed Dobson ..... Boothe Howard
David Adams ..... Clifford Jones
Chinaman ..... Jimmy Leong

She Had to Say Yes

(First National)

Romantic Drama

Considered as an ordinary program picture, "She Had to Say Yes" affords only the showmanship possibilities and entertainment values associated with that caliber of production. Dramatically romantic in atmosphere, the story details the career of a customer's gal—one of those girls who entertain visiting buyers on the loose in a big city. These elements providing the motivating theme, contrasting situation and dialogue comedy are introduced as an offset to the general trend. The locale and atmosphere is of a wholesale dress goods establishment, its employees and customers. Practically all the action is centered about Loretta Young, Talbot and Regis Toomey. Much is told in the comparatively short running time, but due to the absence of color or glamour the show seldom reached the point of stirring preview audience enthusiasm.

In the story, with competition playing heck with business of the Glass firm, Sol adopts the suggestion of using girls from the stenographic department, rather than professionals, to entertain out-of-town buyers. Florence, much beloved by salesman Tommy, is anxious for the thrill, but meets with strong objections. Eventually, as a means of getting extra cash for their marriage fund, Florence goes out with Daniel, and even though he goes on the make for her, she falls in love with him. Tommy meantime does a little bit of cheating with Birdie. Eventually the lovers break up and Daniel becomes infatuated with Florence. With a merger that means much to him in the offing, Daniel is unable to do anything with Luther until Florence, with the connivance of Maizee, gags Luther by having his wife appear on the scene while Luther is entertaining the customer's girl in a private dining room. Sore because he has been given the air, Tommy tells Daniel that Florence isn't on the level and tells how she got Luther to agree to the merger. Then drama and tragedy, lost love and all that until after another argument with Tommy, Daniel discovers that Florence is a real sweetheart.

Names, plus trick exploitation, should be the means of selling this show. Because of its quality, there is hardly any justification for spreading in any way. Taken in stride and anticipating only average business, figuring that the show will measure up to Class B demands, "She Had to Say Yes" will do the volume of business that such a picture justifies.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Busby Berkeley and George Amy. Based on the story "Customer's Girl," by John Francis Larkin. Screen play by Rian James and Don Mullaly. Photographed by Arthur Todd. Running time, 62 minutes. Release date, July 15, 1933.

CAST

Florence ..... Loretta Young
Maizee ..... Winnie Lightner
Daniel ..... Lyle Talbot
Tommy ..... Regis Toomey
Luther Haines ..... Hugh Herbert
Sol Glass ..... Ferdinand Gottschalk
Birdie ..... Susanne Kilborn
Mrs. Haines ..... Helen Ware
Office Boy ..... Harold Waldridge

Gambling Ship

(Paramount)

Melodrama

This is primarily a man's picture. As the title indicates, it is a gangster yarn of the type provocative of highly melodramatic atmosphere. The romance, due to the adaptation of a dual identity gag, is intriguing but always secondary to the drama. Comedy is that brand generated by audience interpretation of the tense situations, plus that introduced by the stars' associates. The subject is particularly familiar to theatre-goers along the west coast and probably in some spots along the Atlantic seaboard, but in the interior only by means of newspaper and magazine stories. This fact should be advantageously turned by stressing the novelty.

Basically, "Gambling Ship" is really two stories. One part details the romance between Eleanor and Ace. In the beginning, on a transcontinental train trip Ace poses as a wealthy business man and Eleanor as some one from the social register. The fact is that Ace is a big shot gambler, taking it easy until the heat of a recent murder trail cools, and Eleanor is a gangster moll looking for a sucker. That angle takes care of the romance. Still the big feature of the show is the gambling ship atmosphere and its related drama, which constitutes the second story. Vividly detailed is the competition which the various operators make for each other; stealing speed boats, customers, business, and so on; in short adapting the dry land gangster tactics to the deep sea.

Thus after the Ace-Eleanor infatuation is established, the audience becomes aware that Eleanor is Burke's girl. Manning is making things tough for Burke's ship and when he gets hold of a check on which Burke is trying to welch, it's pay-off or else. Burke is trying to sell an interest in his boat to Ace, without success, until the fact is disclosed to him that Manning, his best loved enemy, is operating the chief opposition boat. Much against his wishes, with the picture of the lovely Eleanor continually before him, Ace finally takes over the boat and puts the screws on Manning, by dragging all the gambling business to his boat. Then comes the inevitable gangster conflict. Manning, unwilling to lose all the business, bombs Ace's boat; Ace learns who Eleanor is and she learns who he really is; Manning and his gang come aboard for a quick cleanup. But a storm comes up. Burke is killed. Manning and his gang are lost in the sea, while Eleanor and Ace make safety as the ship crashes on the rocks.

Concocting an excitement-creating campaign that takes full advantage of the romance offered, but stressing the drama of inside gambling-ship revelations, looks to be the most effective manner of stimulating proper appreciation. Because of its theme, the show is strictly an adult attraction, the fact that gam-

bling plays so prominent a part in its detailing makes it inadvisable to feature it as juvenile entertainment.

In addition to straight advertising, there is opportunity for unusual ballyhoo. Such exploitation is almost necessary to concentrate attention on the picture, for despite the inclusion of several favorably known names in the cast, it will be necessary to use showmanship.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Louis Gasnier and Max Marcin. From stories by Peter Ruric. Screen play by Max Marcin and Seton I. Miller. Adapted by Claude Binyon. Photographed by Charles Lang. Running time, 72 minutes. Release date, June 23, 1933.

CAST

Ace Corbin.....Cary Grant
Eleanor La Velle.....Benita Hume
Blooey.....Roscoe Karns
Jeanne Sands.....Glenda Farrell
Pete Manning.....Jack LaRue
Joe Burke.....Arthur Vinton
Baby Face.....Charles Williams
District Attorney.....Edwin Maxwell
First Gunman.....Harry Shutan
Second Gunman.....Frank Moran
First Detective.....Spencer Charters
Second Detective.....Otho Wright
Indian Woman.....Evelyn Silvie
Woman Detective.....Kate Campbell
First Deputy.....Edward Gargan
Second Deputy.....Jack Grey
Conductor.....William Welsh
The Sailor.....Sid Saylor
Doctor.....Hooper Atchley
Telephone Operator.....Larry Alexander
Croupier.....Louis Natheaux
Cook.....Gum Chung

Ann Carver's Profession

(Columbia)

Drama

The almost perennial conflict, especially in these recent years of the emancipated woman, between young husbands and wives, concerning the wife who seeks to carve a career for herself, forms the central theme of the picture, and serves to lend a wide appeal.

When a story is well told, with the performances finely capable, and a neat touch of comedy properly injected at reasonable intervals, as in this case, the exhibitor should have something to sell. The complete cast is adequate, while the two leading players—and the entire action is actually centered about them, Gene Raymond and Fay Wray—are fairly good marquee material. Miss Wray is known, attractive and smooth in her work here, while Raymond, recent recruit from the Broadway stage, has sprung to a position of prominence by virtue of his ability, again demonstrated in this film. The exhibitor, in fact, would do well to concentrate upon Raymond in his cast selling, since he is deserving of the attention, and the buildup should be advantageous for his future attractions.

The story, not involved, maintains a good pace throughout, and is strengthened by the performances of the leading players, particularly that of Raymond. Raymond, college football hero, marries his fellow student, Miss Wray, who took her degree in law while he was graduated in architecture. Things move smoothly until, weary of the inactivity of home life, Miss Wray turns to the practice of law. Her immediate success, based upon sensational methods of producing evidence in court, far eclipses the lowly drafting job Raymond has in an architect's office. Miss Wray, sought after, busy, has little time for home and Raymond. Finally, Raymond, urged by a friend, turns to night club crooning, with his football starring days as his value.

He leaves home, and when a girl of the club, played well by Claire Dodd, accidentally meets death in their room, he is held for her murder. Miss Wray, after pleading, comes to his defense, and in an emotional courtroom scene, in which she displays her best work dramatically, her plea to the jury, taking the blame for Raymond's plight, on the basis of her neglect of him, is successful, and he is acquitted. She ends her law career at that point, returning to housekeeping, and he to architecture.

Striking the note of the young wife who, outstripping the husband in her profession, brings about a natural rift in the smooth conduct of the home life, should be effective as an advertising angle. Indicate the dramatic courtroom scene and its result, bringing the wife back to the husband at the expense of her profession. Women's organizations should be interested. The picture is rapid, dramatic and generally appealing entertainment, and may be sold as such. Younger adults should find it especially interesting. Nothing objectionable, but hardly juvenile material.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Eddie Buzzell. Assistant director, Sam Nelson. Original story and screen play by Robert Riskin. Cameraman, Teddy Tetzlaff. Sound engineer, Edward Bernds. Film editor, Maurice Wright. Release date, May 26, 1933. Running time, 68 minutes.

CAST

Ann Carver.....Fay Wray
Bill Graham.....Gene Raymond
Carole Rogers.....Claire Dodd
Ken.....Arthur Pierson
Judge Bingham.....Claude Gillingwater
Jim Thompson.....Frank Albertson
Baker.....Frank Conroy
Terry.....Jessie Ralph
Simmons.....Robert Barret
Harrison.....Edward Keane
Irma.....Diane Bori

Poil de Carotte

The Red Head

(Harold Auten)

Drama

Definitely outstanding among the importations of notable motion pictures from Europe must necessarily stand this "Poil de Carotte," the work of Pathe Consortium Cinema, French studio. It is an intensely serious motion picture, adapted from the noteworthy French novel of the same title by Jules Renard, and produced and performed with a fine touch.

It is an adult attraction exclusively. In fact, the Europa theatre, in New York, is definitely prohibiting child attendance during its showing, and this policy should be followed wherever the picture is played. The cast is headed by Harry Bauer, able performer along the lines of the Emil Jannings technique, but actual leader of the players is one Robert Lynen, a French child-actor, who, if it is understood, never before appeared before a motion picture camera.

Playing the part of the Red Head (Poil de Carotte), young Lynen comes very close to making screen history with his performance. Rarely in our experience has a child performer, in France, the United States or any other country, rendered a performance of such keen emotional appeal, innate dramatic ability and thorough naturalness. The role is difficult, yet it is carried through by the boy with a quiet capability which would do full credit to a seasoned veteran with years of dramatic experience. The cast is otherwise excellent, but still the youngster overshadows what becomes virtually his support.

The story is simple, set in a charming countryside background of France, and relates, with an utter simplicity which becomes part of its strength, the story of the youngest child (the Red Head) of elderly parents, and his terrifying loneliness which results from misunderstanding and mistreatment. The father is Harry Bauer, the mother Catherine Fontenay, whose rendition of the highly unsympathetic role of the shrewish wife and vindictive mother is exceptionally good.

The Red Head, who had arrived late and unwanted, is treated viciously by his mother, who lavishes her affections on an older brother and sister; and misunderstood by the morose father, wrapped in his hunting, disgusted with his home life. The boy cannot even react properly to the effort of sympathetic attention offered by the new servant. Finally driven to utter desperation, the child attempts to hang himself in the barn. Warned, brought to a full sense of the plight of the child, the father finds him in time, and the Red Head's future, with his father as his companion, looms brightly. On that happy note the picture ends.

The dialogue is of course in French, but superimposed English subtitles are plentiful, and in any case the trend of the story is perfectly clear to anyone having not the remotest knowledge of the language. This is due in part to the splendid performances.

There is, in this film, not only brilliance of performance and exceptional technical quality, but a completely universal appeal to adults, especially parents, the world over. If the regular exhibitor were to play it as a special attraction, enlisting public groups of the community in support, he might indeed do well with it. Certainly the picture deserves it, is worthy of the most discriminating as well as the largest patronage. Under no circumstances, however, should children be permitted to see it.—Aaronson, New York.

Produced by Pathe Consortium Cinema. Distributed by Captain Harold Auten. Based on the novel "Poil de Carotte," by Jules Renard. Direction and scenario by Julien Duvivier. Release date, May 25, 1933. Running time, 88 minutes.

CAST

Monsieur Lepic.....Harry Bauer
His Wife.....Catherine Fonteney
Poil de Carotte (The Red-Head).....Robert Lynen
Parrain, a peasant.....Louis Gouthier
Ernestine Lepic.....Simon Aubry
Lelix Lepic.....Maxine Fromiot
Mathilde.....Colette Segall
Honorine.....Mme. Marty
Annette, the maid.....Christiane Dor

Hooks and Jabs

(Educational-Fox)

Good Comedy

Frozen faced Harry Langdon makes for good comedy. His antics are genuinely amusing, and he has the ability to make the most of pantomime, which still remains one of the most effective methods of comedy portrayal. The story in this instance is possessed of a good spark of humor, centering about Harry's mixup with a tough gang in a saloon. In the back room, he goes into the ring, knocking out the champion via a weight in his glove, but when they discover the reason, the complexion of things changes radically. It is good comedy, well done.—Running time, 20 minutes.

Birds in the Spring

(United Artists)

Splendid

Unusual, attractive and highly entertaining is this number of the new Walt Disney Silly Symphonies in color, noteworthy for the excellence of its material and execution as well as for its near-perfection of color photography. The little birds, fresh from the shell, try their wings, and one gets into difficulty with a snake. He is rescued by his father, who paddles him for disobedience. There can be no question as to the tremendous child appeal of the subject, and its excellence makes it worthy of special billing for adults.—Running time, 7 minutes.

Byways of France

(Fox)

Interesting

One of the excellently photographed Fox Magic Carpet of Movietone series, this subject intelligently pictures the people, their customs, work and play as the camera wanders about the little-known countryside of France, delving into the picturesqueness of Brittany, Normandy and other localities. Particularly interesting is the manner in which grapes for wine making are picked, carried and crushed to serve as the wherewithal of one of France's most important industries.—Running time, 10 minutes.

The Banker's Daughter

(Educational-Fox)

Novel Cartoon

There is considerable novelty in this number of the Terry-Toons animated cartoons, in which the banker's daughter, kidnaped by the dartardly villain, holds her captive, while the hero rides to the rescue. He arrives just in time as the girl, tied to a chair, is reaching the great circular saw in the lumber mill. The dialogue, carried on in exaggerated operatic style, is amusing, while the subject as a whole is novel and entertaining.—Running time, 6 mins.

PLAYERS ABDUCTED: PEMBERTON

(Continued from page 32)

of the suitability of asking me to debate the relative popularity of stage and screen. As well ask Hitler whether he likes pumpernickel better than matzoths.

I might view with alarm if I did not know the "picture brethren" are in as tough a spot as we are. Where we have had to close individual theatres they have had to lock chains. Our studios are in our hats, and when we shut down, the overhead ceases. Their studios represent millions of capital and when they shut down the overhead runs on to be added to future productions. Talkies were born just before the depression and unfortunately the novelty wore off and the public became educated to them while it was still on. So did the bankers. Now the movie makers are faced with the problem of having to produce better pictures with less money. We have all been through the wringer, but they carried more water.

Compares Intakes

Even the world's first and most prejudiced cinema critic knows more people go to see movies than plays. But this is no fair test of the popularity of the two media. As previously hinted, a movie show consists partly of what we delicately call "flesh." How important this is becomes apparent when this feature is dropped. The only fair index is a comparison of a feature picture and a successful play. The best the former can do on Broadway is 10 or 20 weeks at a $2 top; the latter may run a year or more at twice the scale and twice that at the ticket brokers'. Successful plays still gross a million or more. I doubt whether two or three pictures have done that in the past two years. A gross of a few hundred thousand is high for most films. To the answer that the masses are waiting for the feature's release at popular prices, I reply that by the same token they should be awaiting the movie to be made from the play. Since they do not wait, some one must still love the theatre.

To gain any real idea of where both stage and screen are heading a brief survey is important. The stage has carried on for centuries with a gradual improvement in technical facility both as to form and presentation till now, in its most expert examples, it approximates perfection.

The cinema is still in its infancy. The phrase has a familiar ring. Like Peter Pan, it never seems to grow up.

Came Dawn and Miracle

A quarter of a century produced less than a half-dozen photoplays worthy of any consideration. Toward the close of the silent era even the most backward mind had become saturated with the few basic plots and twists the scenarists were able to give them. Attendance began to slip at an alarming rate. Screenland was in a panic. Came the dawn and a miracle. The screen learned to talk.

The movie moguls fought the idea. Many of them knew the pitfalls of unpolished speech. They feared the innovation and refused to adopt it. They had builded a monopoly which had waxed rich and powerful and which required a minimum of brain power to perpetuate.

The march of time forced them all into line, but proved they were right in rebelling. They learned at once it is far more difficult to speak words than to make motions, that the roll of an eye, the twitch of a hip, the toss of a torso, indicating pain, passion and pleasure in a silent picture, is one thing, and suiting intelligent words to the action in a talkie is another. A talkie must make some sense, for its roar kept audiences awake. Their plush palaces were no longer havens of sleep with orchestral obliggato.

The movie makers had talked themselves into show business, and gosh, how they dreaded it. It had been their proud boast that a silent picture never lost money, no matter how bad it was. It was sold by program in advance and the public was the only loser. Now, many a talkie loses money. Never, of course, a Columbia picture. In less than five years the picture public has grown choosey and Broadway grosses slide from a hundred thousand to $15,000 with a change of bill. Hollywood now knows what Broadway has always known, the anguish of guessing wrong.

Where Stage Folk Fail

I shall now go into a clinch to say a few kind things about the movies. Any strange sound you may hear is not static but the noise of a breaking heart. Talkies have developed rapidly till now the best of them approach perfection. I would rather see a poor talkie than a poor play because it is less embarrassing with the poor actors absent. Besides, one can talk through a poor talkie. In neighborhood houses they razz them and make rude noises. I adore Mickey Mouse, news reels and travel pictures. By the introduction of courtesy, refrigerated air, comfortable seats, music and lush if generally phony luxury they have made monkeys of legitimate managers. They have had the wit to try to entertain their audiences every minute the theatre is open, whereas we have dumbly fired our orchestras.

These creature comforts we can and will correct when we get into the money again. The one advantage the cinema has, the thing that has given it power, is the mechanical fact of multiple reproduction. The ability to exhibit its best in a thousand places at the same time has taken the road from us. We can never reclaim it with our poorest, which is what we used to give the provinces when we held the amusement monopoly, but whenever we care to take the trouble to send out expert productions we can get business.

Conscious selection must be considered in determining degrees of popularity. If thousands want pie or cake but can only afford bread, or if only bread is distributed in their neighborhood, the consumption of bread is greater. But it does not follow that the masses prefer bread. Give me the three Barrymores or any other group of stars and I will go into any community in the country and outgross their latest movie. I have heard persons rate talkie versions of plays above their originals, but I have never seen a reproduction I thought superior.

Adapt Plays, Abduct Players

I should be desolate if I thought the talkie had finished the spoken drama, but not as wretched as if the silent picture had been its destroyer. For the talkie is the sallow shadow of the stage, whereas the photoplay had little in common with it. For the first year the movie makers tried to use the old silent brigade, but the results were disastrous. The efforts to coordinate funny voices to contortionistic wriggles was too much for players, directors and public. Since then they have adapted our plays and abducted our actors, dramatists and directors. If they had to return all our talent every movie house in the country would be closed within a month. Even with this wholesale lifting they haven't enough good material, since their selective and creative faculties are undernourished.

Mechanically the talkie can't go much further. Another dimension and color will come, but even then screen characters will be empty ghosts booming from a void. For no reproduction can catch the warmth, the color, the spiritual glow that emanates from a human being. The intangible something that leaps across the footlights from player to auditor and back again is the precious possession of the living theatre and all the gold of Hollywood can't take it away from us. I may end up the last auditor in the Princess Theatre before a one-set show enacted by a single player, but even then that will be my story and I'll stick to it.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 75—Mattern starts world flight—Italy celebrates going to war—Broadway opens seaside season—Oil fire at Long Beach, Cal.—World blessed by Pope Pius—Dern defends war department—Auto race held in Berlin.

FOX MOVIETONE NEWS—No. 76.—Rainey sums up Congress work—Graf Zeppelin visits Rome—Boulder Dam site almost ready—King witnesses derby at Epsom Downs—United States envoy arrives in Paris—West Point cadets wind up year—Rural Britons hail Prince of Wales.

HEARST METROTONE NEWS—No. 274—Navy radio giants bite dust at Chelsea, Mass.—France's "loveliest blonde" arrives here—Australians try wild west stuff—Rome sees Graf Zeppelin—New Yorkers flock to Coney Island—Hyperion wins English derby—West Point holds goodbye review.

HEARST METROTONE NEWS—No. 275—Gunmen's firearms confiscated in New York—Roosevelt greets young farmers — Politicians in baseball game at capital—Modern spirit hits Chinese beauties—Mammoths of old invade World's Fair—Goodman wins amateur golf crown at Glenview, Ill.—Record heat wave sweeps nation — "Hurryoff" takes Belmont Stakes.

PARAMOUNT NEWS—No. 89—Germany looks back at war days with celebration—President of Pennsylvania Railroad endorses mergers—Keep elephants on club grounds at Nyack, N. Y.—Gold Star Mothers arrive in Paris—Artist paints famous people in Mexico—Lord Derby's Hyperion wins English classic.

PARAMOUNT NEWS—No. 90—Jobless girls at Bear Mountain camp—New York police destroy gang guns—Mrs. Roosevelt flies to Los Angeles—United States amateur golf crown won by Goodman at Glenview, Ill.—Young farmers visit Roosevelt at White House—Nation swept by heat wave.

PATHE NEWS—No. 90—Describes American derby at Homewood, Ill.—World flight started by Mattern—Oil plant blazes at Long Beach, Cal.—Yacht prepared for Roosevelt cruise at Marblehead, Mass.—Prison break at Lansing, Kan.—Pope leaves Vatican City — Roosevelt at Annapolis graduation — News flashes.

PATHE NEWS—No. 91—Increase in jobs and pay continues—West Point students show horsemanship ability—Snow cleared at Pike's Peak, Col.—Philippines' chief stops at Hawaii—Wheeler and Woolsey in China—Parachute jumper performs at Flushing, L. I.—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 152—Delegates clash at parley in Geneva—Mrs. Roosevelt flies to coast—New life belt tested at Long Beach, Cal.—Italian King inspects Graf Zeppelin—128-year-old woman hoes corn at New Delhi, Cal.—Gang guns disposed of off Sandy Hook, N. J.—Submarine life-boat a success—Contortionists in bout in New York—Million see English derby.

UNIVERSAL NEWSPAPER NEWSREEL—No. 153—Captain Boyd hops to Haiti—Bears and girls foil heat in Washington—Nine die in plane crash at Glenview, Ill.—Women's forest camp opened at Bear Mountain, N. Y.—Ancient beasts amaze crowds at World's Fair—Italian tradesmen in colorful fete—Revive old bull ring custom in Mexico—Dunkards, religious sect, show weird styles at Hershey, Pa.—Penguins pleased with new home at San Diego, Cal.—"Sturdy" wins Harriman Trophy Cup at Goshen, N. Y.

ON BROADWAY

Week of June 10

MAYFAIR

Stockholm	Invincible
Torchy Turns Turtle	Educational

PARAMOUNT

Paramount Pictorial	Paramount

RIALTO

Reaching for the Moon	Paramount
Balance	Paramount
The Fatal Glass of Beer	Paramount

RIVOLI

Stephen Foster	Master Arts
The Mail Pilot	United Artists
When in Rome	Fox

MUSIC HALL

Champions	Columbia
Good Housewrecking	RKO Radio
Nature's Workshop	Universal

ROXY

Birds in Spring	United Artists
The Iris Family	Powers

STRAND

Impact	Vitaphone
Wake Up the Gypsy in Me	Vitaphone

USE OF ORGANISTS RISES 25 PER CENT

Demand Growing Despite Summer

Despite the normal seasonal decline of summer and excessively warm weather prevailing virtually throughout the country at the moment, there has been an increase, during the past six weeks, of 25 per cent in the employment of organists in theatres over the country, according to Harry Blair, president of the Noon-Day Club, a New York organization servicing organists in all states.

In numerous cases, employment of the organist has been a case of reinstatement, theatres returning to the use of the organ as an added attraction to the motion picture program after a period generally of straight pictures.

Growing Attention to Organist

Mr. Blair pointed out that the 25 per cent increase, in view of the season, is an indication of the growing attention being paid to the organist as a theatre asset by circuits and independents alike. "It surely speaks well for the theatres' need of this type of added entertainment when each of the circuits is putting on new men every day," he said.

Chief among the reasons noted for the increased employment of organists is the demand on the part of audiences in general for some form of additional musical entertainment, especially since the decline of the stage presentation in many situations. The "community" singing idea, in which the audience joins with the organist in singing the popular music most common to organ programs in theatres, is also seen as of selling value and often very popular with patrons, especially in the more localized situations.

The outlook for a still further increase in the utilization of the organ is considered by circuit music department heads as distinctly favorable. It has long been an established fact that the organist, usually of some prominence, is an important element of the program of the large de luxe theatres. Indicative of the increased use of the organ is the fact that Loew's, Inc., for the past two years retaining only five or six organists, recently had added 20 in Eastern theatres.

The increase of organ programs on the radio also has been noted as partially responsible for the desire on the part of audiences generally for organ entertainment in the theatre. The appeal of the "hit" song, as developed in the musical motion picture, affords an opportunity for a tieup concerning the organ, between the screen and the added attraction.

Circuit music department heads have indicated that in numerous instances it has cost less to employ an organist steadily at the theatre than to permit the organ to stand idle for any length of time.

Theatres Return To Organ Music

Among organists who have been placed within the past six weeks are Mrs. Helen Crawford, New York Paramount; Bettye Lee Taylor at Loew's State, Syracuse; Bob West, Loew's Stanley, Baltimore; Adolph Goebel, RKO 86th Street, New York; Ted Crawford, Loew's, Norfolk, Va., and Al Curtis, Academy of Music, New York.

Using Half an Organ

Indicating the relative gain in employing an organist in lieu of maintaining an idle organ in the theatre, is an incident which occurred recently at the RKO 86th Street theatre in New York. During the lengthy period of operation of a straight picture policy at the house, the organ was seriously damaged by rain. When, after persistent demands by regular patrons, the manager decided to reinstate the organ program, the instrument was found to be in an impossible condition. The cost of repairs approximated $1,000. The re-establishment of the organ was delayed, but when demand continued immediate action was taken.

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 10, 1933, from 112 houses in 20 major cities of the country, aggregated $931,162, indicating a decrease of $24,067 from the total of the previous calendar week, ended June 3, when 107 theatres in 19 cities reported a total gross of $955,229.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			Picture	Gross	Picture	Gross		
Fenway	1,800	30c-50c	"Lilly Turner" (F. N.) and "Trick for Trick" (Fox)	8,000	"The Warrior's Husband" (Fox) and "The Girl in 419" (Para.)	9,000	.....	
Keith's	3,500	30c-50c	"Cocktail Hour" (Col.)	16,000	"Ann Carver's Profession" (Col.)	16,000	High 12-5 "Frankenstein" Low 3-9-33 "When Strangers Marry"	27,000 12,000
Loew's State	3,700	25c-50c	"The Devil's Brother" (MGM)	17,000	"Peg O' My Heart" (MGM)	18,000	High 6-18-32—"Hell Divers," "Possessed" and "Sin of Madelon Claudet" Low 3-9-33 "Men Must Fight"	26,000 11,000
Metropolitan	4,350	30c-65c	"International House" (Para.)	28,000	"Adorable" (Fox)	31,000	High 1-31 "No Limit" Low 3-9-33 "King of the Jungle"	44,500 26,500
Paramount	1,800	30c-50c	"Lilly Turner" (F. N.) and "Trick for Trick" (Fox)	9,000	"The Warrior's Husband" (Fox) and "The Girl in 419" (Para.)	10,500	.....	
Buffalo								
Buffalo	3,500	30c-55c	"International House" (Para.)	13,200	"Christopher Strong" (Radio)	11,000	High 3-28 "My Past" Low 3-24-33 "Our Betters"	39,500 9,800
Century	3,000	25c	"Air Mail" (U.) and "Hello, Sister" (Fox)	5,800	"Made on Broadway" (MGM) and "Bondage" (Fox)	7,100	High 2-14 "Cimarron" Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	25,600 4,200
Hippodrome	2,100	25c	"Looking Forward" (MGM) and "Ex-Lady" (W. B.)	6,400	"Story of Temple Drake" (Para.) and "The Devil's Brother" (MGM)	7,700	High 2-14 "Free Love" Low 7-16-32 "New Morals for Old"	26,300 4,200
Hollywood	300	25c-40c	"Be Mine Tonight" (U.) (3rd week)	1,100	"Be Mine Tonight" (U.) (2nd week)	2,100	.....	
Lafayette	3,300	25c	"Shall We Tell Our Children?" (Col.) and "The Big Chance" (Eagle)	7,000	"The Woman I Stole" (Col.) and "Alimony Madness" (Mayfair)	7,200	High 4-11 "Ten Cents a Dance" Low 2-10-33 "Hypnotized" and "Trailing the Killer"	24,100 5,100
Chicago								
Chicago	4,000	35c-68c	"International House" (Para.)	27,500	"The Eagle and the Hawk" (Para.)	25,000	High 1-23-32 "Two Kinds of Women" Low 12-22-32 "The Match King"	67,000 20,000
McVickers	2,284	25c-50c	"Lilly Turner" (F. N.)	5,500	"The Devil's Brother" (MGM)	7,500	High 2-7 "Doorway to Hell" Low 5-19-33 "Song of the Eagle"	38,170 5,000
Oriental	3,940	30c-65c	"Reunion in Vienna" (MGM)	11,300	.....		High 3-7 "My Past" Low 6-9-33 "Reunion in Vienna"	46,750 11,300
Palace	2,509	35c-75c	"Diplomaniacs" (Radio)	14,200	"The Girl in 419" (Para.)	16,000	High 4-2-32 "Cheaters at Play" Low 5-25-33 "Below the Sea"	33,000 14,000
Roosevelt	1,591	25c-50c	"Made on Broadway" (MGM)	7,000	"Elmer the Great" (F. N.)	8,500	High 4-11 "Dishonored" Low 3-3-33 "Luxury Liner"	30,350 6,200
United Artists	1,700	25c-50c	"I Cover the Waterfront" (U. A.)	10,000	"Hell Below" (MGM) (3rd week)	6,300	High 3-21 "City Lights" Low 3-17-33 "Perfect Understanding"	46,562 6,800
Cleveland								
Allen	3,300	25c-35c	"Constant Woman" (World Wide) and "Strange People" (Chesterfield)	2,800	"Hello Sister" (Fox) and "Black Beauty" (Monogram)	3,250	High 1-30-32 "Hell Divers" Low 3-3-33 "Infernal Machine" and "Exposure"	26,000 1,800
Hippodrome	3,800	15c-35c	"Circus Queen Murder" (Col.)	2,900	"Blondie Johnson" (F. N.)	3,000	.....	
RKO Palace	3,100	25c-40c	"Ann Carver's Profession" (Col.) (6 days)	4,800	"The Silver Cord" (Radio)	5,100	High 5-2 "Laugh and Get Rich" Low 5-27-33 "Below the Sea"	40,000 5,000
State	3,400	25c-40c	"International House" (Para.)	5,000	"Adorable" (Fox)	7,000	High 12-5 "Possessed" Low 6-9-33 "International House"	30,000 5,000
Stillman	1,900	25c-35c	"The Barbarian" (MGM) and "Hold Me Tight" (Fox) (15c-35c)	4,000	"Song of the Eagle" (Para.) and "Terror Aboard" (Para.)	3,500	.....	
Warner's Lake	800	25c-40c	"Lilly Turner" (F. N.)	3,000	"The Little Giant" (F. N.)	4,000	High 10-3 "Five Star Final" Low 7-4 "Big Business Girl"	15,000 2,000
Denver								
Aladdin	1,500	25c-40c	"Gold Diggers of 1933" (W. B.) (2nd week)	3,500	"Gold Diggers of 1933" (W. B.) (1st week)	5,500	.....	
Denham	1,700	15c-25c	"The Woman I Stole" (Col.)	2,700	"Mussolini Speaks" (Col.) and "Soldiers of the Storm" (Col.) (3 days)	750	.....	
					"Night of Terror" (Col.) and "Soldiers of the Storm" (Col.) (4 days)	1,200		
Denver	2,500	25c-50c	"Reunion in Vienna" (MGM)	6,000	"The Eagle and the Hawk" (Para.)	5,000	High 8-8 "Politics" Low 6-1-33 "The Eagle and the Hawk"	25,000 5,000
Orpheum	2,600	25c-40c	"Zoo in Budapest" (Fox)	3,750	"Gold Diggers of 1933" (W.B.)	10,500	.....	
Paramount	2,000	25c-40c	"The Girl in 419" (Para.)	2,000	"Perfect Understanding" (U. A.)	3,000	High 1-10 "Hell's Angels" Low 6-8-33 "The Girl in 419"	22,000 2,000
Detroit								
Downtown	2,750	25c-40c	"The Woman I Stole" (Col.)	3,700	"The Silver Cord" (Radio)	4,400	.....	
Fisher	2,700	15c-40c	"Lilly Turner" (F. N.)	4,300	"Made on Broadway" (MGM)	5,200	.....	
Fox	5,100	15c-40c	"Warrior's Husband" (Fox) (25c-40c)	15,300	"Adorable" (Fox)	16,400	.....	
Michigan	4,000	25c-50c	"The Eagle and the Hawk" (Para.)	9,200	"Peg O' My Heart" (MGM)	8,100	.....	
State	3,000	25c-50c	"International House" (Para.)	6,600	"Hell Below" (MGM) (2nd week)	4,800	.....	
United Artists	2,000	25c-50c	"I Cover the Waterfront" (U.A.)	6,800	"Reunion in Vienna" (MGM) (2nd week)	5,200	.....	

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	50c-$1.50	"Gold Diggers of 1933" (W. B.)..	24,780	.....		High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket".....	9,000
W. B. Hollywood	3,000	25c-40c	"Lilly Turner" (W. B.).....	13,200	"The Little Giant" (W. B.).....	16,800	High 2-7 "Little Caesar".....	30,000
							Low 11-7 "Honor of the Family".....	7,000
Indianapolis								
Apollo	1,100	25c-40c	"The Silver Cord" (Radio).....	2,500	"Adorable" (Fox) ..... (2nd week)	3,000	High 6-13 "Daddy Long Legs".....	10,000
							Low 3-10-33 "Topaze"	2,500
Circle	2,800	25c-40c	"International House" (Para.)....	5,000	"The Eagle and the Hawk" (Para.)	5,000	High 2-14 "Cimarron".....	13,000
							Low 3-3-33 "Sign of the Cross"..... (Second run)	2,500
Indiana	3,300	25c-40c	"Below the Sea" (Col.).....	3,500	"Ex-Lady" (W. B.).....	6,000	High 1-17 "Her Man".....	25,000
							Low 4-16-33 "The Big Drive".....	5,000
Lyric	2,000	25c-40c	"Zoo in Budapest" (Fox).....	6,500	"Diplomaniacs" (Radio)	8,000	.....	
Ohio	1,179	25c-40c	"Be Mine Tonight" (U.) ..... (2nd week)	500	"Be Mine Tonight" (U.)..... (1st week)	750	.....	
Palace	2,800	25c-40c	"The Devil's Brother" (MGM)..	5,000	"Reunion in Vienna" (MGM).....	6,000	High 5-2 "Trader Horn".....	22,000
							Low 3-3-33 "Clear All Wires".....	3,500
Kansas City								
Mainstreet	3,049	25c-40c	"The King of Jazz" (U.) and.... "Kiss Before the Mirror" (U.)	5,000	"Diplomaniacs" (Radio).....	7,000	High 1-9-32 "Peach o' Reno".....	25,500
							Low 5-19-33 "Sweepings"	4,000
Midland	4,000	25c	"Made on Broadway" (MGM).... (7 days and Sat. midnite show)	6,500	"Looking Forward" (MGM)..... (7 days and Sat. midnite show)	8,000	High 1-5-33 "Strange Interlude".....	30,000
							Low 12-8-32 "Man Against Woman"....	6,000
Newman	2,000	25c-40c	"International House" (Para.).... (7 days and Sat. midnite show)	7,300	"The Eagle and the Hawk" (Para.) (8 days and Sat. midnite show)	7,500	High 2-27-32 "Shanghai Express".....	25,000
							Low 5-24-33 "Picture Snatcher".....	2,800
Uptown	2,000	25c-40c	"Hold Me Tight" (Fox).....	3,000	"Adorable" (Fox)	4,000	High 1-10 "Girl of the Golden West"..	8,000
							Low 5-27-33 "Zoo in Budapest".....	2,000
Los Angeles								
Filmarte	850	40c-50c	"Be Mine Tonight" (U.)..... (7th week)	3,000	"Be Mine Tonight" (U.)..... (6th week)	3,000	.....	
Loew's State	2,416	25c-40c	"Today We Live" (MGM).....	15,300	"Looking Forward" (MGM)	12,850	High 10-25 "Susan Lenox".....	39,000
							Low 3-5-32 "The Silent Witness".....	6,963
Paramount	3,596	25c-40c	"Story of Temple Drake" (Para.)	17,500	"International House" (Para.)....	18,641	High 10-31 "Beloved Bachelor".....	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	25c-40c	"The Silver Cord" (Radio).....	3,600	"King Kong" (Radio)	7,200	.....	
W. B. Downtown	2,400	25c-40c	"Lilly Turner" (F. N.).....	11,500	"The Little Giant" (F. N.).....	14,500	High 2-7 "Little Caesar".....	27,000
							Low 4-23-32 "Destry Rides Again".....	6,200
Minneapolis								
Century	1,640	25c-40c	"Peg O' Heart" (MGM).....	4,000	"The Barbarian" (MGM) ..... (2nd week)	4,000	.....	
Lyceum	1,800	25c-40c	"A Study in Scarlet" (World Wide)	2,300	"I Cover the Waterfront" (U. A.)	3,800	.....	
Lyric	1,238	25c-40c	"Made on Broadway" (MGM) ...	1,500	"From Hell to Heaven" (Para.)..	1,750	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call".....	1,200
RKO Orpheum	2,900	25c-50c	"Diplomaniacs" (Radio) ..... (25c-40c)	5,500	"The World Gone Mad" (Majestic)	8,500	.....	
State	2,300	25c-55c	"The Little Giant" (F. N.).....	6,000	"The Warrior's Husband" (Fox)..	7,000	High 1-2-32 "Sooky".....	10,000
							Low 3-10-33 "King of the Jungle".....	3,500
World	400	25c-75c	"Be Mine Tonight" (U.)..... (8th week)	1,200	"Be Mine Tonight" (U.) ..... (7th week)	1,200	.....	
Montreal								
Capitol	2,547	25c-60c	"Sweepings" (Radio) and..... "Diplomaniacs" (Radio)	10,000	"Zoo in Budapest" (Fox) and.... "Pleasure Cruise" (Fox)	10,500	High 1-10 "Just Imagine".....	18,000
							Low 12-23 "The Guardsman" and "The Tip Off"	8,000 / 8,000
Imperial	1,914	25c-60c	"La Belle Mariniere" (French)....	2,000	"Criminelle" (French)	1,500	High 1-17 "Office Wife".....	10,000
							Low 6-2-33 "Criminelle".....	1,500
Loew's	3,115	25c-75c	"Fast Workers" (MGM)	12,000	"Phantom Broadcast" (Monogram)	11,500	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out".....	9,000
Palace	2,600	25c-75c	"Adorable" (Fox)	13,000	"Today We Live" (MGM).....	12,500	High 4-2-32 "One Hour With You"....	19,500
							Low 12-23-32 "Life Begins".....	8,500
Princess	2,272	25c-60c	"Below the Sea" (Col.) and..... "Strictly Personal" (Para.)	6,500	"Looking on the Bright Side" .... (British) and "Fires of Fate" (British)	8,000	High 4-1 "City Lights".....	22,500
							Low 12-23-32 "The Crusader" and "Hearts of Humanity"	6,000
New York								
Cameo	549	25c-40c	"Taming the Jungle" (Invincible)	1,575	"The Warrior's Husband" (Fox)..	3,000	.....	
Capitol	4,700	35c-$1.65	"Hell Below" (MGM)	38,223	"The Nuisance" (MGM).....	42,500	High 1-9-32 "Mata Hari".....	110,466
							Low 2-2-33 "Whistling in the Dark"..	23,600
Criterion	850	25c-50c	"Be Mine Tonight" (U.) ..... (2nd week)	4,200	"Be Mine Tonight" (U.)..... (1st week)	3,500	High 1-3 "Reaching for the Moon"....	22,675
							Low 5-31-33 "Be Mine Tonight".....	3,500
Mayfair	2,300	35c-85c	"A Study in Scarlet" (World Wide)	7,392	"When Strangers Marry"..... (Col.) (8 days)	4,900	High 12-12 "Frankenstein"	53,800
							Low 5-31-33 "When Strangers Marry"..	4,900
Palace	2,500	25c-75c	"Adorable" (Fox)	7,400	"A Bedtime Story" (Para.).....	11,900	.....	
Paramount	3,700	35c-99c	"International House" (Para.).... (2nd week-6 days)	21,970	"International House" (Para.).... (1st week)	33,840	High 2-7 "Finn and Hattie".....	85,900
							Low 2-2-33 "Hello, Everybody".....	15,600
Rialto	2,200	40c-65c	"Below the Sea" (Col.).....	10,500	"Forgotten Men" (Jewel)..... (3rd week)	7,500	High 2-27-32 "Shanghai Express".....	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-85c	"I Cover the Waterfront" (U.A.).. (3rd week)	14,100	"I Cover the Waterfront" (U. A.) (2nd week)	20,528	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
RKO Music Hall	5,945	35c-$1.65	"Cocktail Hour" (Col.)	51,849	"Elmer the Great" (F. N.).....	58,929	Low 7-29-32 "Igloo"	8,000
RKO Roxy	3,700	25c-40c	"A Bedtime Story" (Para.)..... (4 days) "So This Is Africa" (Radio) (3 days)	7,696	"The Silver Cord" (Radio)..... (4 days) "Song of the Eagle" (Para.) (3 days)	12,322	.....	
Roxy	6,200	25c-35c	"Goldie Gets Along" (Radio).....	16,100	"Night and Day" (Gaumont).....	19,700	High 1-1-32 "Delicious"	133,000
							Low 1-26-33 "Air Hostess".....	9,100
Strand	3,000	25c-85c	"The Little Giant" (F. N.)..... (2nd week-6 days) "Gold Diggers of 1933" (W. B.) (1 day)	19,327	"The Little Giant" (F. N.)..... (1st week)	19,569	High 1-17 "Little Caesar".....	74,821
							Low 4-2-32 "The Missing Rembrandt"..	8,012

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Oklahoma City								
Capitol	1,200	10c-40c	"The Barbarian" (MGM)	3,000	"Diplomaniacs" (Radio)	3,000	High 2-7 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"	1,350
Criterion	1,700	10c-55c	"The Working Man" (W. B.)	3,200	"Secrets" (U. A.)	2,900	High 2-21 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires"	1,800
Liberty	1,500	10c-35c	"Kiss Before the Mirror" (U.) (4 days)	800	"Below the Sea" (Col.) (4 days)	1,200	High 1-24 "Under Suspicion"	7,200
			"Hidden Gold" (U.) (3 days)	700	"Trick for Trick" (Fox) (3 days)	800	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid West	1,500	10c-55c	"Hold Me Tight" (Fox)	2,000	"Adorable" (Fox) (8 days)	3,200	High 9-19 "Young As You Feel"	11,000
							Low 3-11-33 "Employees' Entrance"	1,400
Omaha								
Orpheum	3,000	25c-40c	"Emergency Call" (Radio)	8,500	"Man Hunt" (Radio) (2 days) (stage show) (25c-55c)	7,500	High 2-14 "Cimarron"	25,550
					"The Silver Cord" (Radio) and "The Woman I Stole" (Col.) (5 days)	4,500	Low 4-29-33 "Sweepings"	5,000
Paramount	2,900	25c-50c	"Reunion in Vienna" (MGM)	5,800	"Central Airport" (F. N.)	6,750	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
State	1,200	15c-25c	"Story of Temple Drake" (Para.)	1,750	"Life of Jimmy Dolan" (W. B.) (4 days)	1,000	High 3-14 "Trader Horn"	10,000
					"The Girl in 419" (Para.) (3 days)	800	Low 2-10-33 "The Devil Is Driving" and "The Intruder"	1,000
World	2,500	25c-40c	"The Little Giant" (F. N.) and "Ex-Lady" (W. B.)	5,000	"Peg O' My Heart" (MGM) and "Perfect Understanding" (U. A.)	7,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	25c-50c	"Today We Live" (MGM) (6 days)	2,500	"A Lady's Profession" (Para.) (6 days)	2,200	High 12-17 "The Guardsman"	6,500
							Low 10-1-32 "Make Me a Star"	1,500
Boyd	2,400	40c-55c	"Reunion in Vienna" (MGM) (6 days)	14,000	"Kiss Before the Mirror" (U.) (5 days)	8,500	.....	
Earle	2,000	40c-66c	"Diplomaniacs" (Radio) (6 days)	12,000	"The World Gone Mad" (Majestic) (5 days)	12,500	High 1-5-33 "Breach of Promise"	29,000
							Low 6-8-33 "Diplomaniacs"	12,000
Fox	3,000	35c-75c	"It's Great to be Alive" (Fox) (6 days)	15,500	"Hold Me Tight" (Fox) (6 days)	18,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-50c	"Kiss Before the Mirror" (U.) (5 days)	2,300	"Sailor Be Good" (Radio) (6 days)	3,500	High 5-2 "City Lights"	8,000
							Low 3-23-33 "Air Hostess"	2,500
Stanley	3,700	40c-55c	"The Silver Cord" (Radio) (6 days)	9,000	"Hell Below" (MGM) (2nd week-3 days)	5,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	30c-55c	"The Little Giant" (F. N.) (2nd week-4 days)	3,000	"The Little Giant" (F. N.) (1st week-6 days)	10,000	High 3-21 "Last Parade"	16,500
							Low 3-23-33 "Cohens and Kellys in Trouble"	5,500
Portland, Ore.								
Blue Mouse	669	25c	"42nd Street" (W. B.) (3rd week)	2,000	"42nd Street" (W. B.) (2nd week)	3,200	.....	
Broadway	1,912	25c-40c	"Adorable" (Fox)	7,000	"Story of Temple Drake" (Para.)	5,300	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Liberty	1,800	15c-25c	"Strictly Personal" (Para.)	2,400	"A Lady's Profession" (Para.)	3,000	.....	
Oriental	2,040	25c-35c	"The Working Man" (W. B.) (2nd week)	4,000	"The Working Man" (W. B.) (1st week)	4,600	.....	
Rialto	1,500	15c-25c	"Circus Queen Murder" (Col.)	2,600	.....		High 3-21 "Trader Horn"	12,000
							Low 2-10-33 "Billion Dollar Scandal"	1,000
United Artists	945	25c-40c	"Secrets" (U. A.)	4,800	"Reunion in Vienna" (MGM) (2nd week)	5,000	High 1-10 "Hell's Angels"	12,500
							Low 3-10-33 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"Slightly Married" (Chesterfield) and "A Shriek in the Night" (Allied)	8,200	"Black Beauty" (Monogram) and "Monte Carlo Madness" (First Div.)	9,000	High 1-3 "Lightning"	70,000
							Low 6-9-33 "Slightly Married and "A Shriek in the Night"	8,200
Golden Gate	2,800	25c-65c	"The Woman I Stole" (Col.)	8,750	"Diplomaniacs" (Radio)	13,000	High 2-9-33 "The Mummy"	25,500
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-75c	"International House" (Para.)	13,000	"Adorable" (Fox) (8 days)	12,000	High 1-9-32 "The Champ"	35,600
							Low 5-25-33 "Hell Below"	9,000
St. Francis	1,435	25c-50c	"Elmer the Great" (F. N.) and "Hello, Sister" (Fox)	7,500	"Looking Forward" (MGM) and "Song of the Eagle" (Para.)	8,000	.....	
United Artists	1,200	25c-50c	"Be Mine Tonight" (U.) (8th week-6 days)	6,000	"Be Mine Tonight" (U.) (7th week)	6,000	.....	
Warfield	2,700	35c-90c	"Lilly Turner" (F. N.)	12,000	"The Little Giant" (F. N.)	18,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 5-24-33 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Diplomaniacs" (Radio) (10 days)	4,500	"Secrets" (U. A.) (2nd week-3 days)	1,750	.....	
					"Diplomaniacs" (Radio) (4 days)	2,500		
Fifth Avenue	2,750	25c-55c	"Hell Below" (MGM)	8,000	"Peg O' My Heart" (MGM)	6,000	High 7-30-32 "Million Dollar Legs"	18,500
							Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Thrill Hunter" (Col.)	3,500	"The Fourth Horseman" (U.)	3,750	High 1-10 "The Lash"	11,500
							Low 11-11-32 "Amazon Head Hunters"	3,000
Music Box	950	25c-50c	"The Working Man" (W. B.) (2nd week)	3,000	"The Working Man" (W. B.) (1st week)	5,000	High 2-28 "City Lights"	14,000
							Low 11-25-32 "The Crooked Circle"	3,000
Paramount	3,050	25c-55c	"Lilly Turner" (F. N.)	4,500	"Elmer the Great" (F. N.) and "Story of Temple Drake" (Para.)	6,500	High 1-10 "Paid"	18,000
							Low 6-10-33 "Lilly Turner"	4,500
Roxy	2,275	25c-50c	"Be Mine Tonight" (U.) (3rd week)	4,500	"Be Mine Tonight" (U.) (2nd week)	6,500	.....	
Washington								
Columbia	1,232	25c-40c	"Son of the Border" (Radio)	2,800	"Trick for Trick" (Fox)	2,250	.....	
Earle	2,323	25c-66c	"Life of Jimmy Dolan" (W. B.)	15,000	"The Eagle and the Hawk" (Para.)	15,000	.....	
Fox	3,434	25c-66c	"Made on Broadway" (MGM)	24,000	"The Devil's Brother" (MGM)	22,000	.....	
Loew's Palace	2,363	35c-55c	"International House" (Para.)	12,500	"Adorable" (Fox)	14,000	.....	
Metropolitan	1,600	25c-55c	"Murders in the Zoo" (Para.)	4,000	"Story of Temple Drake" (Para.)	4,200	.....	
RKO Keith's	1,832	25c-55c	"Cocktail Hour" (Col.)	6,200	"Ann Carver's Profession" (Radio)	5,200	.....	

contents JULY 1 issue

BETTER THEATRES

remodeling the theatre today

Timely and comprehensive information on costs and methods . . . a practical discussion of problems that are confronting many a theatre owner and manager in these days of Rehabilitation, written by one of the nation's leading theatre architects, S. Charles Lee (who wrote that entertaining series, "A Theatre Architect Visits Europe"). Mr. Lee's article will be augmented by tables of building materials and labor costs for the various sections of the country.

organizing for good management

The second article in John T. Knight, Jr.'s notable series on management and maintenance today, in which this widely experienced authority on the practical problems of theatre operation will analyze and explain the character, value and application of those factors which are essential to an effective theatre organization—the second chapter in a new text book on the motion picture theatre.

color in lighting

The practical application of color to theatre lighting—an article which has been prepared by Francis M. Falge, illumination engineer with a broad background of experience in the theatre, to follow his earlier article on the principles of color. Mr. Falge's discussion is especially intended to suggest effective ways in which the theatres' appearance may be immediately improved.

judging your sound

An effort to place management in a better position to detect flaws in the workings of sound equipment, with the technics involved translated into the terms that all of us can readily understand and apply.

THESE FEATURES, OF COURSE, IN ADDITION TO MATERIAL ON THEATRE LAW, AIR CONDITIONING, RECONDITIONING, DAILY MAINTENANCE, ARCHITECTURE, PROJECTION AND EQUIPMENT

PRODUCT PLANS RUSHED

(*Continued from page 23*)

include: 8 two-reel comedies, starring Clark and McCullough; 6 two-reelers featuring Edgar Kennedy; 6 two-reel Headline Comedies; 6 two-reel comedies, "Fat and Rivets," with Harry Sweet; 6 two-reel "Vagabond Adventure" travel subjects; 6 two-reel Charles Chaplin reissues, with music and sound effects; 39 one-reel Van Beuren cartoons, to be produced in three series of 13 each; 12 two-reel Ely Culbertson shorts, titled "My Bridge Experiences"; 7 one-reel Pathe Reviews; two untitled series, each of five two-reel comedies; 104 issues of Pathe News.

Regent

The company's first of a new series of six features, "The Unwanted Venus," was placed in production in the week at Metropolitan studios, Fort Lee, N. J. Twelve shorts are also set. (See Starmark Pictures.)

Royer Productions

Fanchon Royer announced "Neighbors' Wives" as the first of 15 features.

Spitz

Bill Brown, golf professional, will be starred in 12 one-reel golf shorts, Eugene Spitz producing and directing, filming in the East.

Starmark Pictures

Leonard J. Matchan is president of this new corporation, which has leased space at the Metropolitan studios, Fort Lee, where six features will be produced. Associated with Mr. Matchan are Grover Lee, director; T. Lloyd Richards, production manager; Walter Sheridan, assistant director; Charles Nasca, studio manager, and H. E. Reeves, sound engineer.

"The Unwanted Venus," first of the group, was placed in work this week. Others will be "Lipstick," "Street Corners," "The Blonde Menace," "Fast Money," and one other. Distribution will be through Regent Pictures.

Synchro-Art Pictures

Six short subjects are said to be scheduled for release next season.

United Artists

The feature and short subjects program is nearing completion. In the shorts group, identical with this season's, will be 18 Mickey Mouse cartoons and 8 Silly Symphonies in Technicolor, both one-reelers.

Joseph M. Schenck, president and chairman, and Charles Chaplin negotiated for the release of Sydney Chaplin's first talking picture, with distribution going through United Artists. BIP will make the Syd Chaplin feature in London. Charles Chaplin also contemplates a 1933-34 release. It will be silent.

The company will participate more prominently in production and distribution next season than ever before, at least numerically, with 30 features already set and a possibility of 35 or 40, doubling previous programs. Details will be announced at the annual sales convention, July 17, at Chicago.

Mr. Schenck announced the company will produce 20 features in the remaining seven months of 1933, contrasted with its average of 12 yearly.

Films now in production include Samuel Goldwyn's musical, "Roman Scandals," starring Eddie Cantor, and "The Emperor Jones," with Paul Robeson, being made in Long Island by Krimsky and Cochrane's Film Choice Pictures. Another in work is "Trouble Shooter." Ronald Colman's "The Masquerader" will be a late summer release. This, too, is a Goldwyn film. Mr. Goldwyn will make four for next season. Besides "Roman Scandals," he will have Anna Sten's two features, "Nana" and "Barbary Coast," and a fourth of an American "Cavalcade" type.

Douglas Fairbanks probably will remake "The Mark of Zorro," while Mary Pickford and Charles Chaplin are expected to make early announcements.

Al Lichtman was scheduled to leave for Hollywood this week to discuss plans with studio heads. Hal Horne, advertising director, and Ed Finney, in charge of publicity, will follow on June 20.

It is not expected that the company will adopt the new standard exhibition contract in full. Another clause probably will be substituted for the 5 per cent cancellation clause.

In addition to pictures from Fairbanks, Pickford, Krimsky and Cochrane, the Chaplins, Samuel Goldwyn and Gloria Swanson, United Artists will have, for the first time, 14 feature releases from the Darryl Zanuck-Joseph Schenck company, and several from the Edward Small Reliance unit. Chief Reliance releases will be "Joe Palooka," from Ham Fisher's comic strip, and "Shanghai Gesture," the Florence Reed stage play. In "Palooka" will appear William Collier, Sr., Jimmy Durante, Lupe Velez, Stuart Erwin, Marjorie Rambeau, Anita Louise, Abe Lyman and band and William Boyd. Alfred Werker is the director.

The Schenck and Zanuck affiliation has resulted in one of the most ambitious production plans ever outlined by an independent unit. Among other stars who will be presented under their Twentieth Century Pictures banner will be George Arliss, signed last week; Constance Bennett, Wallace Beery and George Raft, who will appear in "The Bowery," the first release; Constance Cummings, Loretta Young.

Raoul Walsh, director, was engaged to make "The Bowery." Other directors signed were Gregory La Cava, Walter Lang and Sidney Lanfield.

Of equal importance from the contractual standpoint was the lining up of eleven writers as a scenario staff. These include Howard Estabrook, Elmer Harris, James Gleason, Arthur Richman, Leonard Praskins, Sam Mintz, John Huston, Graham Baker, Gene Towne, Harold Long and Laird Doyle.

Stories purchased last week by Twentie Century include: Roland Brown's "Blood Money"; William Robertson's "Unnamed Woman"; Ralph Graves' "Born to Be Bad" and Nathaniel West's "Miss Lonelyheart."

Universal

Zasu Pitts was signed again this week to appear in three or four feature comedies, co-featured with Slim Summerville.

A deal was closed with E. M. Glucksman, president of Mentone Pictures, whereby Universal will distribute 13 two-reel Mentone novelty shorts featuring vaudeville and radio headliners. "All at Sea" is the first. The company will also have three shorts and two features from Bennie Zeidman; 26 two-reel comedies, to be made by Warren Doane, some of which will star Sterling Holloway, Vince Barnett, Louise Fazenda; five serials; 13 one-reel "Strange As It Seems"; 26 one-reel cartoons and 104 Universal News subjects.

Stanley Bergerman's 10 features, to be made with Rowland and Brice, will include four musicals.

Warner Brothers

Following publication last week of the first draft of Warners' new feature program, details were worked out for production of 130 one and two-reel Vitaphone shorts, with two-reelers predominating and music and comedy throughout most subjects. This year, the company is releasing 133 shorts.

One of the first roadshow pictures set for 1933-34 is "Captured," with Leslie Howard and Doug Fairbanks, Jr. George Arliss' "Voltaire" will probably be another.

World International

William Allen's three-reel production, "Nature's Outcast," about a battle between a rattlesnake and a racoon, is the first of 12 shorts.

Public Willing To Be Sold, Says Lou B. Metzger

The public is still willing to be sold, in the opinion of Lou B. Metzger, operator of the Spreckles theatres, San Diego, Cal., in New York this week for a short stay, but that public has to be sold, and the selling is necessarily based on the seller having something that public wants.

As the result of a general shortage of money, however, it is Mr. Metzger's belief that the show-going public is more selective than in the past, requiring that the seller bring "his wares closer to them by careful analysis, hearty exploitation and sensible intelligent advertising."

"I don't believe that the public ever wanted more to be entertained than they do now, but never did we have less chance of fooling them," declared Mr. Metzger. "Therefore the old theory of letting the good attractions take care of themselves and overselling the bad ones has gone by the boards. I find it is necessary to sell a winner right down to the ground and milk it for all it is worth, and it is, therefore, just as important to sell well, but not oversell an ordinary attraction, so as to retain the public confidence and good faith."

The Coast exhibitor was highly emphatic in expressing his belief that every theatre needs its own concentration; "that they will not run automatically and every little thought and idea must be put into execution immediately. And above all," he continued, "I honestly and truly believe the public will gladly come, and will continue to come as long as we have reasonably good attractions and a really good idea of how to sell them."

"I still believe in the motion picture business, and I believe in the exhibition end of it, and if the producers, who are really the sales managers of the business, both to the exhibitor and to the public, will make reasonably good attractions, I believe we, at the other end, will find ways and means to market them for all there is in them."

Julia Gordon Dies, 28 Years in Films

Death of Julia Swayne Gordon, 54, in Los Angeles recently, after a long illness, removed from the motion picture scene a player who first appeared before the camera 28 years ago, 1905, with the McCullum and Parker studios. The actress was a protege of the late Jessie Bonstelle.

Miss Gordon was a Vitagraph star for ten years, until the company's dissolution in 1917. Rex Ingram took her to Hollywood in 1923 for a lead in "Scaramouche."

Among Miss Gordon's many pictures since 1929 are "The Younger Generation," Columbia; "The Girl in the Glass Cage," First National; "The Viking," MGM; "Scandal," Universal; "Drums of Jeopardy," Tiffany; "Gold Diggers," Warner; "Broken Lullaby," Paramount.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

AS THE DEVIL COMMANDS: Neil Hamilton Mae Clarke—We made the mistake of running this on a Sunday. Fair week day picture. Played May 21-22.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

BELOW THE SEA: Fay Wray, Ralph Bellamy—A bit disappointed in this. Columbia would have you believe this is another "Submarine." Heavy advertising failed to draw extra business. Just a good program picture of the action type. Played May 30-31.—R. L. Nedry, Lyric Theatre, Little Falls, Minn. Small city and rural patronage.

BITTER TEA OF GENERAL YEN, THE: Barbara Stanwyck, Nils Asther—An excellent picture, carefully and beautifully produced with all the detail necessary to make an oriental atmosphere convincing. Barbara has a fine role and Nils Asther is perfect as the general. He steals the picture and certainly "makes" a place for himself in the picture world. This is the first production I ever saw that actually improved on the original novel. Should be advertised as a special. Rotogravures on this are attractive and cheap. Running time, 89 minutes. Played May 7-8.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

BITTER TEA OF GENERAL YEN, THE: Barbara Stanwyck—A notable production. One of the most finely produced pictures we have shown, but 'way off at the box office on Sunday and Monday. Barbara Stanwyck is good, Nils Asther superb. Toshia Mori a pretty Chinese girl, gives an extremely appealing performance. The only B. O. way to advertise this is to work up real interest in the forceful love affair between Stanwyck and Asther. Promise adventure, mystry, intrigue. It was generally well liked here.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

BLONDE CAPTIVE, THE: Natives—Don't play this thing. Same as any news reel. Just another travel talk. Running time, 75 minutes. Played May 30-31.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CHILD OF MANHATTAN: Nancy Carroll, John Boles—You can't guess what happens in this picture. Yes siree, Nancy has a baby. She didn't intend to, so she says; it was purely an accident, but accidents will happen. Nancy's mother calls her a "dirty little tramp" when she goes to live with John Boles without marrying him. But Boles rises nobly to the situation and does marry her when he finds out he is to have an heir. Some pictures are made beautiful by the introduction of parenthood into the story but some only achieve cheapness and tawdriness. Personally, I am sorry I showed this picture. Running time, 71 minutes. Played May 26-27.—A. N. Miles, Eminence Theatre Eminence, Ky.—Small town patronage.

CIRCUS QUEEN MURDER, THE: Adolphe Menjou, Greta Nissen—This picture seemed to please the majority, especially the kids. Circus scenes and trapeze performers extra good. Sound, excellent. By no means a special, but just a good program picture and that's some-thun'. Played June 3-4.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

END OF THE TRAIL: Tim McCoy—A good one for western fans. I have been somewhat mystified, however, as to the ending. The press sheets, and some people have told me the same thing. Tim is supposed to die in the end. Now, which end? My picture closed with Tim very much alive at both ends and his arm in a sling, promising the Indian maiden he would be a father to her. Glad they didn't kill him; I like his pictures.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

END OF THE TRAIL: Tim McCoy—A very fine entertaining action picture. Better than the average of stories in westerns.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—First, this drew the biggest business of several weeks; second, it is not so funny as it is rough and vulgar. I played it to adults (over fifteen years old) only. A lot of the kids who have been twelve for the last ten years aged rapidly when this came to town. Played June 22-23. Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—Hot and then some. Columbia's ace picture of the season drew them to the box-office like flies on honey, kept the house in a continual uproar, and then sent them out to talk over how dirty it was. Wheeler and Woolsey have always meant biz at our theatre, and this is just about their biggest money-maker yet. I think they are the funniest team that ever hit the screen, and can run circles around such wash-outs as Laurel and Hardy, who, in my opinion, couldn't be funny if they had to. The highbrows would think this picture just too vulgar for words, but since they are not the class of people who will patronize your theatre during the run, do not direct your advertising anywhere near them. Put on the hottest ballyhoo campaign you dare to, and reap a real harvest. Short subjects should be after the fashion of the picture, because the majority of your patrons will not come in a mood to enjoy travelogues or class shorts. Played this Wednesday and Thursday. Here's to Prosperity with W. and W. It was a showman's pleasure.—Roland H. Viner, Morris Theatre Morris, Ill. General patronage.

SOLDIERS OF THE STORM: Regis Toomey, Anita Page—Pleased a large crowd on bargain night. An excellent action type picture. Played June 2.—R. L. Nedry, Lyric Theatre, Little Falls, Minn. Small city and rural patronage.

SPEED DEMON: William Collier, Jr., Joan Marsh—A mighty good action picture. Gave good satisfaction on a double bill.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

TREASON: Buck Jones—A very good action picture. Good satisfaction to a Saturday crowd.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WOMAN I STOLE, THE: Jack Holt, Fay Wray—Personally do not consider this one up to the standard of the usual Jack Holt productions, although it is a fair program picture. No drawing power whatever. Showed to the poorest mid-week since Easter. Barely grossed film rental. Sound not so goood either. Played May 31-June 1.—Marion F. Bodwell, Paramount Theatre Wyoming, Ill. Rural patronage.

First National

BLONDIE JOHNSON: Joan Blondell—Certainly a classy crook story. Should hold attention in the best houses. It went over fine here, and what will please in a small town usually is a mop up in the larger burgs.—Ned Pedigo, De Luxe Theatre, Garber, Okla. Small town patronage.

CENTRAL AIRPORT: Richard Barthelmess—One of the best of the air pictures. Barthelmess always draws for us and well liked. A great show; your patrons will tell you so.—Ned Pedigo, De Luxe Theatre, Garber, Okla. Small town patronage.

CENTRAL AIRPORT: Richard Barthelmess—Not a knockout by any means, but will please the air fans. We played it Decoration Day to excellent business and have come to the conclusion that its unusual drawing power is due, especially in the small towns, to two apparent reasons: First, Richard Barthelmess has gained immeasurably with the fans because of his excellence in "Cabin in the Cotton," the swell show that stamped him with many patrons as a guarantee of good entertainment. In other words, don't let your prospects forget that Dick is the star of the picture. Second, and most important, is the present, unrecognized vogue for air pictures. The producers don't realize it, but it is true and as a result the few air thrillers that happen to have been made in the past few months are cleaning up. This alone accounts for what many exhibitors called the "freakish draw" of Columbia's "Air Hostess." It has repeated with "Central Airport" (a title that's a natural), and now watch Paramount's "Eagle and the Hawk" and see if I'm not right!—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

EMPLOYEE'S ENTRANCE: Warren William, Loretta Young—An entertaining little film that pleased on bargain night. Alice White was the hit of the show, so don't let her slip away from the movies again. Loretta Young's drinking scene is unusually good. Warren William is slipping in public favor. There is only one real drawing angle to this, and I glean it from a program ad—"Give me a job, at any price." However, this supposed cry of out-of-work girls is never fully accounted for in the picture. Amusing, but not big.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

FRISCO JENNY: Ruth Chatterton—This is probably the best picture Miss Chatterton has made in many months. It was well-liked by a good Wednesday-Thursday crowd. I did not care to play up the sensational and sexy side of the story, as so many exhibitors did, but preferred instead to use the San Francisco earthquake thrill angle, and the promise of a great character study by Chatterton. This seems to me to be the more practical and appealing slant, especially to Ruth's fans, because your patrons are well aware that Miss Chatterton is no Mae West! Anyway, some of the ads on this picture went too far. I see Warners have followed this up with "Lilly Turner," a picture with similar flavor. This was a grave error. Why try to thrust the smutty-role reputation on a star who has long been recognized as "the First Lady of the screen?"—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

TIGER SHARK: Edward G. Robinson, Richard Arlen—Excellent action picture for Friday-Saturday. Scenes of tuna fishing authentic and intensely interesting. Drew both children and adults. Robinson is a splendid dramatic artist. He is worth seeing. Business double the usual box office. Played April 21.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

Fox

BROADWAY BAD: Joan Blondell, Ricardo Cortez—No good.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

CALL HER SAVAGE: Clara Bow—Everybody seemed to like it; that is, everybody who came. Guess we played it too old for it to have much drawing power.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CALL HER SAVAGE: Clara Bow—Clara has come back 100 per cent improved. Now all she needs is a good story. This one is too hectic, but gave her material for some very good dramatic acting. Her voice is a new one, modulated and in control. Everyone liked Clara, but not everyone liked the story. Business not up to expectations, but patrons pleased. Running time, 83 minutes. Played May 21-22.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

CAVALCADE: Clive Brook, Diana Wynyard—Positively the biggest box office flop for a supposed big picture we ever remember playing and get a load of this just clipped from a trade paper (May 31)—"Fox has decided to aim directly at the foreign markets with a large percentage of its coming product . . . this decision was reached after Sidney Kent had scanned the results of the foreign sales on "Cavalcade" and "Zoo in Budapest" and with these figures in mind had estimated the probable returns from abroad on "Berkeley Square," now in production." . . . Well, if Mr. Kent will scan the returns from the small towns in this good old U. S. A. I am sure he will find the returns as I have found them on both the above mentioned pictures. I have talked to a half-dozen exhibitors in this territory who had the same results as myself. I actually took in a few dollars over rental on "Cavalcade" so if Sidney Kent really made the above statement, it's either one or two things. It's to hell with American audiences or the foreign market means more to Fox than our own. Personally, I am a great admirer of Sidney Kent and I don't believe he intends to neglect our own market. There is no question of the merit of "Cavalcade," but we well know our audiences (as a whole) and will not accept these English casts and there's no use in kidding ourselves. We've tried it too often to our sorrow. They credit Mr. Sheehan with this great production. I understand he is over in England now. Hope he stays there and becomes "crowned." Pardon the length of this report but I couldn't get it out of my system in less words. Running time, 110 minutes. Played May 30-31—June 1.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

CAVALCADE: Clive Brook, Diana Wynyard—And now, boys and girls, here's your headache. If you get film rental and please one person, consider yourself a real showman. When the critics rave, the small town goes broke.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

CAVALCADE: Clive Brook, Diana Wynyard—It is surely a big stampede with some of the most simple giddy acting and talking people in the picture I ever looked at or listened to. Some parts were really good,

but you never heard so much hand clapping in all your life as you will hear in this picture. It seems they wanted to make all the noise they could possibly cram in it. And most all the talking in it did not seem natural, hard to understand. Such language as this we southern folk haven't learned yet. You can play it and pay for it but when it is all over you will never know what it was all about.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

DANGEROUSLY YOURS: Miriam Jordan, Warner Baxter—Fair.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

DOWN TO EARTH: Will Rogers—Will Rogers continues the most popular star in my town. People come to see him who never get out to other pictures, but I always advertise him well. "Down to Earth" is not up to the standard of usual Rogers' pictures, but it's a good show. Irene Rich is always fine. She helps any picture. There are not many laughs in this one, but there is room for some of Will's philosophy. Played April 2-3.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

DOWN TO EARTH: Will Rogers—Good yarn concerning depression. Will Rogers good as usual. Business not so good as usual for Rogers.—Philip Rand, Rex Theatre, Salmon, Idaho. General patronage.

FACE IN THE SKY: Spencer Tracy, Marian Nixon, Stuart Erwin—Nice little program picture. Marian Nixon as a demure little farm girl ideally cast. Spencer Tracy as the hard boiled sign painter, and Stuart Erwin as the dumb helper produce plenty of laughs. Running time, 74 minutes. Played May 6-7. —C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

FACE IN THE SKY: Spencer Tracy, Marian Nixon, Stuart Erwin—An extra good program picture. Story interesting. Comedy good. Gave good satisfaction. Played May 25-26.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FACE IN THE SKY: Spencer Tracy, Marian Nixon, Stuart Erwin—This seemed to be hugely enjoyed by a large bargain nite crowd. Is a nice, small town picture, but has little draw except at low admissions or on a double feature program.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

STATE FAIR: Will Rogers, Janet Gaynor, Lew Ayres—What more can be said about this great picture that has not already been said many, many times? It is perfect entertainment! Lew Ayres seemed to be the favorite here with Janet Gaynor and Will Rogers vieing for second honors. Ayres' charming performance is one of the best of the year. The objectionable scene between Sally Eilers and Norman Foster has been deleted since we showed the film. This picture is typical of life, and there are no exaggerations. For two days we completely forgot about the depression. On Sunday we turned them away, and on Monday had every seat in the house taken. With this, and "Cavalcade," we can forgive Fox for all the lemons they gave us in between.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

FIRST YEAR, THE: Janet Gaynor, Charles Farrell—Very weak picture. Gaynor-Farrell team do not draw any more.—Philip Rand, Rex Theatre, Salmon, Idaho. General patronage.

GOLDEN WEST, THE: George O'Brien—A lot of Indians and pony express done into a typical Zane Grey story makes this mighty good entertainment and extraordinary box office value. Three days to better than average business.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory, El Brendel—This is a delightful, clean comedy-romance. I wanted a show I could recommend for a Woman's Club Benefit, something for the whole family to enjoy. I searched every contract for one, and there are very few of that type. "Handle With Care" is a gem. Little Buster Phelps supplies a great heart interest. It is well directed, and will appeal to adults, so do not over-advertise the "child" angle, although 500 little orphans got jobs as extras. Many told me later how much they enjoyed the picture. Played April 6.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

HELLO SISTER: James Dunn, Boots Mallory—This thing is only six reels long, but they surely crowded in a lot of dirt. Everything from attempted rape, young love and the "consequences," freely discussed by a doctor, so there could be no mistake. other suggestive scenes and a disgusting fight between a character woman and a villain. Dunn's favorite exclamation after he has gotten his sweetheart in trouble is, "Boy, am I proud!" What are Fox trying to do to their stars, to say nothing of our business. Played May 26-27.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HELLO SISTER: James Dunn, Zasu Pitts, Boots Mallory—A surprise package. From adverse reports on picture was afraid of it. However, audience enjoyed entire production. Business above average. Baby angle might be objectionable to some, but impossible to satisfy them all, anyway. Played June 4-5.—R. L. Nedry, Lyric Theatre, Little Falls, Minn. Small city and rural patronage.

HUMANITY: Boots Mallory, Alexander Kirkland —Another of the Fox Cavalcade of hits, but if you can interest anyone in coming to see it, I'll be surprised.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

ME AND MY GAL: Joan Bennett, Spencer Tracy —It's rowdy, it's rough and yet there's a straight from the shoulder air about it that makes you like it. It didn't draw, but it was liked. Played May 24-25.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

ME AND MY GAL: Joan Bennett, Spencer Tracy—Both stars well liked in this community. Drew good house considering conditions. Played May 13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

OVER THE HILL: James Dunn, Sally Eilers, Mae Marsh—Splendid picture. All who came praised it. Poor crowd. Talkie versions of old silent pictures never draw for me.—Philip Rand, Rex Theatre, Salmon, Idaho. General patronage.

PLEASURE CRUISE: Genevieve Tobin, Roland Young—No good.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

RACKETY RAX: Victor McLaglen—Good. Plenty of laughs and rough and ready action. Good business. Running time, 75 minutes. Played May 26.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—Comedy drama with enough slap stick fun to carry a weak story. Pleased. Played May 19-20.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—Just a fair programmer. Fox managers and bookers would tell us it was one of the ten best, but it isn't. I would like to hear from someone that has received as many as four good pictures from Fox this year. I kept their announcement book from last year and on every other page it reads "watch Fox this year." I wonder how they feel about that by now.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—A knockout and sellout for us. Sammy Cohen's antics on the diving board a scream. Rather hot in spots but nothing offensive. 100 per cent entertainment for the young folks, and they are the ones that we must satisfy, for they are the large majority of the cash customers. Played May 21-22.—R. L. Nedry, Lyric Theatre, Little Falls, Minn. Small city and rural patronage.

SECOND HAND WIFE: Sally Eilers, Ralph Bellamy—In advertising we stressed the author's name, Kathleen Norris, and drew better than an average crowd, especially liked by the women. Running time, 65 minutes. Played May 5-6.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SMOKE LIGHTNING: George O'Brien—Good Zane Grey western. Average business.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Not the big hit it should be with these stars. Drew only fairly well. Running time, 78 minutes. Played April 3-4.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Story is changed from the old "Tess," but it is a good drama. Janet does good work, but people like her in a happier type. Excellently cast, and employed good background. Good business. Running time, 76 minutes. Played May 14-15.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi, Ernest Truex, Marjorie Rambeau—I got a great kick out of this one. However, there was no favorable comment from patrons. Played May 25-26. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Freuler

PENAL CODE, THE: Regis Toomey—There's no excuse for trash like this. It drives patrons away. No drawing power. Played May 24-25.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MGM

CLEAR ALL WIRES: Lee Tracy—No good.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

CLEAR ALL WIRES: Lee Tracy—The first Lee Tracy we have played and it will be O.K. if there aren't any more (like this).—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

CLEAR ALL WIRES: Lee Tracy—Pretty punk stuff, we thought. Metro seems to be making Lee Tracy's pictures on the cuff, and cashing in on his present popularity, which will soon wane. Played to reduced admissions and average Saturday night crowd. Nothing to sell here but the star, if he happens to be popular in your town. Accentuate "s-p-e-e-d" in your ads. Fast shorts, cartoons, etc., go good with this, if you must play the darn thing! —Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

DOWNSTAIRS: John Gilbert—MGM might as well have kept this downstairs. Played this a little late, but not late enough. Expected to find some evidence of a very much chastened Gilbert. The difference between chaste and chased has not affected, noticeably, his cockiness. No matter what the world's opinion of John may be, John's opinion of John remains the same, and you know what I mean. Referring again to "running time," would suggest you start running when the audience starts to come out. Minutes to run, depends upon how far your irate patrons decide to chase you. Probably, dear brothers, you had best go "Downstairs" until all symptoms of a mob spirit have evaporated. Further the deponent sayeth not. But ain't that enough? Played June 2. —Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

FAST LIFE: William Haines, Cliff Edwards—Very good. Has everything in it for real entertainment. Running time, 75 minutes. Played May 28-29.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FAST WORKERS: John Gilbert, Mae Clarke—No good.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston, Karen Morley—Good picture. No drawing power.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston—One fine picture, but I live in a community where they haven't changed postmasters for quite a while and there were some that thought maybe it wasn't so cute.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston—Sensational! Ballyhoo it to the skies. Don't try advertising this in the same old day-after-day way. It's different! It's a showman's examination. You can promise the prospects a lot without disappointing them, but don't harp too much upon the political theme, using instead in your ads the breadth of the nation at large. We think it best to not say a whole lot about the romantic angle, because this picture is not a romance! Sell it as something electrifying, and entirely different from all other pictures. The cast is secondary, but Walter Huston is worth something. Book racy shorts and you'll have a program of unusual tempo. Played Sunday and Monday to very good business when the river was flooded and the farmers had a heck of a time getting in!—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

GRAND HOTEL: Greta Garbo, John Barrymore, Joan Crawford, Lionel Barrymore, Wallace Beery—The only picture that has held up for a three-day run. People had heard about this or read the book, which is a "hot" one to say the least, and came out to see what it was all about. Majority liked it.—Philip Rand, Rex Theatre, Salmon, Idaho. General patronage.

LOOKING FORWARD: Lionel Barrymore, Lewis Stone, Phillips Holmes, Benita Hume—Lewis Stone is a star in pictures of which the people always say, "Well, if it is Stone, I am sure it will be a good picture." But in this one he has bad support, that is, in part. Lionel Barrymore and Stone both were interesting in this picture. But the balance in the play seemed to have too much of an English brogue or something, making their talking hard to understand, causing the picture to be slow and uninteresting. The female stars in this one are tiresome to look at. Phillips Holmes, also a star in this picture, is a favorite here at my theatre but he could not do his part because the female cast were sorry support for him and he had to close his eyes when he had to look them in the face. Well, there is a fine lesson in this picture if you like to listen to a long talk on depression. Boys, please write to your producers who make pictures for us and beg them to make us pictures that will keep our patrons awake and stop them from walking out disgusted. Think how tiresome it is to sit in a theatre and listen to a two-hour talk, just a continued talk, talk, nothing but talk. It will kill the best theatre on earth. One good picture, then come five bad ones, and then we lose what we made on the one good one. Why, we couldn't keep going playing pictures as long as they give them to us like this. Haven't the producers learned and read enough through the Herald to know what pictures make us all money? I will bet there is not an exhibitor in the game today that will say he or she ever made one dollar out of an all-talking picture. Now take this, for example. Suppose we turn on our radio and some wise, windy guy begins his talk, talk and talk. Then, you will see, those who are listening will soon say, "Get something that has some good songs or music." Anything but a tiresome, continuous line of talk.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

MEN MUST FIGHT: Phillips Holmes, Diana Wynyard—Good program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

MEN MUST FIGHT: Diana Wynyard, Phillips Holmes—If this picture is B. O. it must be the kind only Lifebuoy will cure!—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

OUTSIDER, THE: Harold Huth, Joan Barry—This is not a bad picture but was too long drawn out and did not give satisfaction. Too slow. The acting was good, story interesting, but took too long to tell it. People walked out on it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PACK UP YOUR TROUBLES: Laurel and

Hardy—This picture was a surprise. Personally, I like this pair for twenty minutes, but for a whole hour! Not for me! However, my patrons like comedy and it seemed to fit in with their mood as it proved a good drawing card. Running time, 62 minutes. Played April 14.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

PRIVATE LIVES: Norma Shearer, Robert Montgomery—A good, sophisticated comedy-drama with splendid acting and some roughhouse acting to put pep in it, but it fell down miserably. The name killed it.—Philip Rand, Rex Theatre, Salmon, Idaho. General patronage.

RASPUTIN AND THE EMPRESS: Ethel, John and Lionel Barrymore—Good picture. No drawing power.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

RASPUTIN AND THE EMPRESS: Ethel, John and Lionel Barrymore—A wonderful picture. Too good and too big for any small town. Them that we got (that understood what it was all about) said great. Others walked away dazed. Did not get the business it deserved. A big city production. Played May 21-22.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RASPUTIN AND THE EMPRESS: John, Ethel and Lionel Barrymore—Controversial! Perfect acting, magnificent settings, etc.—but, is it real entertainment? Most of my patrons think not. Metro has a certain type of picture they call "special," i.e., like this, "Grand Hotel" and "Strange Interlude." Unusual pictures, and very good, but they only click in the city. Oh, yes, you can usually get a fair crowd in on account of the big casts, but at least three-quarters go out disappointed and over one-half dislike the picture altogether. And dissatisfied customers seldom forget! Metro made good specials "way back when," like "The Big Parade," "Broadway Melody," "Trail of '98," etc., why not more like those now? Human interest is the thing. Played "Rasputin" Wednesday-Thursday to above-average business. Capitalize on the reputations of "The Royal Family." Classy shorts with this, but make sure they have more entertainment in them than the picture.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

SECRET OF MADAME BLANCHE, THE: Irene Dunne, Phillips Holmes—Played on bargain night, and liked fairly well. Not much to advertise here, except the worn-out street woman angle. You'll have to sell it on the strength of Miss Dunne's previous performances. Wish Metro had kept the original title of "The Lady."—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—This seems to be the universal picture. I have yet to see an unfriendly review. It is marvelously cast; then almost perfectly directed, and intelligently interpreted by competent, experienced actors. The poignant beauty of this splendid production lingers yet. It cannot be overadvertised. True, it is sad, but everyone likes it. More pictures of this perfection would bring joy to the exhibitor. Running time, 100 minutes. Played April 16-17.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

SON DAUGHTER: Helen Hayes, Ramon Novarro—Most Chinese dramas move too slowly to be popular. Hayes does marvelous work, as does also Novarro. It is beautifully staged and well directed, but nobody came to see it. We did not take in film rental in two days, and had no competition. Perhaps it is too high class, but I think probably the subject is unpopular. Give Hayes something American and modern and everyone will like her. Running time, 79 minutes. Played May 26-27.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—Excellent. Pleased 90%. For some reason we didn't do the business we should, it must be old man depression. Running time, 115 minutes. Played May 19-20.—J. E. Tunstall, Nottawa Theatre, Cape Charles, Va. Small town patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—Crawford and Cooper in a love drama should mean money anywhere from Paris to Keokuk. So give the stars equal billing and go to it. This has unlimited selling angles, and besides the romance, the sea and air thrills should come in for prominent display. Franchot Tone and Robert Young are splendid and deserve mention. It did an excellent Sunday and Monday business for us, and the patrons ate it up from start to finish. It is essentially a man's picture, but draws the woman, too, so there you are. This film is unusually long, so book your shorts accordingly. It seems to me that anything except sport reels will make a nicely balanced program on this.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

WHAT! NO BEER? Buster Keaton, Jimmy Durante—Fair business. Fair picture.—Herman J. Brown, Majestic Theatre, Adelaide Theatre, Nempa, Idaho. General patronage.

WHAT! NO BEER? Buster Keaton, Jimmy Durante—No good but did business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

WHISTLING IN THE DARK: Ernest Truex, Una Merkel. Good mystery. Truex new but fine comedy material. Advertised the fact that four big companies bid for this mystery story and Truex an excellent stage comedian. Those who came liked the picture. I am told that "Warrior's Husband" (Fox) with Truex is one of the funniest pictures ever made. He promises good comedies for the future so it is well to build him up with the first picture. Merkel good support. My patrons are very tired of Durante comedy and this was a welcome change. Running time, 80 minutes. Played May 19-20.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

THE WHITE SISTER: Helen Hayes, Clark Gable—Very fine picture. Extra drawing power.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

WHITE SISTER, THE: Helen Hayes, Clark Gable—A very good picture to above average business.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

WHITE SISTER, THE: Helen Hayes, Clark Gable—A beautiful production, which all exhibitors should be proud to show. Helen Hayes is grand, although not quite so good as in "A Farewell to Arms," which is only a matter of difference in roles. Clark Gable is unusually dapper and romantic, and dear Louise Closser Hale is a God-sent gift to every picture in which she appears. It is difficult to imagine anyone not enjoying this film, but there were those who didn't and the chief objection seemed to be over the religious angle, so avoid this in the ads. Play up Romance with a capital R, and with Hayes' and Gable's names on the marquee you should enjoy the same excellent Sunday and Monday business that we did.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

REAL BOOKING AID, SAYS A. B. JEFFERIS

Colonel J. C. Jenkins, with a copy of the HERALD *in his right hand and a fishing rod and golf club in the left, is chasing gloom into the seven seas, and A. B. Jefferis of the New Piedmont Theatre at Piedmont, Mo., is one of the many who are fully aware of that fact. Furthermore, Jefferis has found "What the Picture Did For Me" of definite help in booking product for his theatre. So he writes:*

"I am enclosing herewith the first reports I have ever sent in to 'What the Picture Did For Me.' In the past I have relied on these reports to a great extent in booking, and if you care to have my reports in the future I will be glad to send them in.

"I greatly enjoy Richardson's writings, and have read them since 1912. Also Col. Jenkins is a gloom chaser."

Paramount

BEDTIME STORY, A: Maurice Chevalier—Delightful! Chevalier comes very close to being at his best in this frisky, frothy, spicy, yet human and appealing story that everyone will go for in a big way. Baby LeRoy (the cutest kid yet) steals all scenes in which he appears and Helen Twelvetrees is very sweet in the role of the baby's nurse. The music was excellent, and the scene where Chevalier wheels the baby through the park is a knockout. In addition the picture has its naughty moments, so don't omit spice from the ads. We guarantee this picture to be a hit wherever it is shown. Played Sunday and Monday. Business okay, considering the pre-summer hot weather.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

BIG BROADCAST, THE: Bing Crosby, Stuart Erwin—We played this after it had played all the houses in this territory; consequently our business was not so good. It will attract some, however, who do not care for pictures. Will please 90 per cent. Running time, 86 minutes. Played April 12-13.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

BIG BROADCAST, THE: Bing Crosby, Stuart Erwin—Well liked by all. Business bad. I wonder why we exhibitors keep on losing our shirts. Guess we'll have to go prospecting for the yellow metal Can't take in a plugged quarter at the box office. Everyone digs down deep in the wallet for nickels and pennies; haven't seen a five dollar bill all winter. —Philip Rand, Rex Theatre, Salmon, Idaho. General patronage.

THE DEVIL IS DRIVING: Edmund Lowe, Wynne Gibson—Entertaining story showing how "hot car" gangs operate. Clever character work and an appealing boy character. Played May 21-22.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

THE DEVIL IS DRIVING: Edmund Lowe, Wynne Gibson—Enjoyed by 90 per cent. Smallest audience in several weeks. With both banks closed, business is seriously affected. Played June 3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

FAREWELL TO ARMS, A: Gary Cooper, Helen Hayes—A great deal of credit, as a matter of fact, heaps of it, is due all the principals who took part in this, one of the greatest pictures to be screened here in this theatre in two years. It is so well done that you cannot pick a weak spot. Business better than average through the four days' showing.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

FAREWELL TO ARMS, A: Helen Hayes, Gary Cooper—Good special. Only fair business. Ladies liked it. Men stayed away. Superb acting. Cooper and Hayes made a new name for themselves.—Philip Rand, Rex Theatre, Salmon, Idaho. General patronage.

FAREWELL TO ARMS, A: Helen Hayes, Gary Cooper—One of the most touchingly beautiful pictures of the year. In our opinion Helen Hayes is at her best, as is Gary Cooper, who surprises because of rather awkward past performances. It is frank, like the book, so we advise the pink ticket on this one. Once you get him in, though, the intelligent patron should find nothing to offend, because of the delicate handling of the theme. A splendid picture, but below average at the box-office on a Thursday-Friday-Saturday run. Just is not small town entertainment. The only way we can suggest to make it B. O. in the sticks is to play up the love theme as you never played up a love theme before. The Hayes-Cooper combination should mean money! Smut and cheap advertising is out, however. Slap-stick comedies and such do not fit in with this class of production, so advise using scenic, musical act, travelogue or the like with this.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

HELLO EVERYBODY: Kate Smith—Although this was a fairly good picture, it fell flat here. Kate's radio fans are evidently not in my territory.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HERITAGE OF THE DESERT: Randolph Scott—Gave satisfaction. Attendance fair. Played May 27. —C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

IF I HAD A MILLION: All star—Different. Series of stories in one. Good picture. Funny, sad, dramatic. Name scared them; don't know why. Poor crowd at 25c, 15c and 10c.—Philip Rand, Rex Theatre, Salmon, Idaho. General patronage.

ISLAND OF LOST SOULS: Charles Laughton, Richard Arlen—Played this to the best business in months. It is different from anything else ever shown. People knock it, then come back and bring others to see it. We thought is a great piece of entertainment.—Ned Pedigo, De Luxe Theatre, Garber, Okla. Small town patronage.

KING OF THE JUNGLE: Buster Crabbe, Frances Dee—Clean, entertaining tale of the jungle, shifting to circus. Used this as a benefit tieup with Parent-Teachers' organization. Was O. K. for that or any other showing. Played May 17-18.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

KING OF THE JUNGLE: Buster Crabbe, Frances Dee—Not another "Tarzan" but almost as good. Buster Crabbe does not out-physique Johnny Weismuller, but is a better looking youth. In addition to the sex-appeal angle, you have here a circus fire and the stampede of the animals through the city. Real thrills to promise your patrons. Played this on a Friday-Saturday double feature program with RKO's "Lucky Devils." Fair business.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

LADY AND GENT: George Bancroft—This was a free show for the benefit of special sales by merchants. However, picture so satisfactory that we feel we must mention it. Played May 24.—C. W. Mills, Arcade Theatre, Sodus, N. Y. General patronage.

LADY'S PROFESSION, A: Alison Skipworth, Roland Young—Another pleasing picture from Paramount. Not big by any means, but one that will please most of the customers.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

LUXURY LINER: George Brent, Alice White—We found this a most acceptable program picture. With all the action laid on board a big liner, there was enough drama, romance, comedy and action for everyone to enjoy. Hope we see Alice White again soon.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MOVIE CRAZY: Harold Lloyd—Harold Lloyd does not produce enough pictures to be a popular comedy star. Although I advertised this as a special, it did not draw and did but little better than film rental. Appearing once a year is not enough to train fans. A comedy star should produce several comedies a year and less expensive ones. The Lloyd pictures were always clean comedies, and we hate to see him lose favor. Played April 7-8.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

MOVIE CRAZY: Harold Lloyd—Just a mighty

good comedy but no fault of Lloyd. We have hundreds of comedians that are really funny now. One of them with his part would have created a sensation. How this fellow Lloyd ever thought he was funny is away beyond me.—Ned Pedigo, De Luxe Theatre, Garber, Okla. Small town patronage.

MURDERS IN THE ZOO: Charles Ruggles, Lionel Atwill—It's very good of its type. But our people are fed up on murder pictures. Running time, 55 minutes. Played May 15-16.—J. E. Tunstall, Nottawa Theatre, Cape Charles, Va. Small town patronage.

MYSTERIOUS RIDER, THE: Kent Taylor, Lona André—A fair western. Kids raved about it but not the adults. Not as good as the silent version by Fox. Attendance very light.—Philip Rand, Rex Theatre, Salmon, Idaho. General patronage.

NIGHT AFTER NIGHT: George Raft—Plenty good picture. Much to put it over. Get them in and they will be pleased. Paramount made a bunch of good ones this year. So think I.—Ned Pedigo, De Luxe Theatre, Garber, Okla. Small town patronage.

NIGHT OF JUNE 13, THE: Clive Brook, Lila Lee —Very good story, well acted, but did not draw an average business for us. No fault of the picture. If you can get them in, the picture will please. Running time, 74 minutes. Played May 12-20.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

NIGHT OF JUNE 13: Clive Brook, Frances Dee, Gene Raymond—Good picture, but no one would believe me. Old picture. I can't buy 'em new. Can't even buy "Palmy Days" without taking a flock of lemons. Wouldn't sell me "42nd Street." Can't get "State Fair" and "Cavalcade" without giving Fox all the dough in the state plus 40 per cent of gross. Metro won't book me "Smilin' Through" until I play off a hundred programs. Such is life in the Rockies. When Congress gets through with Morgan I hope they will tackle Hays.—Philip Rand, Rex Theatre, Salmon, Idaho. General patronage.

PICK UP: Sylvia Sidney, George Raft—This is a human interest story that should please 100%. The public senses something good here, so plug the Sidney-Raft team and the Vina Delmar down-to-earth love story, and sell it as another "Bad Girl." Cut-out heads of Raft and the wistful Sylvia, hung from the marquee over the box-office and facing each other, should prove a magnet. Played Friday-Saturday on a double feature with John Wayne in "Telegraph Trail," but "Pick Up" could easily mean "Stand 'Em Up," even on a Sunday bill, booked single. Any good shorts will go swell with this. It's a natural for the younger set!—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

SHE DONE HIM WRONG: Mae West—Risque and risky! Mae West sizzles across the screen, and turns the town torrid. Funny thing, this was a smash hit in the cities, but only average in the tank towns, whereas this position was just reversed in the case of another Paramount picture, Kate Smith's "Hello, Everybody." No wonder the producers have so many headaches trying to please the great majority. I personally enjoyed the flameproof West very much, but opinion was well mixed between our average Wednesday-Thursday crowd. Not for the chillun'.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

SIGN OF THE CROSS: Fredric March, Claudette Colbert—We were very well pleased with business on this one. Drew better than we expected. In spite of the fact it is sad and very distressing, it was a picture that people told their friends not to miss. Thank you, Mr. DeMille, for giving us something really worth showing. Running time, 123 minutes. Played May 22-23.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SIGN OF THE CROSS, THE: Fredric March, Landi, Claudette Colbert—A great picture. It gets that class who are not regulars. Has plenty of excitement and lots of history and bible work in it and it will get them in. Shown here during closing days of school. Yet it did average and that's sumphin.—Ned Pedigo, De Luxe Theatre, Garber, Okla. Small town patronage.

SIGN OF THE CROSS: Fredric March, Elissa Claudette Colbert, Elissa Landi—Was disappointed in the picture, although it did excellent Sunday-Monday business. Believe it would be better to play it mid-week. Although the film is well acted and lavishly produced, it is too long, too boring, and too utterly devoid of human interest. Not comparable to Cecil B. DeMille's silent epics.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

SONG OF THE EAGLE: Richard Arlen, Charles Bickford—Good. Did about average biz. Running time, 83 minutes. Played May 26-27.—J. E. Tunstall, Nottawa Theatre, Cape Charles, Va. Small town patronage.

STRICTLY PERSONAL: Marjorie Rambeau, Dorothy Jordan, Eddie Quillan—Slightly above average business and seemed to please.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

UNDER COVER MAN: Nancy Carroll, George Raft—Excellently played. Would be pleasant to see what Raft could do in another kind of role. Played May 20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

UNDER THE TONTO RIM: Stuart Erwin—The Hog Ranch business gets several laughs but the "book" gag fell flat here. Better than the average western.—Harry Musgrave, Cozy Theatre, Minneapolis, Kansas. Small town patronage.

RKO

ANIMAL KINGDOM, THE: Ann Harding, Leslie Howard—A fine play made into a well-acted picture but not suitable for the small towns. The players talk, talk, talk, and never seem to get anywhere. Too action-less! Ann Harding is mis-cast, Leslie Howard good, and Myrna Loy and William Gargan excellent. Played it on Sunday and Monday to good business, but think it would be better played mid-week. You will need to appeal to class audiences with this.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

CHEYENNE KID: Tom Keene—A very acceptable western. Played May 27.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CHRISTOPHER STRONG: Katharine Hepburn, Colin Clive, Billie Burke—No good.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

CONQUERORS, THE: Richard Dix, Ann Harding —A fine big picture that drew well and pleased. The only adverse comments were on the killing of the little boy, an unnecessarily shocking sequence; also the engineer on the train that killed him was either drunk or asleep, as he came tearing up with his throttle wide open and the boy on the crossing in plain sight for a mile or more. Played May 26-27.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CONQUERORS, THE: Ann Harding, Richard Dix—A splendid picture, epic in nature, giving in excellent plot the history on the panics occurring in the last eighty years, through the world war to the present. Ann Harding and Dix excellent in roles from youth to old age. Ann a favorite here. High school students said this was the best picture they had ever seen. Advertise as a special as it surely is one. Running time, 80 minutes. Played April 30-May 1.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

DIPLOMANIACS: Wheeler and Woolsey—Great entertainment. Big improvement over "So This Is Africa," inasmuch as they don't go into the gutter (much). Just enough dancing and singing to "pep" it up and the musical score throughout is excellent. Business away below former Wheeler-Woolsey, which I attributed to the bad reaction of "dirt" in the "Africa" picture. Running time, 61 minutes. Played June 4-5.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

GIRL CRAZY: Woolsey-Wheeler—This pair has drawing power. No matter how old their features, they get 'em in. Played May 30-31.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

GREAT JASPER, THE: Richard Dix—This is Richard Dix's best picture in many, many months, and is a fine piece of entertainment. We played it on a Friday-Saturday double bill along with "The Mask of Fu Manchu." Both pictures seemed to please. Dix is not a favorite with me, but seems to be well liked by my patrons. Play up the star, telling them he is "as you like him," being careful to employ the ne'er-do-well lover theme. This picture has an unusually good cast, notable among them being Florence Eldridge (Mrs. Frederic March), giving one of the most expertly restrained performances I have yet seen, and Bruce Cabot, who surprises as a high-pressure lover. Any varied group of shorts will go with this. We had average attendance.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

HELL'S HIGHWAY: Richard Dix—Fair. Guess we played it too old. Running time, 60 minutes. Played May 17-18.—J. E. Tunstall Nottawa Theatre, Cape Charles, Va. Small town patronage.

HOLD 'EM JAIL: Wheeler and Woolsey—Not up to standard. Why not another like "Rio Rita" with these stars contributing the comedy to a better plot? Another like this one and these stars are done. Running time, 76 minutes. Played April 23-24.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

KING KONG: Fay Wray, Bruce Cabot.—Business far less than expected, due probably to fact that company refused prior dates that were better while they argued over dates for tripe pictures. "New York," that strange mysterious outfit, is not content with killing circuits, it wants to regulate our dating and kill us. RKO, well, they get less percentage returns and are stuck with checking charges, but they prove something. I wonder what they prove? We will live. Will they?—Hermam J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.

KING KONG: Fay Wray, Robert Armstrong—A wonderful picture of its kind, and it seemed to be the kind they had been waiting for. Best business on three day run for many months. While picture has some horror stuff it is free of suggestion and even the youngsters were in most cases too busy figuring how it could be done to be very scared. We projected it seven times and still found it interesting. Played May 28-29-30.—P. G. Estes, S. T. Theatre, Parker, S. D. Small town patronage.

KING KONG: Fay Wray, Bruce Cabot, Robert Armstrong—Here's a thriller and will draw them in. Best business this year except "State Fair." Some may not like it, but it will hold their interest just the same. Played May 28-29.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small own patronage.

KING KONG: Fay Wray, Bruce Cabot—Good drawing power.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

KING KONG: Robert Armstrong, Fay Wray, Bruce Cabot—"Kong" is a triumph in trick photography, but has little to offer besides that. A natural at the box office, with opinion here divided on its merits. Just book it, circus up the front, employ sensational advertising, and prepare to pay up a lot of your old debt. BUT—don't let the patrons think it's another wild-animal opus. Fay Wray and Bruce Cabot are very good, so play up the romance along with the thrill angle, an don't let them forget that the beast charges through New York City. Played it Sunday and Monday. Swell biz.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

LITTLE ORPHAN ANNIE: Mitzi Green, May Robson—Plenty of children but no adults. They listen to it too much on the radio. I used this on a day when a scholarship contest was being held and the Commercial Club sent all the children to the show. Very clean, interesting picture. Buster Phelps a great little actor with Mitzi. Played May 5-6.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

MEN ARE SUCH FOOLS: Leo Carrillo, Vivienne Osborne—A very good program picture. Acting fine. Story interesting.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

NO OTHER WOMAN: Irene Dunne, Charles Bickford—No good.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

PAST OF MARY HOLMES, THE: Helen MacKellar, Eric Linden—Just another picture. Well acted and perhaps will please when patrons are not too fed up on big ones.—Ned Pedigo, De Luxe Theatre, Garber, Okla. Small town patronage.

PENGUIN POOL MURDER: Edna May Oliver—Fair. No business.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

PRIVATE JONES: Lee Tracy—They must work Lee Tracy overtime to get him in so many pictures. This is not a great film, but will be thoroughly enjoyed in all small towns. A good Saturday nite show. Fine business.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

ROCKABYE: Constance Bennett—This is a typical Bennett sex drama, just as it is supposed to be. It is good; Constance Bennett is popular here. Her clothes are beautiful; her acting is good. Joel McCrea is adequate support and Jobyna Howland adds all the comedy anyone could wish. The picture will be improved if you cut the scene from the place where Constance scrambles eggs to the fade-out. Why a director makes a fine dramatic actress do cheap comedy, we don't known. Without this scene, the picture is good. Of course, it is not for children. Running time, 75 minutes. Played April 9-10.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

SPORT PARADE, THE: Joel McCrea, Marian Marsh—A good one day program picture. Makes a good Saturday show. Played May 23-24.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SWEEPINGS: Lionel Barrymore—This is splendid. I cannot recall better characterization by the elder Barrymore, and I've seen them all. RKO can be even prouder of "Sweepings" than "King Kong." I liked it much better, and so, on the whole, did my patrons. So tense did it hold the audience, that when the last scene faded out, a wave of applause swept the theatre. This is the first time that I can remember of ever having such a thing happen at the end of a picture. The ending is tremendously effective. I had no idea it was such a good film, and booked it in on a Friday-Saturday double feature with Hoot Gibson in "The Gay Buckaroo." The latter was punker than punk, especially beside "Sweepings," which I would now advise playing alone anywhere in the week, because it has the real merits to stand on its own two feet. Play up the Chicago fire angle, Barrymore's superb character work, and a suggestion of Eric Linden's illicit romance. You know the "rich playboy seduces the little shop girl" angle. With these three points to the front, "Sweepings" should prove excellent B. O. as it did for us.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

TOPAZE: John Barrymore—This is a rather slow-moving comedy, that my patrons did not quite seem to get. "Topaze" is brilliant satire, that will click only with ultra-sophisticated audiences. The most human ad angle seems to be Barrymore as a school teacher. Although Myrna Loy has very little to do, her name should be prominent. Let music dominate the short subjects. We used this for a benefit show on Friday, and had very good business. Not a Sunday show, and not exceptional for Saturday, because, despite the schoolroom scenes, children will not like or understand this picture. A class programme that should be advertised on the order of George Arliss' films, notably "Old English" or "The Millionaire."—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

United Artists

KID FROM SPAIN, THE: Eddie Cantor—They don't make any better entertainment than this one. The star a wow and the whole cast great. Fine photography. 100% satisfaction. A regular show for any house. You can guarantee satisfaction and the

picture will make good. Played May 28-29.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Universal

BIG CAGE, THE: Clyde Beatty—A hard picture to put over here. Advertised and exploited but only average receipts. Beatty fine and exciting and tense moments in film. Only explanation for failure at box office—too many animal pictures. Played May 16-17-18.—R. L. Nedry, Lyric Theatre, Little Falls, Minn. Small city and rural patronage.

BIG CAGE, THE: Clyde Beatty, Anita Page—Boy, are we getting fed up on these wild animal films. One after the other they've come, till we're getting so we wrestle with lions in our sleep. Universal's contribution to the cycle comes at least 6 months too late to be of any real interest. "The Big Cage" has its moments, and Clyde Beatty seems a likable fellow, but the picture has very little romance and is so much "animal" that we got pretty bored, and so did the patrons. The kids liked it tho', and we can't complain a whole lot because business was good, but it was only because we played it on Saturday nite. The whole thing is just a mess of roars, growls, screams. Can't say much for it.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

COHENS AND KELLYS IN TROUBLE, THE: Charles Murray, George Sidney—Best Cohens and Kellys picture we have run. For some reason they don't go over here. Running time, 69 minutes. Played May 24-25.—J. E. Tunstall, Nottawa Theatre, Cape Charles, Va. Small town patronage.

COHENS AND KELLYS IN TROUBLE, THE: Charles Murray, George Sidney—One of this team's best. The naturalness of Cohen and Kelly is their strongest feature. Book this one, you will get your money's worth. On account of school activities, it being the closing week, attendance was poor, but picture pleased all who saw it. Running time, 68 minutes. Played May 27-28.—Estes & Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

FOURTH HORSEMAN, THE: Tom Mix, Average western to average business. The title has no relation to the story. Played May 30-31.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FOURTH HORSEMAN, THE: Tox Mix—A bit draggy in spots. Mix shows his age in this one. There are still a large number of Mix fans who will regret his retirement. Played May 27.—R. L. Nedry, Lyric Theatre, Little Falls, Minn. Small city and rural patronage.

LUCKY DOG: Charles "Chic" Sale—If you have this bought you have been buncoed. Don't play it. Universal should have had more sense than make it, more honesty than to release it.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

NAGANA: Tala Birell, Melvyn Douglas—A very good picture of its class. Male lead stronger than female. Could have been improved if Japanese doctor had been exchanged for an American. Stars whom one can not understand weaken any picture. About one-third of the so-called stars should be banished and clear understandable voices substituted. Only then will be have 100% entertainment. Attendance fair. Running time, 74 minutes. Played May 20-21.—Estes & Estes, Merry Land Theatre, Addison, Mich. Small town patronage.

OKAY AMERICA: Lew Ayres, Maureen O'Sullivan—Best gangster newspaper story to date. Sad ending but was liked. Business fair. We have lost steadily for two years. Nothing we run really pays. We are hanging on by our bushy eyebrows hoping for a "New Deal."—Philip Rand, Rex Theatre, Salmon, Idaho. General patronage.

OUT ALL NIGHT: Slim Summerville, Zasu Pitts—Fine business. They want domestic comedy so bad their tongue hangs out, but Universal gets worse each time it makes a Pitts-Summerville and it won't be long now until they kill this pair with salacious and lascivious stuff. The other producers are too dumb to note the need of domestic comedy, so Universal has the field alone. The others are making murders and mysteries under mass production.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

ROME EXPRESS: Esther Ralston and foreign cast—A greatly over-rated production. Swell from an artistic viewpoint, but viewed from the box office angle a flop. Many walkouts. There is no place on the playing time of the small city exhibitor for these foreign productions. Played May 25-26.—R. L. Nedry. Lyric Theatre, Little Falls, Minn. Small city and rural patronage.

TOM BROWN OF CULVER: Tom Brown— A fine picture which won't draw at all. Should have been put on for Boy Scout benefit.—Philip Rand, Rex Theatre, Salmon, Idaho. General patronage.

Warner

BLESSED EVENT: Lee Tracy—In which Lee does the keyhole artist stunt in the most approved W. W. style. While he dominates the picture, his supporting cast was just a little too good to suffer total eclipse. The several character actors really gave stellar performances. I especially liked Emma Dunn as Lee's Mother. Just one point I should like to have cleared up. With so many Blessed Events, why not one baby? I mean a real infant. Played May 21-22.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

WHAT THE DOCTORS DID TO ME

And now look what Steve Farrar has gone and done. In a hospital 17 days and he up and writes a report on it. At first we thought it was a sequel to "Night Nurse." Anyway, we're glad he's back.

FUN IN A HOSPITAL: Ten Pretty Nurses, 17 days. This is the first report in over a month and what the doctors did to me during that time is nobody's business; but I'll tell you about it. On May 3, the rubber-tired hack called for me and took me to the hospital where three good doctors opened me up and looked over my engine, taking out several parts. When I woke up there was a pretty nurse holding my hand and asking "How do you feel?"

They tell me I came pretty near to cashing in, but am up and around again now. But while I was in the hospital 16 wire fox terrier pups arrived. (Breeding them is my hobby.) So before I send in any reports on pictures I am going to have to show some expert salesmanship and sell these 16 pups. But I'll be back soon in this department.—STEVE FARRAR, Orpheum Theatre, Harrisburg, Ill.

DARK HORSE, THE: Warren William—Darned good little picture. Darn bad little gross. Darn sad little exhibitor. Could have used "The Dark Horse" with greater profit. Played May 23.—Peter Bylsma, Victory Theatre, Napolenville, La. Small town patronage.

EX-LADY: Bette Davis, Gene Raymond—Another neat little number from Warner Bros. My patrons seem to like Bette Davis, after having seen her in that other swell Warner film, "Cabin in the Cotton." However, she is not a big box-office star yet, so mainly this film will have to depend on the sex angle for its draw. The sound and photography of all W. B. pictures is perfect, and "Ex-Lady," like the others, has a swell musical accompaniment throughout. If only all the companies would realize how impressive a musical background in any picture is, they wouldn't go another moment without a staff orchestra. So far, I have found music used only in Warner and occasionally in RKO films, rarely anywhere else, although I recall that "Pick Up" had an effective musical strain through most of it. We played "Ex-Lady" on bargain nite to a little below average business, because the farmers are working so late, but it's a honey of a picture anywhere you put it.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

FORTY-SECOND STREET: Warner Baxter, Bebe Daniels, George Brent, Ruby Keeler—Greatest box-office musical in years! Business beyond compare! Thanks a thousand times, Warner Bros.—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

GIRL MISSING: Glenda Farrell, Ben Lyon—Good program picture, entertaining from start to finish, nice small town picture. Running time, 69 minutes. Played May 22-23.—J. E. Tunstall, Nottawa Theatre, Cape Charles, Va. Small town patronage.

HARD TO HANDLE: James Cagney—Fast and funny. Played June 4.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr.—Good action picture with some witty remarks. Appeals to all classes. Fair business. Running time, 72 minutes. Played May 28-29.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

A SUCCESSFUL CALAMITY: George Arliss—An excellent picture, clean, fine comedy-drama. Old and young here have learned to love Arliss, so we did good business on this one. We can always depend on his product for family trade, and people ask: "When are you having another Arliss?" It is a joy to show them! I am glad my patrons appreciate the work of a high class artist like Arliss. Running time, 72 minutes. Played May 28-29.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

WAX MUSEUM (MYSTERY OF THE): Lionel Atwill, Fay Wray—Color. This is a very interesting picture to people that like morgues and dead people and believe it or not there is them that does like this very kind of entertainment and told me so.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

World Wide

TRAILING THE KILLER: Lobo, the wolf dog—The finest animal picture ever made. Very little dialogue. Photography and scenery excellent. Here is a Friday and Saturday show that you can exploit to the skies and it will give 100% satisfaction. Played May 24.—R. L. Nedry, Lyric Theatre, Little Falls, Minn. Small city and rural patronage.

Shorts

Columbia

CASTAWAYS, THE: Mickey Mouse—Extra good cartoon. Running time one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FOX HUNT, THE: Silly Symphony—A very good cartoon.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Educational

A FOOL ABOUT WOMEN: Andy Clyde—Good old-fashioned slapstick that kept the house in a roar. Excellent for Saturday night. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ACROSS AMERICA IN TEN MINUTES: Hodge Podge Comedy—Just a fair novelty reel. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TORCHY COMEDIES: Are great stuff for provincial burgs like this.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

MGM

ASLEEP IN THE FEET: Pitts-Todd—A very funny two-reel comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ROOSEVELT, THE MAN OF THE HOUR: Composed of news reel cuttings, going back to when Roosevelt started in public life, with announcer throughout. Of course, it was interesting, but not the picture I thought it would be.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Paramount

THE DENTIST: W. C. Fields—Excellent slapstick Sennett comedy. Running time, 20 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

WONDER GIRL, THE: Babe Didrickson—This is a very enjoyable "Sports Eye" showing all the different things this girl does in sports. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO

CLARK AND McCULLOUGH: They need a new director. Not so hot.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

VENICE VAMP: Fable—Very good music, good photography. Better than the average.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

United Artists

FATHER NOAH'S ARK: Silly Symphony—A wonderful cartoon. Color. Very funny.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Universal

MY OPERATION: Vince Barnett—A good comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner Vitaphone

NORTHERN EXPOSURE: Broadway Brevity—All color two-real dancing revue. Patrons ask when we are going to have another.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

THREE'S A CROWD: Merry Melody—Exceptionally good. The children like these better than Mickey Mouse.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

JENKINS' COLYUM

Pipestone, Minn.

DEAR HERALD:

Minnesota looks better and better every day. You can see green wheat fields in every direction as far as you can look. The corn is coming up, the cherry and apple trees are in full bloom, the alfalfa is knee high and the green pastures are full of contented cows. The barmaids are dispensing Minnesota "prosperity" in about every cafe and Old Man Depression has got disgusted with his job and has thrown up the sponge. Hurrah for Minnesota!

S. B. Hulett of the Grand theatre at Madison has become a member of the Great HERALD family and from now on Madam Prosperity will have her headquarters in the Grand theatre and S. B. will look the depression in the face and say "Oh, piffle on you." It is a mark of distinction to have the HERALD lying around the office where the public can see it, and S. B. is rather a distinctive looking gentleman.

▽

William Fleter of the Broadway at Canby was busy billing his show when we called. He took time out long enough to write a check for a renewal of his subscription and we didn't detain him any longer. He's a hard working boy and if there is any business around Canby we'll betcha he gets it.

L. V. Feldman of the Orpheum at Pipestone has two hobbies, building rock gardens and giving the people of Pipestone the best entertainment available. He has a rock garden in his yard at his home that is the pride and joy of the whole community. People come for miles around to see this garden. He has gathered every kind of a stone there is in Minnesota and South Dakota. The lobby of his theatre is also decorated with all kinds of rocks, which gives it a very unique and beautiful effect. When in Pipestone be sure to visit this theatre, and if you are interested, Mr. Feldman will be pleased to show you his garden. It's one of the beauty spots of southwest Minnesota.

▽

Stanley Hull, who operates the Happy Hour theatre at Jasper, has a wonderful memory. He says we called on him six years ago during the hard winter right when he was building a fire to try and warm up his house. Can you imagine a memory like that? The Wardens always remember us when we come back, but we didn't suppose a theatreman's memory was so good.

Stanley says he is still collecting funds for the producers and he thinks he will add another program each week in order to hold his job.

▽

Mitchell, S. D.

We spent Decoration Day at Sioux Falls. Sherm Fitch, manager for RKO, took us out to the golf course and beat the tar out of us. There's no doggone sense in a man acting like that. He is to meet us at Big Stone Lake this week-end to go fishing with us, and when we get him out on that lake, and if he doesn't apologize, we are going to push him out of the boat. Sherm came from Omaha, Neb., and he thinks he can treat the Nebraska folks as he pleases, but he'll find out, by gosh.

J. A. Bradley, manager for a theatre equipment company at Sioux Falls, used to sell us service out of Omaha, and he's one salesman we never had a desire to shoot. He said he had been struggling along for years trying to do without the HERALD, but he found it was no use, so now he is a member of that great family of well informed people.

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M. L. Marshall of the Strand theatre at Broadwater directs the movement of the trains on the Milwaukee railroad during his wakeful hours and his wife says he slumbers during the showing of the pictures at the Strand. It doesn't matter to us whether he slumbers or snores: he's a swell fellow and we don't intend to miss him should we ever visit South Dakota again.

The Mitchell Theatre Company is soon to open a swell theatre here in Mitchell. Mr. Logan and Son are to have the management of the house and Mr. Logan, Jr., told us that he got the most of his ideas for the house from the Better Theatres Section of the HERALD. When completed this theatre will be something Mitchell can point to with pride. They expect to have the house ready to open about July 1. We suggested that they get Universal's "Be Mine Tonight" as their opening attraction and Mrs. Logan laughed and said that was just what they had done. Mr. Logan, Jr., promised to send a photo of the interior and exterior of the theatre to the HERALD.

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Mr. Burr W. Cline manages the Paramount and Mr. E. A. Bricker the Lyric here in Mitchell, both Publix houses. Mr. Cline formerly managed a theatre in Mankato, Minn., for Finkelstein & Ruben, but has managed the Paramount here for about three years. He's a very delightful chap to meet.

Mr. Bricker is a showman of long experience. He has been in Mitchell for several years operating theatres and he knows what it's all about. It's a pleasure to meet such operators as they.

L. E. Jorgensen of the Regal theatre at Salem used to operate the Glud theatre at Viborg. This is the theatre we told you about having such a funny name, but the name doesn't have anything on Miller's "Leb" at Cloquet, Minn. Mrs. Jorgensen is the lady who gave us those swell Swedish cakes when we were there two years ago. Yum, Yum, we can taste 'em yet.

▽

Ely & Holliday are a couple of young operators at De Smet. They have had the house for a couple of months and are still far from being discouraged. If there is any amusement money lying around loose in De Smet and vicinity we will bet these boys get their share of it. They have enrolled their names in the HERALD family album and that's assurance of success.

John Hojem of the Rex theatre at Lake Preston says he's a Norseman and proud of it. We would be, too, for these Norwegians are about as fine people as we have. John is the "printer's devil" in the local paper office and sets type during his off hours from the theatre. He's a HERALD fan just like all other newspaper theatre boys.

▽

G. S. Abbott was remodeling and redecorating the Arlington theatre at Arlington when we called. He expects to get the house open about July 1. He also operates the theatre at Esteline. From indications the Arlington will be a real theatre when G. S. gets through with it.

F. J. McCarthy operates both theatres in Brookings. He also has one other theatre closed. He said he wanted us to spell it "McCarthy" because he wanted the public to know he was Irish. We told him we supposed that "McCarthy" was Chinese. F. J. is a golf hound, but he doesn't let that interfere with his theatre duties. Brookings is one of the towns that South Dakota points to with pride, and the State theatre is where Brookings people gather when they want a pleasant evening.

▽

R. L. Chambers of the Majestic theatre at Clear Lake eats up work like a bull pup eats fried liver. There's no job too hard for him. He has been living in fear that we wouldn't call on him and sell him the HERALD, but he's all right now and his wife says she hopes he can now get some sleep.

K. W. Jahnig was building a ventilating shaft in his booth when we dropped in. He had pulled everything off but his undershirt and pants and his tongue was hanging out like a dying calf. We couldn't buy him some 3.2 per cent because South Dakota is still on the wagon. We hope he recovers.

Now we are going over to Ortonville on the Big Stone Lake and get set for that Sherm Fitch; and Abner, what we'll do to him will be plenty.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colymunist

Now California to New York in Less than 20 Hours...



● New schedules now in effect on coast-to-coast route are 7 hours faster eastbound — 9 hours faster westbound than those previously maintained.

● Thus, Air Express can help you cut down costly delays all along the line, whether it's a matter of rushing material to location or getting finished films into distribution.

● Direct air lines to 85 principal cities and fast rail connections to over 23,000 other Railway Express Agency points. Pick-up and delivery service in leading towns keeps shipments under unified responsibility all the way. Duplicate receipts give a positive check against slip-ups in delivery. Call your nearest Railway Express Agency today for new low rates and schedules.

AIR EXPRESS VIA RAILWAY EXPRESS AGENCY

AIR EXPRESS DIVISION, RAILWAY EXPRESS AGENCY, INC.

Photometric Acquires Firm

Photometric Products Corporation has acquired control of Electro-Scientific Laboratories, New York. Photometric is successor to the American Development and Operating Company, photoelectric concern formed in 1916. Russell V. Judson of Detroit heads the company, with Dr. Herman Kott executive vice president, and Herbert Kott secretary and treasurer.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

Presenting

A-MIKE VOGEL

the new chairman of the Round Table

As the editor of Motion Picture Herald it is my privilege to step into the Club section this week to announce to you the selection of an able and distinguished fellow member to the chairmanship of the organization and the editorship of this all-important department. He is A-Mike Vogel, a showman of diligence and experience and a contributor to these pages.

The coming of Mr. Vogel is rather by Club election, too. The Herald, while engaged in a number of plans for the enlivening of these pages, set about making inquiry for a likely chairman among a considerable number of the Club's more active and prominent members. From them came the nomination of Mr. Vogel, and from them, too, a big vote of approbation when his chairmanship was discussed with them. He is a Round Tabler chosen by Round Tablers, for the Round Table.

Mr. Vogel began his career of showmanship right after the War, in September, 1919, and the first item we find in his biography is mention as assistant manager of Loew's Grand in Atlanta, a city considerably famous for the showmen it has given this industry.

Very presently Mr. Vogel was in full flight on a career of wide experiences and handsome distances, bound for the big time and Broadway and way stations, so the record includes: manager Loew's, Knoxville, in Tennessee; field exploitation for Paramount in Seattle, Portland, St. Louis and Pittsburgh, a specialized fling during the boom day excitement with the Real Estate and Theatre Advertising Agency in Tampa and Sarasota, with incidental operation of a theatre at Oldsmar in Florida, and then to New York to open the first radio talent agency; thence to the general managership of the Imperial Theatres of Pittsburgh, with theatres in Oil City and McKees Rocks, Pennsylvania; then into publicity for the opening of the Paradise by Balaban & Katz in Chicago; next manager of the Park Plaza theatre in New York; after which came a term of service in the Fox organization, starting the Fox Amusement News, a tabloid for promotional circulation in New York, advertising management of the Fox Detroit theatre, the same post with the Academy of Music in New York, and more recently director of press books and national exploitation for Fox films.



A-MIKE VOGEL

Mr. Vogel, it is evident, has been places and has done things. He will continue to go places and do things—now in the Round Table. He now takes the chair, the floor and anything that's loose.

TERRY RAMSAYE,
Editor of Motion Picture Herald

THE GUEST EDITORIAL

"FACTS,—NOT FANCIES"

by ANNA BELL WARD

Director and Assistant General Manager, Phoenix Amusement Co., Lexington, Ky.
One of the Few Women Executives in Show Business

IT seems to us that at the present time the theatres which we have visited are overlooking, or I should say neglecting, the five principal necessities that go to make desirable entertainment and put money in the box office, namely: safety, comfort, cleanliness, and a good show properly advertised.



Neatness, tidiness and cleanliness go hand in hand with comfort. Don't think your patrons do not appreciate your efforts to keep clean and safe the places wherein they seek amusement. A well kept theatre is the best manner in which an exhibitor can advertise his place of business.

Where you find an exhibitor who keeps his house in order, you will find a sign over his doorway which spells success. People like to do business with those who think, talk and look successful. A shabby theatre is like a shabby suit of clothes.

If you are wondering why I am stressing this point, it is because to me it is one of the secrets of successful theatre operation. For example, we have just taken over two deluxe opposition theatres, representing an investment of almost a half million dollars, which for the past three years had been operated by a large chain.

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We had to close the theatres to clean them up. In one of the houses there is an air duct, a part of the refrigeration plant, six feet in diameter which runs the length of the theatre, one hundred and twenty-five feet. Under each row of seats there is a ten inch cap or mushroom from which air is distributed. The janitors for the past three years have been sweeping all the debris from the theatre into the "fresh air" tube. We have cleaned out two wagon loads of filth that have been deposited in this manner during the time the theatre was operated by the chain.

And now I believe I made a remark about a good show properly advertised. I have neither time nor space to go into detail about theatre advertising. Not long ago I wrote an article for the Herald that covered this. I will say, however, that one of the fundamentals of a good show being properly advertised is to build your advertisement on truth. A lot of money has been thrown away by the average exhibitor on the wrong kind of advertising. Tell the people what you have and do not misrepresent. Build confidence in your advertisements so that people will have confidence in you. Get away from the old side-show fronts and make your entrance pleasing to the eye with classy up to date and inviting lobby displays. Theatre-going patrons of this day and age have been educated above the low-brow circus style of ballyhoo.

A theatre manager cannot be too particular about watching his sound. Many a good show has been ruined because the sound was too loud or too soft, or too something that it should not have been. It is money well spent to employ one person in the theatre to do nothing except watch sound.

If the exhibitors will pay attention to these essentials, it will not be necessary to become panicky and cut admission prices; run two for ones, double bill, and put on "give away nights." Such ideas do not emanate from the minds of real showmen, but from panicky misfits; quitters and cowards at the best, who cannot stand the gaff.

It won't be long now until many of our so-called great showmen, from whom country exhibitors like myself expected to learn a great deal, will have unintentionally eliminated themselves; anyway, they have one consolation,—the midways and street fairs will soon be open.

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We are of the opinion that happy days will come again when the industry gives to itself a new motto: "Let the producers produce, and exhibitors exhibit." And speaking of the producing end of the business—It is time for the producers to get their minds out of the gutter and give us consistently clean pictures. B. F. Keith made fifty million dollars putting on clean entertainment. No picture should be shown that a gentleman would be ashamed to take his mother and sister or best girl to see.

People of today want to laugh; already they have too many political, domestic, crime and melodramatic problems in their lives. There are too many stories of the tense shocker class being brought to the screen today. People go to the show to be entertained instead of being embarrassed.

It would be well for the producers to take a few suggestions from the so-called "sticks" as to what kind of pictures the majority of people want today, and not depend so much upon the limited judgment of a few white-collared desk officials in a New York office building, or some of those one-track minded persons whom they employ out there in Hollwood.

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It is too bad that some of the little boys behind the big desks think they know so much. We are wise only when we admit we know nothing. The proof of the pudding is in the eating—Take a look at the picture business today. Which of the men higher up have displayed any wisdom or foresight? There are only a few outstanding men in the industry today. You can count the really brilliant ones on one hand and then have a couple of fingers left—the others are simply running around in circles.

. . . "And what about the economic situation?" some one has asked. . . . May I suggest to the thinking people in this industry of ours that fearlessness, faith and confidence in the future and in oneself are the weapons necessary to successfully combat depression which, in truth, exists only in the mind of those who lack the courage to trust in the Supreme Power for the right solution to the innumerable material problems which man finds it necessary to face not only during depressive times, but at all times since the world began.

Awards for Summer Showmanship!

free trips for managers to Chicago World's Fair

MANAGERS' ROUND TABLE CLUB SPONSORS JULY EXPLOITATION CONTEST

. . . in co-operation with film companies who have offered free all-expense trips to the great Century of Progress Exposition . . . visit the fair . . . see big league ball games . . . attend deluxe theatres . . . swim in Lake Michigan . . . golf on sporty course . . . have the time of your life—it won't cost you a dime!

Every theatre manager in the United States and Canada is eligible to enter this contest



Details in next week's Herald

by A—MIKE VOGEL, Chairman
of MANAGERS' ROUND TABLE CLUB

GILMAN HAS HIS OWN LITTLE WORKSHOP IN CELLAR OF THEATRE

Although there is a central art department in the Loew theatre organization in Baltimore to take care of the four company houses there, S. A. Gilman, manager of the Parkway Theatre, has his own little shop in the cellar under his house. He paints all his backgrounds, cuts them out himself and personally supervises other details. Following are a couple of reproductions of work recently turned out by him, together with other descriptive matter concerning several more effective displays he has used the past several weeks.

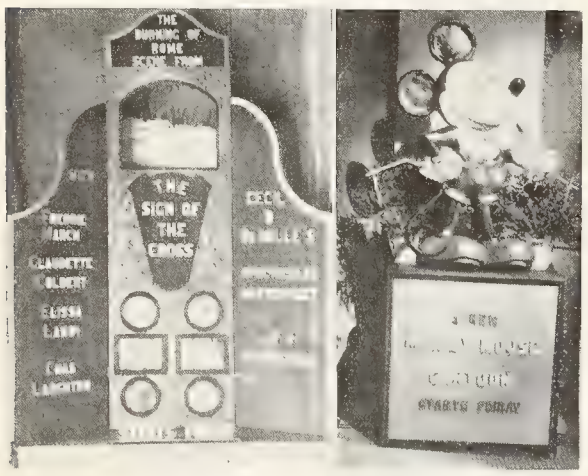
For "Sign of Cross" a box was given a coast of craftex and holes were cut for star stills and an ordinary fan. Some ribbon, a landscape plus an artistic touch to represent smoke, made them all stop to look at what made a very realistic scene of the Burning of Rome.

The smaller portion of the photo portrays none other than that glorified little rat Mickey Mouse. This was a mechanical contrivance, with the hand moving up and down in a gesture of Howdy to folk as they came in the doors. Maurice Druker, assistant manager of the Parkway and the showman to whom we are indebted for this information, advises us that Mickey had to be tied down to keep the kids from taking him home.

A few other snapshots, which we will attempt to describe instead of reproducing, include displays made for "What! No Beer?", "She Done Him Wrong," "42nd Street," and "King of Jungle."

The familiar bar, brass foot rail and all the other trimmings effectively helped exploit the Keaton-Durante vehicle and the large assortment of hard liquors accentuated the title of "What! No Beer?" On the opposite side of the lobby was a display of old-time beer mugs and steins.

A green velour drop, a futuristic cut-out, green pillars to set off the display, set at



Mickey Himself

the top of stairs craftexed in green and gold, made a very neat little flash for "She Done Him Wrong."

A craftexed box with a landscape of little old New York at the top was used on the display made for "42nd Street." On the left was a three-piece screen effect with star heads; while on the right, was a turntable which revolved with pictures and catchlines.

It's really too bad we cannot reproduce the print showing the display piece painted by Gilman to represent the "King of the Jungle," for you'd think it was Buster Crabbe himself. It shows Crabbe and Frances Dee in a real jungle setting, with grass mats and leaves for added effect.

It is said that Gilman is one of the hardest working theatre managers in the east and after following his activities for some time we can well believe this report. Thanks to Druker for passing the foregoing information along. We'll be looking for more; even a story from busy Manager Gilman himself. Any man that can turn the sort of stuff out that you do, shouldn't keep it a secret, so shoot the dope along.

POSTER ART WORK FOR THE THEATRE!



This unusually fine art poster of Nancy Carroll is perhaps one of the best ever contributed to our section. It is the work of Paul Andrews, artist for Earle Holden, manager of Keith's Georgia Theatre in Atlanta, Ga. We would like to get more of this fine artist's work for reproduction in this poster art series. We're counting on you, Earle.

"GOLD DIGGERS" OPENS AT NEW YORK STRAND WITH DUE CEREMONY

We figured that sooner or later some smart showman would use it, and sure enough, Charlie Einfeld, aided and abetted by Mort Blumenstock, Eddie Seltzer et al, put over a cellophane lobby as one of an armload of box office bell ringers on the New York Strand Theatre opening of Warners' "Gold Diggers of 1933."

Anticipating a long run of the picture, these never-sleep showmen used acres of cellophane not only to protect the elaborate front from the weather, but also to heighten its richness, which is brought out by the blue and gold neon lights that encircle the entire display.

Over the box office against a gold background were set colored heads of the numerous stars in the picture, and in the center was placed a seven and a half foot figure of one of the beauties playing a white violin encircled with white neon tubing. Animation was secured by hitching the violin bow to a small motor, the movement synchronized with a record playing the song hits of the picture.

The release of a truckload of imprinted gold balloons, 50 containing passes, by Ruby Keeler from a truck in front of the theatre was another highlight, as was the swell street stunt, of a line of costumed girls skating up and down Broadway carrying a large theatre banner. The skate stunt is a smart one, as not only does it tie up with an actual skating scene in the picture but also goes along with the roller craze that has swept New York overnight.

"Father's Day" was not neglected in a tieup with Postal Telegraph, which company used inserts with suggestions from the picture's stars on what type of message to send father. Postal also plugged Joan Blondell in a Florist Telegraph Delivery hookup, giving the picture another strong plug in thousands of florists' windows.

Sound trucks which covered New York and the beaches in advance, music stores plugging the hit numbers, with window cards and streamers, a fan magazine tieup that landed tack cards on hundreds of newsstands, and the distribution of chocolate gold coins bearing theatre imprint were others of the sock stunts that distinguished this well rounded, bang-up campaign which should keep "Gold Diggers" at the Strand for many, many hot weeks.

THE SUMMER THEATRE—A MENACE?

Although countrywide figures are not available, in the East at this writing, at least fifty summer theatres are set for seasons of from eight to twelve weeks. Each week the list grows longer, and it is a poor resort center, indeed, that this year cannot point with pride to a local stage, or what passes for a stage, peopled with actors, many with metropolitan experience and quite a few with Broadway star ratings.

The growth of the summer theatre is startling, if easily explained. Broadway is in the doldrums. The road has folded up, and actors must eat. The resorts hunger for "flesh" at a price, and a summer in the woods or at the beach is not to be sneezed at by the unemployed actor, even though it means little more than bed and board. Obviously, resorts encourage the movement, it means extra entertainment for summer boarders, and more money in the town till.

But what does it mean to you exhibs. in resort centers and neighboring communities? We don't know whether the summer theatre is strong enough to constitute a menace, but the idea is spreading like an ivy rash, and wise showmen are taking steps.

If a summer theatre is set for your town, now is the time to prepare, if you haven't already started firing. A general house brushing-up, booking better pictures, even flesh on your own stage are a few of the things possible.

Keep your house cool and clean, crisp and fresh; give the visitors a better show than they expect; spend a little extra on advertising, and you'll find that the summer theatre that might be the means of attracting new visitors to your community may also help to increase the "take" at your own box office.

EXCELLENT RETURNS ON ADVERTISING GAG F. G. NUTTING USED

Exceptional public interest was taken in an advertising tie-up made a short time ago by F. G. Nutting, manager of the Paramount Theatre at Grand Forks, N. D. It was a guest ticket gag and the large ad was headed: "Who Advertises These Articles For Sale in Today's Herald?" There followed a list of articles advertised in that day's paper. Readers were invited to associate the different articles with names of advertisers by reading through the ads and submit answers for the purpose of participating in awards of guest tickets.

Well over 1,000 replies were received by Nutting when the Club received notice of the above, which was just after the special Publix-Northwest edition went to press and therefore too late to be included with the rest of the material sent in by the men in that division. We're sorry for that, but hope F. G. will continue to keep this department informed on what's doing there.

YES, MURRAY ALPER BUILT BARROOM, TOO; SOME OTHER STUNTS

At the risk of this section being mistaken for a part of a brewery trade journal, owing to the number of barrooms reproduced recently in behalf of exploitation on "What! No Beer?", we are showing in the accompanying photo Murray Alper's idea of what a Williamburg beer emporium should be. Murray manages the Commodore Theatre, Broadway and Rodney streets, Brooklyn, N. Y., and is another one of the hard-working, go-getting Randforce Circuit men often mentioned among Club pages.

Props in the setting included a 12-foot bar; cash register; two cuspidors; two boxes of imitation cigars; 10 beer kegs from a local brewery; whiskey bottles; pretzels in jars; steins and beer glasses; two plaques with catchlines, and sawdust on



Some Bartender!

the floor. Everything was Alperized; or, we should state, secured without cost to the theatre.

Other effective work turned out by Murray the past few weeks included displays on "Mummy" and "Farewell to Arms."

For the former he used an old suit of clothes filled out with paper to resemble a real mummy. A mask was used for the face, ashes were sifted over the "body" to make it look as though it had been dug up from the ground and flasher lights were set behind the eyes. The bottom piece was made up with transparent lighting for title and catchline. On playdate this was set out in front of the theatre and created no little attention.

On the latter named film a picket-wire fence made from 2 x 1 firring strips, bayonets, rifles and other implements of war, were effectively combined to produce a battlefield foreground. All material was secured gratis from the local veterans' post. When exploiting "Kid from Spain" he obtained 10,000 boxes of Vick's cough drops for distribution in pay envelopes, which carried the following copy: "You'll Laugh Yourself Hoarse at Eddie Cantor in the 'Kid from Spain'—To Relieve Your Hoarseness Try Vick's Cough Drops."

Okay, Murray, and we're glad to know that you are still rolling the old ball along for Randforce. Keep up the good work; let us hear from you some more and tell the rest of the gang on your circuit to keep in touch with the Club. Since Monty MacLevy left your outfit some of the boys have been slipping a bit so far as contributions are concerned. Snap them out of it. will you?

BEER BARREL STUNT PROVED TIMELY ONE FOR WALLY CALDWELL

Nationwide publicity prior to the passing by Congress of the new beer bill did not catch Wally Caldwell napping. Wally manages Loew's Valentine out in Toledo, by the way, and patrons were given a close-up of what real beer barrels looked like when "What, No Beer" was due to be shown. The display was arranged in the lobby. A number of wise-cracking labels drew a lot of laughter and helped the stunt along.

Other recent activities of Caldwell's included a fine campaign on "Hallelujah I'm a Bum," which featured the usual extensive merchant tie-ups Wally always manages to put across. He also obtained huge fashion windows in one of the city's largest department stores for Cantor in "Kid From Spain."

HAVE YOU DONE ANY REPAINTING?

During the last few months many a theatre has been given a strong spring tonic in merely the form of paint—in the auditorium, in foyers, in the lobby and out in front. During the summer many more will be similarly redecorated. So frequently the biggest part of a job of reconditioning a theatre lies in applying the right paint in the right places in the right way—and certainly these are times when the theatre business as a whole must make every effort to put every house in tip-top shape.

Now what we want to know from managers and owner-managers who have repainted their theatres, or portions of them, is this:

What were outstanding conditions in your theatre that had to be met in planning your repainting job?

What methods did you adopt in meeting them, such as those applying to kinds of paint, how applied, colors selected, etc.?

Did you find any new methods—little "tricks"—that allowed you to get a better job for less money? What were they?

What were the various costs?

And some of you with a handy camera may have taken a picture of the results. Such pictures would be especially interesting, particularly if you had a picture of the reconditioned portion of your theatre before it was redecorated. At any rate, the interest and helpfulness in such pictures might be borne in mind by those who have a repainting job before them.

So that your write-ups on repainting may be published in time to be of help to all before the regular show season sets in this fall, we urge you to get them in as soon as possible. Plenty of space will be available for them, inasmuch as the pages of both the Round Table Club and Better Theatres will be available. Remember, you don't have to use up a lot of time and words in describing what you did. Just the facts, the kind of facts that will make your experience clear and helpful to all of us. And soon, what?

LOUIS LAMM WAGED EXCELLENT CAMPAIGN ON "PROSPERITY" FILM

Another Club member to cash in on the excellent exploitation possibilities offered by the picture "Prosperity" was Louis Lamm, manager of the Capitol Theatre, Elyria, Ohio, and, incidentally, one of the well known Ohio Lamms.

His campaign was based on "Bring Back Prosperity" and "Buy American-made Goods" and every merchant in his section came through with a co-operative ad and window advertising. Louis arranged to have a Western Union message sent the theatre by Marie Dressler and Polly Moran and then tied-up with the local branch for the printing of enlargements to hang in each merchant's window. Several thousand paper bags of three different sizes were furnished by the merchants and imprinted with a "Prosperity" plug. Heralds with theatre ad on one side and special sale ads of merchants on reverse sides were also given wide distribution. Several stores with considerable frontage on street carried long "Bring Back 'Prosperity'" banners.

We also have a couple of snapshots of a lobby display of rare Chinese and Japanese antiques Lamm used to exploit "Madame Butterfly," but both are too faint to reproduce to advantage. At any rate, the articles were valued at over $500 and when placed in and around a large show-case made a handsome exhibit.

This department again wishes to express indebtedness to the Lamms—both Louis and his brother Julius—over in Cleveland for their co-operation in the matter of making contributions to their fellow Round Tablers. Both are energetic showmen and have sent in many valuable suggestions. We will hope to publish many more from them in the future.

EGAN AND KIDDIES FAMILIAR SIGHT AT PALACE IN CALGARY

Neither the front of the Palace Theatre, Calgary, Canada, or a crowd of kiddies parked around it, is a strange sight in this department, but the accompanying photo will serve to let the many friends of Manager Pete Egan know that he is just as popular with the younger element as ever.

And do they help him sell his shows! Here's a group of "Liberty" carriers, not "On the Way to See" the serial as the banner announces, but actually there. The stunt is just another one of Showman Pete's many methods of focusing public attention on the Palace.

Another photo tells another story, but we'll not attempt a reproduction of the



Some bunch, eh?

print on account of its proportions. When "Bitter Tea" played his house Pete had made a very attractive front of large cutouts and stills on beaverboard panels, all of which turned out to be an eye-arresting display and a boost to the box office. Japanese lanterns hung along the marquee also enhanced the general scheme.

More about Regional Chairman Egan in forthcoming issues, including the Guest Editorial which he recently submitted. He has been a consistent contributor to this department for a long time and his suggestions are always appreciated by his fellow Round Tablers. How about that photo, Pete? We're still waiting.

NEW JERSEY GO-GETTERS!

by AL ZIMBALIST

WARNER Theatres here are having more activity today, tomorrow and for weeks to come than they ever had since the company is in existence!!!! F'rinstance, "Sunshine Girl" contest being staged by every W. theatre with newspapers in every district giving one hundred percent coop. . . . Stage weddings. . . . Jewelry giveaways. . . . Picture tie-ups . . . advertising arrangement with newspapers . . . amateur nights . . . merchants cooperative campaigns . . . and plenty more!!!! REASON: They're driving hard to win the Warner National Drive. . . .

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Credits for the above arrangements can be divided . . . but space is too short . . . so I guess the nail will be hit on the head if I hand it to Don Jacocks who is their leader. . . .

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Tony Williams is giving special attention to his Hudson County district by arranging special publicity, advertising, exploitation and contest stunts at his theatres. . . . Bill Phillips of Loew's exploited the whole town with N. T. G. endorsing everything from brassieres to shoes. . . . Larry Shead, formerly of Proctor's is now managing the Garden Theatre in Paterson successfully. . . .

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Bernice Higgins, the sweetest girl hereabouts is pondering thru "Howdy," for ideas. . . Janice Rentchler duplicating the Public Service tie-up with Child's. Now a customer can have a meal and show for four bits. . . . The Rialto here is open with a Girlesque show which is slightly naughty but nice. Benny Fairbanks, former master of ceremonies has reformed and now plays in the pit there. . . .

▽

Shuberts is doing a landslide biz with Bert Lytell in an Associated Players production, "Brothers." . . . Bob Paskow arranged for a trailer on the latest Arliss to be shown at every neighborhood house thus bringing home a new box office record for an Arliss picture here. . . . Walter Leach, his ass't, made sure the town was well papered. . . . Sam Goldman of the Ritz, Jersey City is going to try a Fashion Show in his house which is something new for the theatre . . . let you know the results real soon. . . . Mike Weshner and Artie Manfredonia have Hoboken tied up in a knot with giveaway and exploitation stunts. . . . Ben Weshner, of the same tribe, recently tied up for tire giveaways and mechanical jobs. . . . Louis Stein promoted two cars for the "Sunshine Girl" giveaway which was originated by Sam (strictly class) Mutterpearl who is still talking about Atlantic City. . . . Frank Hall did a swell exploitation campaign on "Gabriel Over the White House." . . . Joe Lekowitz recently played Fed Zimbalist to an excellent house. . . . Eddie Helwig has tied up the Fox American Legion in Paterson to buy benefit tickets for his theatre. . . . Till next time, then, I remain just "AL"

ERNIE PETCH SOLD 4-PAGE CO-OP THAT WAS REAL KNOCKOUT

Back only a few weeks at his old stamping grounds at the Metropolitan Theatre, Regina, Sask, Canada, Ernie Petch, manager worked up a four page cooperative section in a local newspaper that was a corker from every angle.

The deal was handled give-away fashion with many articles contributed by many merchants. However, instead of staging the give-away at the theatre it was necessary for patrons to attend the theatre and then go to the different stores to ascertain whether or not they were participants in awards. Catch on? This is as far as we can go without offending good old Uncle Samuel. But aside from that angle, the co-op is one of the best we've come across in many a moon and certainly reflects exceptional promotional ability on the part of Petch.

The above deal was made in connection with "They Just Had To Get Married" and the gag was that merchants were donating the gifts for the couple's trousseau. We sincerely believe Ernie will supply additional details to any Club member who hasn't caught the general scheme of things.

Club Index from May 6th to June 10th

Herewith we list the many items of exploitation, etc., which appeared on the Club pages. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

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QUICK SERVICE IDEAS THAT WORKED

HARRY SUGARMAN, skipper of Grauman's Egyptian, Hollywood, declared his neutrality in politics by obtaining both a G.O.P. elephant and two shaggy donkeys for display in the forecourt of the Egyptian when playing "Gabriel Over the White House." The gag rated him a deep two-column cut and caption in a local paper. . . .

JOHN SCHWALM, manager of the Rialto, Hamilton, Ohio, was in somewhat of a quandary while "Tess of the Storm Country" was playing when patrons started asking "if the Roosevelt picture would be shown later." The mystery was solved when one of the inquirers called attention to a theatre sign reading: "Starting Sunday—A New Deal—Admission 10 and 15 Cents." . . .

HOWARD WAUGH, manager of the Warner Theatre, Memphis, Tenn., and often referred to as "Old Maestro" and "Doctor Penetro," etc., etc., took advantage of the Cotton Carnival which draws thousands to his town every year as an occasion to set up a special advance display for "Gold Diggers." Cut-out stars were made for each of the twelve stars in the picture and rotated constantly on attachments placed on the front of the theatre building. Mirrors were glued on each star, on which Howard flashed a battery of floodlights every evening. A siren was also used at intervals as an attractor. . . .

BILL HART, manager of the Park Theatre, Tampa, Fla., now has 3,500 members in a flourishing Mickey Mouse Club, and recently glorified the occasion with a grand parade. Prominent city officials were on hand and much favorable theatre publicity resulted. . . .

ED. HART, go-getting manager of Walter Reade houses over in Plainfield, N. J., is getting nice publicity breaks through that glorious old institution the Classified Ad Tie-up. Front page and otherwise of his local sheet announced that courtesy tickets will be given to patrons bearing names printed each week day, except Saturdays and legal holidays, among classified ads. It is interesting to note that titles and stars are mentioned in all announcements.

AL GRASGRIN, manager of the Butler Theatre, Butler, Pa., arranged for an airplane to ballyhoo "Central Airport" from the air, with advertising spiel coming from a 20-watt output transmitter amplifier attached to the plane. It cost him only $2.00 to have the machine circle the county for one hour and thirty minutes, the expense being limited to transportation of amplifiers and speaker units to the field. Al is quite a promoter. . . .

MICKEY MOUSE ABROAD!



Not long ago we advised readers that Mickey Mouse had invaded the Orient and now we're backing up that statement with a photo showing a group of club officers in the lobby of the Marlborough Theatre, Singapore. More than 200 children started an association which has since grown to over 500 members. As in the case of American Mickey Mouse Clubs, the youngsters meet every Saturday morning at the theatre to enjoy a special show, of which a Mickey Mouse cartoon is the feature attraction.

ANNA BELL WARD, director and assistant general manager of the Phoenix Amusement Company, Lexington, Ky., is adding to her fame as a publicity purveyor de luxe in the Blue Grass region with her byline on "Has She a Soul," now appearing in serial form in the Lexington Herald. *Her talents also include swimming records, singing and acting.*

F. M. KENDALL, in charge of the Kentucky Theatre, Danville, Ky., received a swell publicity break when he planted the newspaper serialization of "Gold Diggers" in a local paper. Not only did he get a two-column teaser ad on the front page advising readers to watch for the story, but the title appeared in all trade-marked lettering in all Warner advertising material. Combined with his teaser ad campaign, it made a fine plug. . . .

BILL KEYES, owner of the Victory, Dayton, Ohio, effectively ran a publicity yarn in paid space alongside his regular theatre ad. The story dealt with his newly installed sound range, his manager's hearty endorsement of the current feature and a few facts about accompanying shorts. The story was signed by J. Elmer Redelle, manager. Regular ad was a three-column mat from the press book, over which was run a four-column theatre name slug with publicity yarn running under the head to make the entire ad four columns wide. . . .

A. LEVENTHAL, formerly in charge of the City Line and now manager of the Luxor Theatre, a nabe in Brooklyn, N. Y., took a shot at first run ballyhoo by asking on a page of a recent program: "What Is a So-Called First Run?" He then went on to define the first run as only a privilege to see a picture before others had the opportunity; stated that films were often shown all over the States before reaching Broadway; deplored the spreading of rumors that films were cut to pieces when playing neighborhoods and told 'em that "Until You Have Seen a Picture It's First Run." All of which seems like quite a plug for the subsequents, don't you think? . . .

H. DOUGLAS CARPENTER, who recently elevated himself from the post of assistant manager to managership of the Elks Theatre, Middletown, Pa., gave patrons their first glimpse of what a Midnite Show is like since New Year's Eve when he played "Kid from Spain." He plastered the town with big window cards; used plenty of photos in connection with a number of merchant tie-ups; used a trailer reading: "After Hearing Eddie on the Radio Sunday Don't Forget To See Him at Our Midnite Show" and soon had a lot of folk taking Eddie Cantor. There will be more Midnites later, states Doug. . . .

GEORGE BAKER, who is always pulling the unusual in exploitation at the Newman, Kansas City, recently staged a 6:00 A.M. breakfast for female employees of downtown stores and offices in connection with a special screening of "Temple Drake". Bacon and eggs were provided gratis by a local bakery. Over 2,000 women attended the show, which was over at 8:00 A.M. and in time to punch the clock. . . .

JULES CURLEY, advertising and exploitation man for Warner theatres in New Jersey, is reported giving Jerseyites a new slant on George Arliss. In all his ads on "Working Man" Jules told 'em that George goes in for slang and wisecracks for the first time in any picture and that his favorite expression is "baloney." . . .

JACK GROSS, in charge of RKO Orpheum, Minneapolis, knows the value of downtown news stands as publicity mediums. He recently effected a tie-up which is netting the Orpheum plenty of advertising on boards on all loop stands. . . .

GEORGE BAKER, manager of the Publix-Newman, Kansas City, has been cooperating with his local Chamber of Commerce in a "Know Your Kansas City" campaign. He showed films of local industries and, at the same time, displayed company products on the mezzanine. . . .

DICK KIRSCHBAUM'S LOBBY LAFFS!



Come on boys, it won't be long now and the dog days will be on us. Are you preparing for them?

HOLMES PROVED THAT CO-OPS CAN BE SOLD IN SMALL COMMUNITY

Although recent reports from the field indicate that it's getting tougher and tougher to go out among merchants and promote single and double truck cooperative advertising, R. E. Holmes, manager of the Bellevue Theatre, Upper Montclair, N. J., believes much resistance can be overcome by first doing the proper ground-work. We have before us a corking full page he worked up on "Prosperity" as evidence of his claim that it is still possible to promote this type of ad, even in the smaller communities.

His first step was to contact the local Business Men's Association, of which he is a member for reasons good and sound, and propose a Prosperity Campaign for the entire town. Obtaining the association's sanction of the idea, his next step concerned the hanging of burgees in front of every business place in Upper Montclair. The burgees read: "Prosperity Street—Shop Here." Across the main street a large banner carried the following copy: "Marie Dressler and Polly Moran in Prosperity—Now Showing at the Bellevue." Holmes then contacted the local bank and sold authorities on plastering the interior of the building with copy reading: "Don't Hoard Your Money at Home—Put It in the Bank and Let It Work For You—This Is the Advice of Marie Dressler, Who Is Now Co-starring With Polly Moran in Prosperity—Now Showing at the Bellevue."

Then came the job of selling the full page ad. Most of the merchants handed Holmes the same old line—that business was too tough and that they didn't think they'd be able to lend their cooperation. He then reminded them that the Business Men's Association was back of the move 100% and finally secured their names on the dotted line.

Since the picture was booked over the holiday season the following trailer was run on the screen: "City Crowds Are Uncomfortable; City Trips Are Expensive; Time Is Valuable; Give Gifts From Upper Montclair; Here You May Choose Wisely." The trailer was, of course, paid for by the business establishments. Twenty merchants also contributed to the revenue by clubbing together to pay for the privilege of having their firm's name painted in gold letters with Xmas background.

To sum it all up, the merchants were entirely satisfied and the theatre hung up a thoroughly satisfactory record for the engagement, due, without a doubt, to Holmes' method of handling the campaign.

Since working in Upper Montclair he has changed his mind about the theory that pictures can't be sold in a big way in a small town and intends to proceed as far as possible along re-vamped lines in the future. And we're here to state that if Harry Starn (his supervisor—and whose work we've had the pleasure of watching for some time) has anything to do with it, we know he'll keep up the good work. Give Harry our best regards and ask him to report to his Club when he can find time, Holmes, and here's wishing you continued success.

Showman's Calendar

JULY

1st	Battle of San Juan Hill—1898 Battle of Gettysburg—1863 Dominion Day (Canada)
2nd	Garfield's Assassination—1881
3rd	Idaho Admitted to Union—1890 Spanish Fleet Destroyed by American Fleet at Santiago—1898
4th	Independence Day Calvin Coolidge Born—1872 (30th President) Nathaniel Hawthorne (Author) Born—1804
5th	Lewis and Clarke Expedition Set Out—1804
6th	John Paul Jones Born—1747 Ricordo Cortez' Birthday
7th	Inauguration of Rail-Air Passenger Service — Known as Lindberg Line—Between New York and California—1929
9th	Genl. Braddock's Defeat—1755
10th	Wyoming Admitted to Union—1890 Jno. Quincy Adams Born—1767 (6th President) Slim Somerville's Birthday Lily Damita's Birthday John Gilbert's Birthday
11th	Aaron Burr Killed Alexander Hamilton in Duel—1804
12th	Jean Hersholdt's Birthday Marjorie Rambeau's Birthday Orangeman's Day
15th	St. Swithin's Day
16th	Barbara Stanwyck's Birthday Ginger Roger's Birthday
17th	Sherman's March to Sea—1864 Jimmy Cagney's Birthday
18th	America's Successful Attack at Chateau Thierry—1918 Lupe Velez Birthday Richard Dix's Birthday
21st	Battle of Bull Run—1861
22nd	Marjorie White's Birthday
24th	Pioneer Day—(Utah)
26th	Postal System Established—1775
28th	Joe E. Brown's Birthday Skeets Gallagher's Birthday
29th	Clara Bow's Birthday William Powell's Birthday
31st	Lafayette Arrived from France—1777

M. P. Club of Oregon

Ted Gamble, manager of Parker's Portland Theatres, and Floyd Maxwell of the RKO Orpheum, another local house, were recently elected officers of the newly formed Motion Picture Club of Oregon. Many important subjects were discussed at the initial meeting.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May	1,'33	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar.	15,'33	64.	Mar. 18,'33
Fighting Parson, The	Hoot Gibson-Marceline Day	May	22,'33	70.	June 3,'33
Intruder, The	Monte Blue-Lila Lee	Dec.	26	69.	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov.	1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov.	26	67	Dec. 3
Shriek In the Night, A	Ginger Rogers-Lyle Talbot	Apr.	15,'33	70.	Mar. 25,'33

Coming Feature Attractions

Boots of Destiny — Hoot Gibson
Cheaters
Davy Jones' Locker
Midnight Alarm
One Year Later
Open for Inspection
Pullman Car
Red Kisses
Scarlet Virgin, The
Silk Trimmed
Slightly Used
Studio Secrets — Olga Autrey-George Douglass
Valley of Adventure, The — Monte Blue
Without Children

CHESTERFIELD

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Forgotton	June Clyde-Lee Kohlmar	Feb.	15,'33	65	
I Have Lived	Alan Dinehart-Anita Page	June	15,'33		
Love Is Like That	Rochelle Hudson-John Warburton	Mar.	15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec.	15	65	
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan.	15,'33	65	
Women Won't Tell	Sarah Paden-Gloria Shea	Nov.	15	67	

Coming Feature Attractions

After Office Hours — Lew Cody-Aileen Pringle — July 7,'33

COLUMBIA

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp - James Murray - Thelma Todd	Jan.	15,'33	67.	Jan. 28,'33
Ann Carver's Profession	Fay Wray-Gene Raymond	May	26,'33		
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec.	24		
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr.	25,'33	79.	June 10,'33
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan.	6,'33	89	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar.	24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb.	4,'33	71.	Jan. 21,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr.	10,'33	65.	May 13,'33
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June	5,'33	74.	June 10,'33
Dangerous Crossroads	Chic Sale-Diane Sinclair	June	12,'33		
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov.	4	67.	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec.	19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec.	28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov.	18	71	
Hell's Cargo (see "Below the Sea")					
Man Against Woman	Jack Holt-Lillian Miles	Nov.	15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan.	20,'33	57	
Mussolini Speaks		Mar.	10,'33	76.	Mar. 18,'33
Night of Terror	Bela Lugosi-Sally Blane	Apr.	24,'33	65	
No More Orchids	Carole Lombard-Lyle Talbot	Nov.	25		
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan.	20,'33	69.	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar.	4,'33	67	Apr. 15,'33
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May	26,'33		
Silent Man	Tim McCoy-Florence Britton	Mar.	3,'33	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb.	24,'33	70.	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr.	4,'33	67.	May 27,'33
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov.	5	65	Nov. 26
State Trooper	Regis Toomey-Evalyn Knapp	Feb.	10,'33	68.	Apr. 1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec.	30	69	
Thrill Hunter, The	Buck Jones-Dorothy Revier				
Unknown Valley	Buck Jones-Cecilia Parker	May	5,'33		
Treason	Buck Jones-Shirley Grey	Feb.	10,'33	61½	
When Strangers Marry	Jack Holt-Lillian Bond	Mar.	20,'33	68.	June 3,'33
Whirlwind, The	Tim McCoy-Alice Dahl	Apr.	14,'33	68	
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray	May	1,'33	66	

Coming Feature Attractions

Biddy — Richard Cromwell
Brief Moment — Carole Lombard-Gene Raymond-Donald Cook
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Kaleidoscope in K
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady for a Day — Warren William-Guy Kibbee-May Robson-Glenda Farrell
Man of Steel — Jack Holt
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle
Ninth Guest
Party's Over, The
Twentieth Century
What Price Innocence? — Willard Mack-Jean Parker
Wrecker, The — Jack Holt-Genevieve Tobin

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Harolde	Apr.	1,'33	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar.	15,'33	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar.	1,'33	60.	Mar. 11,'33

FIRST DIVISION

Features

Tittle	Star	Rel.	Date	Running Time Minutes	Reviewed
Big Drive, The		May	20,'33	89.	Jan. 28,'33
Goona Goona		Sept.	1	65	Aug. 27

FIRST NATIONAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb.	25,'33	69.	Feb. 4,'33
Central Airport	Richard Barthelmess	Apr.	15,'33	75.	Apr. 1,'33
Elmer the Great	Joe E. Brown	Apr.	22,'33	74.	Apr. 1,'33
Employees Entrance	W. William-Loretta Young	Feb.	11,33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan.	14,'33	76	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar.	18,'33	65.	Jan. 14,'33
Heroes for Sale	Richard Barthelmess - Loretta Young	June	17,'33	76.	May 27,'33
Lilly Turner	Ruth Chatterton-Geo. Brent	May	13,'33	64.	Apr. 29,'33
Little Giant, The	Edward G. Robinson	May	20,'33	74.	Apr. 15,'33
Mind Reader, The	Warren William	Apr.	1,'33	68.	Feb. 25,'33
Silver Dollar	Edward G. Robinson	Dec.	24	78	Nov. 5
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb.	1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov.	26	72	Nov. 19

Coming Feature Attractions

She Had to Say Yes — Loretta Young-Lyle Talbot — July 15,'33 — 62

FOX FILMS

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May	19,'33	83.	May 20,'33
After the Ball	Esther Ralston-Basil Rathbone	Mar.	17,'33	69.	Mar. 25,'33
Bondage	Dorothy Jordan-Alex. Kirkland	Mar.	31,'33	65.	Apr. 15,'33
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb.	24,'33	59.	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov.	27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard	Apr.	15,'33	110.	Jan. 14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb.	3,'33	73.	Feb. 4,'33
Face In the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan.	15,'33	77.	Feb. 4,'33
Handle With Care	James Dunn-Boots Mallory	Dec.	25	75	Dec. 24
Hello, Sister	James Dunn-Boots Mallory	Apr.	14,'33	56.	May 13,'33
Hold Me Tight	James Dunn-Sally Eilers	May	26,'33	71.	May 27,'33
Hot Peper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan.	22,'33	76.	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar.	3,'33	70.	Apr. 29,'33
I Loved You Wednesday	Warner Baxter-Elissa Landi-Miriam Jordan-Victor Jory	June	16,'33	75	
Infernal Machine	Genevieve Tobin-Chester Morris	Feb.	10,'33	65.	Apr. 15,'33
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June	2,'33		
Me and My Gal	Joan Bennett-Spencer Tracy	Dec.	4	78	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar.	24,'33	72.	Apr. 1,'33
Robbers' Roost	George O'Brien - Maureen O'Sullivan	Jan.	1,'33	64.	Apr. 1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar.	10,'33	78.	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan.	8,'33	64.	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov.	6	69	Nov. 26
Smoke Lightning	George O'Brien-Nell O'Day	Feb.	17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb.	10,'33	100.	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov.	20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov.	13	70	Nov. 12
Trick for Trick	Ralph Morgan-Victor Jory	Apr.	21,'33		
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May	12,'33	68.	May 6,'33
Zoo in Budapest	Gene Raymond-Loretta Young	Apr.	28,'33	85.	Apr. 22,'33

Coming Feature Attractions

Arizona to Broadway	James Dunn-Joan Bennett	June	30,'33	
Berkeley Square	Leslie Howard-Heather Angel			
Best of Enemies	Marian Nixon-"Buddy" Rogers	June	23,'33	
Devil's In Love, The	Victor Jory-Loretta Young	July	21,'33	
F. P. 1	Conrad Veidt-Jill Esmond-Leslie Fenton	July	28,'33	90. May 20,'33
Life In the Raw	George O'Brien	July	7,'33	
Life Worth Living	Will Rogers-Boots Mallory			
Man Who Dared, The	Preston Foster-Zita Johann	July	14,'33	
My Lips Betray	Lilian Harvey-John Boles			
Paddy, the Next-Best-Thing	Janet Gaynor-Warner Baxter			
Pilgrimage	Marian Nixon-Norman Foster			95
Power and the Glory, The	Colleen Moore-Spencer Tracy			
Shanghai Madness	Spencer Tracy-Elizabeth Allen	Aug.	4,'33	
Three Against Death	Marion Burns-Kane Richmond			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May	5,'33		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	May	29,'33		
Gambling Sex	Ruth Hall-Grant Withers	Nov.	21	65	
Kiss of Araby	Maria Alba-Walter Byron	Apr.	21,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec.	23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec.	5		
When a Man Rides Alone	Tom Tyler	Jan.	15,'33		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1	72	Oct. 8
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15,'33	63	
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov.	30	62	
Trouble Busters	Jack Hoxie-Lane Chandler	May	15,'33	55	
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan.	21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb.	6,'33	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.	1,'33	80	Apr. 22,'33

Coming Feature Attractions

Buried Alive			
Curtain at Eight	Dorothy Mackaill-C. Aubrey Smith-Paul Cavanagh		
Sing, Sinner, Sing	Paul Lukas-Leila Hyams		
Woman in the Chair, The	Zita Johann-Alan Dinehart		

MAYFAIR PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1,'33	65	May 13,'33
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1	67	
Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	May	15,'33	73	
Her Resale Value	June Clyde-George Lewis	Apr.	15,'33		
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.	'33		
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1		
Midnight Warning	William Boyd-Claudia Dell	Nov.	15		
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.	'33		
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33	75	Feb. 18,'33

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Barbarian, The	Ramon Novarro-Myrna Loy	May	12,'33	88	Apr. 15,'33
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33		Feb. 18,'33
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5,'33	92	Apr. 8,'33
Fast Life	William Haines-Madge Evans	Dec.	16	75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33	66	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9	75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33	87	Apr. 8,'33
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9,'33	105	Apr. 15,'33
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28,'33	83	Apr. 1,'33
(Reviewed under the title "The New Deal")					
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33	70	Apr. 8,'33
Mask of Fu Manchu, The	Boris Karloff	Nov.	5	67	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17,'33	72	Mar. 18,'33
Nuisance, The	Lee Tracy-Madge Evans	June	2,'33	80	May 6,'33
(Reviewed under the title, "Never Give a Sucker a Break")					
Outsider, The	Harold Huth-Joan Barry	Jan.	28,'33	90	May 2,'31
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26,'33	85	May 20,'33
Prosperity	Dressler-Moran	Nov.	18	76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33	127	Dec. 31
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16,'33	100	May 6,'33
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33	78	Jan. 21,'33
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	23	79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clark Gable	Dec.	30	112	Sept. 3
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33	115	Apr. 22,'33
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33	78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33	78	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33	101	Mar. 25,'33

Coming Feature Attractions

Another Language	Helen Hayes-Robt. Montgomery	July	28,'33		
Dancing Lady	Joan Crawford				
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow-Madge Evans-Karen Morley-Edmund Lowe-Lee Tracy-Jean Hersholt			110	June 10,'33
Eskimo	Native Cast				
Hold Your Man	Jean Harlow-Clark Gable	July	7,'33		
Hollywood Party, The	(All Star Musical)				
March of Time, The	Alice Brady-Frank Morgan-Madge Evans-Eddie Quillan				
Midnight Mary	Loretta Young-Ricardo Cortez	June	30,'33		
Night Flight	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery				
Strange Rhapsody	Nils Asther-Kay Francis	July	14,'33		
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21,'33		
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan				
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan				
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery	June	23,'33	85	June 3,'33

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	May	10,'33	70	Apr. 29,'33
Breed of the Border	Bob Steele	Mar.	1,'33		
Casey Jones	All Star	May	25,'33		
Crashin' Broadway	Rex Bell	Dec.	30		
Diamond Trail, The	Rex Bell	Dec.	30		
Fighting Champ	Bob Steele	Dec.	15		
Fighting Texans, The	Rex Bell	June	15,'33		
Gallant Fool	Bob Steele	May	29,'33		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15	7 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33	63	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1		
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searl	Feb.	28,'33	80	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33	68	Apr. 8,'33
Self-Defense	Pauline Frederick	Dec.	15	68	Dec. 10
Sphinx, The	Lionel Atwill-Sheila Terry	June	1,'33	70	June 3,'33
Strange Adventure	Regis Toomey-June Clyde	Nov.	20	7 reels	
West of Singapore	Betty Compton	Jan.	31,'33	68	Apr. 15,'33
Young Blood	Bob Steele	Nov.	5,'33		

Coming Feature Attractions

Avenger, The	Ralph Forbes-Adrienne Ames				
Fugitive, The	Rex Bell-Cecelia Parker				
Skyways	K. Crawford-Ray Walker				

PARAMOUNT PUBLIX

Features

Star	Title	Rel.	Running Time Date	Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33	87	Apr. 29,'33
Billion Dollar Scandal	C. Cummings-Robt. Armstrong	Jan.	6,33	78	Dec. 31
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24,'33	75	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9	70	Dec. 10
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19,'33	72	May 6,'33
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24,'33	70	Feb. 18,'33
Girl in 419, The	James Dunn-Gloria Stuart	May	26,'33	76	May 6,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4	68	
Hello, Everybody	Kate Smith	Feb.	17,'33	70	Jan. 14,'33
I Love That Man	Nancy Carroll-Edmund Lowe	June	9,'33	75	May 6,'33
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft - Richard Bennett - Mary Robson	Nov.		95	Nov. 12
International House	Peggy Hopkins Joyce	June	2,'33	65	May 20,'33
Island of Lost Souls	Chas. Laughton-Richard Arlen-Leila Hyams	Dec.		70	Dec. 10
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16,'33	76	June 10,'33
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33	74	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33	72	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33	70	Jan. 28,'33
M	Peter Lorre			66	Apr. 8,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30	88	Dec. 31
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33	55	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33	59	
No Man of Her Own	Clark Gable-Carole Lombard	Dec.		76	Dec. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33	75	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33	66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33	123	Dec. 10
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28,'33	83	Apr. 29,'33
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12,'33	72	May 13,'33
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33	70	Mar. 4,'33
Sunset Pass	Randolph Scott-Tom Keene	May	26,'33	65	June 3,'33
Supernatural	C. Lombard - Randolph Scott-V. Osborne	May	5,'33	64½	Apr. 29,'33
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr.	14,'33	65½	May 6,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13,'33	76	Jan. 7,'33
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2	74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33	59	
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25	72½	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17,'33	73	Feb. 4,'33

Coming Feature Attractions

College Humor	Bing Crosby-Jack Oakie	June	30,'33		
Disgraced	Helen Twelvetrees-Wm. Harrigan	July	7,'33		
Gambling Ship	Cary Grant-Benita Hume	June	23,'33		
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	14,'33		
I'm No Angel	Mae West-Cary Grant				
Mama Loves Papa	Charles Ruggles-Mary Beland-Lilyan Tashman	July	21,'33		
Man of the Forest	Randolph Scott-Verna Hillie	July	7,'33		
Midnight Club	Clive Brook-George Raft-Helen Vinson	July	28,'33		
One Sunday Afternoon	Gary Cooper-Fay Wray				
She Made Her Bed	Carole Lombard-Lew Ayres	July	28,'33		
Song of Songs	Marlene Dietrich-Brian Aherne				
This Day and Age	Charles Bickford-Nancy Colman				
Three Cornered Moon	C. Colbert-Richard Arlen-Jack Oakie-Mary Boland				

RKO RADIO PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	23	78	Dec. 10
Cheyenne Kid	Tom Keene	Jan.	20,'33	54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31,'33	72	Mar. 18,'33
Conquerors, The	Ann Harding-Richard Dix	Nov.	18	80	Nov. 19
Diplomaniacs,	Bert Wheeler-Robt. Woolsey	May	12,'33	63	Apr. 15,'33
Emergency Call	Bill Boyd-Betty Furness	May	26,'33		
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27,'33	68	June 10,'33
Great Jasner, The	Richard Dix	Mar.	3,'33	76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec.	16	77	Jan. 7,'33
India Speaks	Richard Halliburton	Apr.	28,'33	75	May 13,'33
King Kong	Fay Wray-Bruce Cabot	Apr.	7,'33	100	Feb. 25,'33
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov.	4	70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3,'33	60	Dec. 31
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24,'33	68	Feb. 4,'33
(Reviewed under the title "A Successful Blunder")					
Melody Cruise	Phil Harris-Charles Ruggles	June	9,'33	75	June 3,'33
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov.	18	66	
Men of America	Bill Boyd	Dec.	9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13,'33	52	Oct. 1
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6,'33	58	Jan. 21,'33
Our Betters	Constance Bennett	Mar.	17,'33	72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan.	20,'33	62	May 6,'33
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec.	30	75	Nov. 12
Professional Sweetheart	Ginger Rogers-Norman Foster	June	16,'33	70	June 3,'33
Renegades of the West	Tom Keene	Nov.	25	55	
Rockabye	Constance Bennett-Joel McCrae	Nov.	25	75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10,'33	68	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar.	10,'33	57	Jan. 21,'33
Secrets of the French Police	Gwill Andre-Frank Morgan	Dec.	2	58	Dec. 17
Silver Cord, The	Irene Dunne-Joel McCrea	May	19,'33	74	May 13,'33
Son of the Border	Tom Keene-Julie Hayden	May	5,'33	55	
Sport Parade, The	Joel McCrae-Marian Marsh	Nov.	11	65	Dec. 24
Sweepings	Lionel Barrymore	Apr.	14,'33	80	Mar. 18,'33
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2,'33	64	May 13,'33
Topaze	John Barrymore-Myrna Loy	Feb.	24,'33	78	Feb. 11,'33

Coming Feature Attractions

Bed of Roses	Constance Bennett-Joel McCrea	June	30,'33		
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	23,'33	70	June 3,'33
Cross Fire	Tom Keene-Betty Furness	June	30,'33	55	Apr. 8,'33
Death Watch, The	Stuart Erwin-Dorothy Wilson				
Doctor, The	Lionel Barrymore-Joel McCrea-Dorothy Jordan				
Double Harness	Ann Harding-William Powell				
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien				
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Eric Linden	July	14,'33		
Glory Command, The	Bruce Cabot-Betty Furness				
Headline Shooters	Wm. Gargan-Frances Dee-R. Bellamy-W. Ford-G. Ratoff				
In the Fog	Robt. Armstrong-Helen Mack				
Morning Glory, The	K. Hepburn-D. Fairbanks, Jr.				
Public Be Sold, The	Richard Dix-Doris Kenyon	July	7,'33		

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel.	Running Time Date	Minutes	Reviewed
Alone	Elena Kuzmina	Amkino				
Bacheler Mother	Evalyn Knapp-James Murray	Goldsmith	Jan.	5,'33	71	Jan. 21,'33
Bal, Le	Andre Lefaur	Protex			80	Oct. 8
Charlotte Lowenskold	Birgit Sergelius-Eric Barclay	Scandinavian				
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr.	1,'33		

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Devil's Playground, The		Principal	Jan. 1,'33	54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barrom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten Men		Jewel Productions	Feb. '33	84	May 27,'33
Fourteenth of July, The	Annabella - Georges Riguad	Tobis-Rene Clair		85	Jan. 28,'33
High Gear	James Murray - Joan Marsh	Hollywood	Apr. 14,'33	67	Apr. 22,'33
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics.	June 10,'33	60	June 10,'33
Horizon (The Wandering Jew)	Nikolai Batalov	Amkino			
Hotel Variety	Hal Skelly-Olive Borden	Screencraft		68	
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigolo		Principal	Feb. 15,'33	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Picts.	Mar. 9,'33		
Laughing at Life	V. McLaglen-C. Montenegro	Mascot		70	June 3,'33
Love and Passion		Yugoslavian Picts			
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec.	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Midnight	Sidney Fox - Lynn Overmann-H. Hull	All-Star Prods.			
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	Feb. 25,'33
November Night (Polish)	S.Jaracz-J.Wegrzyn-J. Smosarska	Capital	Apr. 27,'33	97	May 6,'33
Out of Singapore	Noah Beery	Goldsmith Picts.		61	Sept. 24
Over the Seven Seas		Vanderbilt		70	June 3,'33
Piri Knows All	Margit Dayka	Arkay Film			
Potemkin		Kinematrade	Mar. 31,'33	54	Apr. 15,'33
Red-Head, The	Robert Lynen	Harold Auten	May 25,'33	88	
Return of Nathan Becker	David Gutman	Worldkino	Apr. 13,'33	71	Apr. 29,'33
Shadow Laughs, The	Hal Skelly-Rose Hobart	Invincible		67	
Socko		Hoffberg		30	
Soviets on Parade		Kinematrade	Mar. 31,'33	60	
Sucker Money	Mischa Auer	Hollywood	Apr. 5,'33	70	Apr. 15,'33
Taming the Jungle		Invincible	June 3,'33	59	June 10,'33
Thunder Over Mexico		Sol Lesser			May 20,'33
Truth About Africa, The		Wm. Alexander		47	
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Wives Beware!	Adolphe Menjou	Regent Picts.			
Woman in Chains	Owen Nares	Invincible		69	Aug. 13

(Reviewed under title "The Impassive Footman"—Assoc. Radio British)

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daring Daughters	Marian Marsh-Joan Marsh	Feb. '33	60	Apr. 15,'33
Red Haired Alibi	Merna Kennedy-Theodore Von Eltz-Grant Withers	Oct. 15	72	Oct. 29
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar. '33	70	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	Feb. 18,'33
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May 17,'33	75	Apr. 29,'33
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Perfect Understanding	Gloria Swanson	Mar. 11,'33	84	Mar. 4,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90	Feb. 18,'33

Coming Feature Attractions

Joe Palooka	Jimmy Durante-Stuart Erwin		
Masquerader, The	Ronald Colman-Elissa Landi	75	Feb. 25,'33
Samarang	Native Cast	62	May 20,'33
Yes, Mr. Brown	Jack Buchanan		Mar. 18,'33

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23,'33	78	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23,'33	69	Apr. 22,'33
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16,'33	67	Jan. 28,'33
Fighting President, The		Apr. 14,'33	50	Apr. 15,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Hidden Gold	Tom Mix	Nov. 3	56	
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June 1,'33		Apr. 5,'30
King of the Arena	Ken Maynard	June 1,'33		
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May 4,'33	67	Mar. 11,'33
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Lucky Dog	Charles "Chic" Sale	Apr. 20,'33	55	May 13,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Out All Night	Summerville-Pitts	Apr. 13,'33	72	Mar. 11,'33
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33	89	Apr. 1,'33
Rebel, The	Vilma Banky-Luis Trenker	June 15,'33		
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16,'33		
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33

Coming Feature Attractions

Don't Bet on Love	Lew Ayres-Ginger Rogers	July 6,'33	
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea		
Her First Mate	Summerville-Pitts	July 20,'33	
Moonlight and Pretzels	Mary Brian-Leo Carrillo	July 27,'33	
Only Yesterday	John Boles - Margaret Sullavan - Benita Hume		
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens		
S. O. S. Iceberg	Rod La Roque-Gibson Gowland		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ex-Lady	Bette Davis	Apr. 8,'33	62	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar. 11,'33	89	Mar. 18,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33	69	Apr. 8,'33
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May 27,'33	90	May 27,'33
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33	69	Apr. 8,'33
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June 3,'33	70	
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	72	Dec. 31
Picture Snatcher	James Cagney	Apr. 29,'33	75	Apr. 1,'33
Private Detective 62	William Powell	June 10,'33		
Silk Express	Neil Hamilton-Sheila Terry	June 10,'33	63	June 10,'33
Somewhere in Sonora	John Wayne	May 20,'33		
Telegraph Trail, The	John Wayne	Mar. 18,'33	55	
Untamed Africa		Apr. 8,'33		
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33
Working Man, The	George Arliss-Bette Davis	May 6,'33	67	Apr. 8,'33

(Reviewed under the title "The Adopted Father")

Coming Feature Attractions

Baby Face	Barbara Stanwyck	July 1,'33	74	Apr. 1,'33	
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas				
Goodbye Again	W. William-Joan Blondell	July 22,'33	65		
Man from Monterey, The	John Wayne-Ruth Hall	July 15,'33			
Mary Stevens, M.D.	Kay Francis	July 22,'33			
Mayor of Hell, The	James Cagney	June 24,'33	80	May 20,'33	
Narrow Corner, The	Douglas Fairbanks, Jr.	July 8,'33			
Voltaire	George Arliss-Doris Kenyon		70		

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The	Conrad Nagel-Leila Hyams	Apr. 23,'33	75	Mar. 3,'33
(Reviewed under the title "Auction in Souls")				
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Lone Avenger, The	Ken Maynard	May 14,'33	61	
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	62	
Racetrack	Leo Carrillo-Kay Hammond	Feb. 25,'33	78	Mar. 11,'33
Study in Scarlet, A	Reginald Owen-June Clyde	May 14,'33	72	June 10,'33
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov. 20	80	Nov. 19

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4,'33	70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Cadet, The		Frans Fiedler	Film Exchange	80	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	93	Feb. 18,'33
Comradeship		Assoc. Cinema	Nov. 8	78	Dec. 10
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb. 15,'33	91	Feb. 25,'33
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May 31,'33	78	June 10,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb. 25,'33	80	Mar. 18,'33
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10,'33	82	Mar. 25,'33
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr. 22,'33		
M	Peter Lorre	Paramount	Mar. 31,'33	96	Apr. 8,'33
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May 15,'33	85	May 27,'33
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar. 24,'33	66	Apr. 15,'33
Spell of Tatra, The		Protex	Feb. 17,'33	65	Feb. 25,'33
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar. 28,'33	78	Apr. 15,'33
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr. 8,'33	90	Apr. 22,'33
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71	Apr. 22,'33
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Good Companions, The	Jessie Matthews	Gaumont-British		96	Apr. 29,'33
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Just My Luck	Ralph Lynn	British and Dominions		80	May 20,'33
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82	Oct. 15
Love in Morocco	Rex Ingram	Gaumont-British	Mar. 18,'33	67	Oct. 15
(Reviewed under the title "Baroud")					
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80	Apr. 22,'33
Man They Couldn't Arrest	Hugh Wakefield-Renee Clama	Gaumont-British	Mar. 11,'33	70	Mar 25,'33
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85	Apr. 22,'33
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80	Apr. 15,'33
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May 26,'33	77	June 10,'33
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70	May 13,'33
Sally Bishop	Harold Huth - Joan Barry	British Lion		82	Dec. 10
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
CURIOSITIES		
C 237	Sept. 1	10
KRAZY KAT KARTOONS		
Antique Antics		1 rl.
Broadway Malady	Apr. 18,'33	1 rl.
Bunnies and Bonnets	Mar. 29,'33	1 rl.
Crystal Gazabo	Nov. 7	1 rl.
House Cleaning	June 1,'33	1 rl.
Medicine Show	Feb. 7,'33	1 rl.
Minstrel Show, The	Nov. 21	1 rl.
Prosperity Blues	Oct. 8	1 rl.
Russian Dressing	May 1,'33	
Seeing Stars	Sept. 12	8
Snow Time	Nov. 30	1 rl.
Wedding Bells	Jan. 10,'33	
Wooden Shoes	Feb. 25,'33	1 rl.
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Ladies Not Allowed	Sept. 8	2 rls.
Lambs All-Star Gambol	Dec. 20	21½
Poor Fish, The	Apr. 27,'33	2 rls.
Shave It with Music	Sept. 30	19
MEDBURY SERIES		
Laughing with Medbury in India		1 rl.
Laughing with Medbury in Philippines	Nov. 11	1 rl.
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 rl.
Laughing with Medbury Among Dancing Nations	Dec. 23	1 rl.
Laughing with Medbury in Wonders of the World	Dec. 13	1 rl.
SCRAPPY CARTOONS		
Bad Genius, The	Dec. 1	1 rl.
Beer Parade, The	Mar. 4,'33	1 rl.
False Alarm		1 rl.
Flop House	Nov. 9	1 rl.
Great Bird Mystery	Oct. 20	1 rl.
Match Kid, The	May 9,'33	1 rl.
Sassy Cats	Jan. 25,'33	1 rl.
Scrappy's Party	Feb. 13,'33	1 rl.
Technoracket	May 20,'33	1 rl.
Wolf at the Door, The	Dec. 29	1 rl.
World's Affair, The		1 rl.
SUNRISE COMEDIES		
Campus Codes	Jan. 19,'33	21
College Gigolos	Jan. 3,'33	18½
Fifty Million Dollars Can't Be Wrong (Smith and Dale)		2 rls.
His Vacation	Sept. 8	2 rls.
I'm a Fugitive from a Chain Store	Feb. 11,'33	2 rls.
Mind Doesn't Matter	Nov. 21	19½
Partners Two	Jan. 19,'33	22
The Curse of a Broken Heart	Feb. 4,'33	18
The Strange Case of Poison Ivy	Mar. 23,'33	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5,'33	1 rl.
Champions	May 5,'33	1 rl.
Horse Sense	Dec. 29	1 rl.
Rough Sport	Dec. 29	1 rl.
Throwing the Bull	Jan. 14,'33	11

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
A Fool About Women	Nov. 27	22
Artist's Muddles	Jan. 29,'33	20
Boy, Oh Boy!	Dec. 25	21
Feeling Rosy	Apr. 30,'33	21
Giddy Age, The	Sept. 25	21½
Loose Relations	June 11,'33	20
Sunkissed Sweeties	Oct. 30	22
BABY BURLESKS		
Glad Rags to Riches	Feb. 5,'33	11
Kid' In' Hollywood	May 14,'33	11
Kid's Last Fight, The	Apr. 23,'33	11
Pie-Covered Wagon	Oct. 30	10
Polly Tix in Washington	June 4,'33	
War Babies	Sept. 18	10
BATTLE FOR LIFE		
Battle of the Centuries	Oct. 2	9
Desert Demons	Nov. 27	9
Killers	Oct. 30	10
Sea, The	May 7,'33	9
World Beneath Our Feet, The	June 25,'33	
BRAY'S NATURGRAPHS		
An Oregon Camera Hunt	Sept. 11	9
Giants of the North	June 4,'33	
Our Bird Citizens	Oct. 9	8
Our Noble Ancestors	Dec. 4	9
Pirates of the Deep	May 7,'33	9
Stable Manners	Nov. 6	7
Wild Company	Jan. 1,'33	10
Wild Life at Home	June 18,'33	1 rl.
Woodland Pals	Jan. 29,'33	1 rl.
BROADWAY GOSSIP		
No. 1	Sept. 25	11
No. 2	Dec. 11	9
No. 3	Feb. 5,'33	11
No. 4	Mar. 5,'33	11
No. 5	Apr. 30,'33	11
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28,'33	9
Taming the Wildcat	Jan. 15,'33	8
The Forgotten Island	Sept. 4	10
The Iceless Arctic	Nov. 6	11
Two Hundred Fathoms Deep	Mar. 19,'33	8
DO YOU REMEMBER		
Gaslit Nineties, The	Nov. 27	8
Highlights of the Past	Apr. 9,'33	8
Old New York	Sept. 11	10
Puffs and Bustles	Mar. 12,'33	7
When Dad Was a Boy	Jan. 22,'33	8
GLEASON'S SPORT FEATURETTES		
A Hockey Hick	Dec. 11	19
Always Kickin'	Oct. 9	20
Off His Base	Sept. 18	20
GREAT HOKUM MYSTERY		
Burned at the Steak	Oct. 16	18
Evil Eye Conquers, The	Jan. 8,'33	14
In the Clutches of Death	Nov. 13	14
On the Brink of Disaster	Feb. 19,'33	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1,'33	11
Animal Fair, The	Jan. 15,'33	10
Bubble Blowers	Sept. 11	10
Down on the Farm	Dec. 18	10
Little Thrills	Oct. 23	9
Out of the Ordinary	May 28,'33	
Sawdust Sidelights	June 4,'33	
Skipping About the Universe	Feb. 12,'33	10
Traffic	Nov. 6	10
Women of Many Lands	Mar. 12,'33	9
Women's Work	Sept. 25	9
Wonder City, The	Nov. 20	9
MERMAID COMEDIES		
Big Flash, The (Harry Langdon)	Nov. 6	22
Hitch Hiker, The (Harry Langdon)	Feb. 12,'33	21
Knight Duty (Harry Langdon)	May 7,'33	22
Tired Feet (Harry Langdon)	Jan. 1,'33	22
Vest with a Tale, The (Tom Howard)	Dec. 4	22
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14,'33	20
As the Crows Fly	Feb. 5,'33	19
Hot Hoofs	June 18,'33	
Two Black Crows in Africa	Mar. 5,'33	20
OPERALOGUES		
Brahmin's Daughter, A	Jan. 8,'33	22
Canteen Girl, The		
Walpurgis Night	Oct. 30	20
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5,'33	10
Cornell	Dec. 18	9
Georgia Tech	May 7,'33	9
McGill	May 28,'33	9
Michigan	Dec. 4	8
Yale	Oct. 9	10
TERRY-TOONS		
Banker's Daughter, The	June 25,'33	6
Burlesque	Sept. 4	6
Cinderella	May 28,'33	6
College Spirit	Oct. 16	6
Down on the Levee	Mar. 5,'33	6
Farmer Al Falfa's Birthday Party	Oct. 2	6
Forty Thieves, The	Nov. 13	6
Hansel Und Gretel	Feb. 5,'33	6
Hollywood Diet	Dec. 11	6
Hook and Ladder No. 1	Oct. 30	7
Ireland or Bust	Dec. 25	6
Jealous Lover	Jan. 8,'33	6
King Zilch	June 11,'33	6
Oh! Susanna	Apr. 2,'33	6
Pirate Ship	Apr. 30,'33	6
Robin Hood	Jan. 22,'33	6
Romeo and Juliet	Apr. 16,'33	6
Southern Rhythm	Sept. 18	6
Tale of a Shirt, The	Feb. 19,'33	6
Toyland	Nov. 27	6
Tropical Fish	May 14,'33	6
Who Killed Cock Robin?	Mar. 19,'33	6
THREE-REEL SPECIAL		
Krakatoa	Apr. 23,'33	23
TOM HOWARD COMEDIES		
A Drug on the Market	Jan. 22,'33	11
Honesty Pays, But Not Much	June 4,'33	
The Acid Test	Nov. 27	11
The Mouse Trapper	Sept. 11	12
TORCHY COMEDIES (Ray Cooke)		
Torchy's Busy Day	Oct. 2	20
Torchy's Kitty Coup	Jan. 22,'33	21
Torchy's Loud Spooker	June 25,'33	
Torchy Rolls His Own	Nov. 20	21
Torchy Turn Turtle	Apr. 23,'33	21
VANITY COMEDIES		
Hollywood Run-Around (Monty Collins)	Dec. 18	20
Honeymoon Beach (Billy Bevan-Glenn Tryon)	Oct. 23	21
Keyhole Katie (Gale Seabrook-John T. Murray)	Jan. 15,'33	20
Techno-crazy (Monty Collins-Billy Bevan)	Apr. 23,'33	19

FOX FILMS

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
1 Alpine Echoes	Aug. 14	
2 Incredible India	Aug. 21	9
3 Big Game of the Sea	Aug. 28	8
4 The Tom-Tom Trail	Sept. 4	9
5 By-Ways of France	Sept. 11	9
6 Manhattan Medley	Sept. 18	10
7 Rhineland Memories	Sept. 25	8
8 Fisherman's Fortune	Oct. 2	9
9 Zanzibar	Oct. 9	9
10 Belles of Bali	Oct. 16	8
11 Sailing a Square-Rigger	Oct. 23	10
12 Venetian Holiday	Oct. 30	10
13 Havana Ho!	Nov. 6	9
14 Paths in Palestine	Nov. 13	8
15 Ricksha Rhythm	Nov. 20	
16 Pirate Isles	Nov. 27	9
17 From Kashmir to the Khyber	Dec. 4	9
18 Silver Springs	Dec. 11	
19 Desert Tripoli	Dec. 18	
20 In the Guianas	Dec. 25	9
21 Mediterranean Memories	Jan. 1,'33	
22 The Lure of the Orient	Jan. 8,'33	9
23 Here Comes the Circus	Jan. 15,'33	
24 Sicilian Sunshine	Jan. 22,'33	10
25 Gorges of the Giants	Jan. 29,'33	9
26 When in Rome	Feb. 5,'33	
27 Berlin Medley	Feb. 12,'33	9
28 Rhapsody of the Rails	Feb. 19,'33	
29 Taking the Cure	Feb. 26,'33	
30 Down from Vesuvius	Mar. 5,'33	
31 Paris on Parade	Mar. 12,'33	
32 Broadway by Day	Mar. 19,'33	
33 The Iceberg Patrol		
34 Mississippi Showboats		
35 Sampans and Shadows		
36 Boardwalks of New York		
37 A Gondola Journey		
38 Isles of the East Indies		
39 Pagodas of Peiping		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Arabian Tights	June 3,'33	20
Fallen Arches	Feb. 4,'33	19
Girl Grief	Oct. 8	20
Mr. Bride	Dec. 24	19
Now We'll Tell One	Nov. 19	19
Tarzan in the Wrong		20
Young Ironsides	Sept. 3	20
COLORTONE MUSICAL REVUES		
Hollywood Premiere	Jan. 7,'33	18
Menu		
Over the Counter		18
Wild People	Feb. 4,'33	18
FITZPATRICK TRAVELTALKS		
Barbados and Trinidad	Sept. 24	9
Big Ditch of Panama, The		
Come Back to Erin		9
Cuba, Land of the Rhumba	Feb. 25,'33	
Daughters of the Sea		9
Iceland	Jan. 14,'33	10
Leningrad	Dec. 17	9
Norway	Feb. 4,'33	9
Over the Seas to Borneo		9
Rio the Magnificent		9
World Dances, The		9
FLIP, THE FROG		
Bulloney		8
Cuckoo the Magician	Jan. 21,'33	
Funny Face	Dec. 24	8
Lunchroom, The		
Music Lesson, The	Oct. 29	8
Nursemaid, The	Nov. 26	7
Techno-cracked		8
LAUREL & HARDY		
Me An' My Pal		21
Scram	Sept. 10	21
Their First Mistake		21
Towed in a Hole	Dec. 31	21
Twice Two	Feb. 25,'33	21
ODDITIES		
Chili and Chills	Sept. 10	9
Duck Hunter's Paradise	Dec. 31	10
Microscopic Mysteries	Oct. 18	10
Toy Parade, The	Dec. 3	7
Whispering Bill	Dec. 31	10
OUR GANG		
A Lad an' a Lamp	Dec. 17	17
Birthday Blues	Nov. 12	20
Fish Hooky	Jan. 28,'33	19
Forgotten Babies	Mar. 11,'33	17
Free Wheeling	Oct. 1	20
Kid from Borneo, The	Apr. 15,'33	19
Mush and Milk	May 27,'33	
PITTS-TODD		
Alum and Eve	Sept. 24	18
Asleep in the Feet	Jan. 21,'33	19
Bargain of the Century		20
Maids a la Mode		18
One Track Minds		
Sneak Easily	Dec. 10	17
Soilers, The	Oct. 29	19
SPECIAL		
Roosevelt, the Man of the Hour		18
SPORT CHAMPIONS		
Allez Oop	Mar. 11,'33	
Auto Racing	Apr. 1,'33	
Block and Tackle	Nov. 5	12
Bone Crushers	Feb. 8,'33	8
Chalk Up	Dec. 10	10
Desert Regatta	Sept. 17	10
Football Footwork		12
Motorcycle Mania	Jan. 28,'33	9
Old Spanish Custom	Oct. 15	10
Pigskin	Oct. 22	12
Swing High	Dec. 10	10
Throttle Pushers		9
TAXI BOYS		
Bring 'Em Back a Wife	Jan. 14,'33	20
Call Her Sausage		
Farewell to Legs		
Hot Spot	Oct. 22	18
Rummy, The		18
Strange Innertube	Sept. 22	
Taxi Barons		
Taxi for Two	Dec. 3	18
Thundering Taxis	June 24,'33	16
Wreckety Wrecks	Feb. 18,'33	19

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 1	Aug. 26	10
No. 2	Sept. 23	1 rl.
No. 3	Oct. 21	1 rl.
No. 4	Nov. 18	1 rl.
No. 5	Dec. 16	1 rl.
No. 6	Jan. 13,'33	1 rl.
No. 7	Feb. 10,'33	1 rl.
No. 8	Mar. 10,'33	1 rl.
No. 9	Apr. 7,'33	1 rl.
No. 10	May 5,'33	1 rl.
No. 11	June 2,'33	1 rl.
No. 12	June 30,'33	1 rl.
No. 13	July 28,'33	1 rl.
ONE REEL ACTS		
Be Like Me (Ethel Merman)	Feb. 18,'33	1 rl.
Breaking Even (Tom Howard)	Sept. 30	
Detective Tom Howard of the Suicide Squad (Tom Howard)	June 9,'33	1 rl.
Hawaiian Fantasy (Vincent Lopez)	Jan. 20,'33	1 rl.
Let's Dance (Burns and Allen)	Mar. 17,'33	1 rl.
Moonlight Fantasy (Vincent Lopez)	Apr. 14,'33	1 rl.
Musical Doctor (Rudy Vallee)	Oct. 28	10
Rhapsody in Black and Blue (Louis Armstrong)	Sept. 2	
Rookie, The (Tom Howard)	Dec. 23	1 rl.
Rumba Rhythm (Vincent Lopez)	July 7,'33	1 rl.
Walking the Baby (Burns and Allen)	May 12,'33	1 rl.
Your Hat (Burns and Allen)	Nov. 25	
PARAMOUNT PICTORIAL—NEW SERIES		
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 rl.
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 rl.
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 rl.
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 rl.
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	1 rl.
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30	1 rl.
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27,'33	1 rl.
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb. 24,'33	1 rl.
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33	1 rl.
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21,'33	10
No. 11—Dr. Roy Chapman Andrews - Ward Wilson-Danbury Fair	May 19,'33	1 rl.
No. 12—	June 16,'33	1 rl.
No. 13—	July 14,'33	1 rl.
SCREEN SONGS		
Ain't She Sweet (Lillian Roth)	Feb. 3,'33	1 rl.
Aloha Oe (Royal Samoans)	Mar. 17,'33	1 rl.
"Boilesk" (Watson Sisters)	June 9,'33	1 rl.
Dinah (Mills Bros.)	Jan. 13,'33	1 rl.
Down by the Old Mill Stream (Funny Boners)	July 21,'33	1 rl.
Just a Gigolo (Irene Bordoni)	Sept. 9	
Peaunt Vendor, The (Armida)	Apr. 28,'33	1 rl.
Popular Melodies (Arthur Jarrett)	Apr. 7,'33	1 rl.
Reaching for the Moon	Feb. 24,'33	1 rl.
Romantic Melodies (The Street Singer)	Oct. 21	1 rl.
School Days (Gus Edwards)	Sept. 30	
Sing a Song (James Melton)	Dec. 2	
Sing, Sisters, Sing (Three X Sisters)	June 3,'33	1 rl.
Song Shopping (Ethel Merman)		1 rl.
Time on My Hands (Ethel Merman)	Dec. 23	7
When It's Sleepy Time Down South (Boswell Sisters)	Nov. 11	1 rl.
SCREEN SOUVENIRS —NEW SERIES		
No. 1	Aug. 5	1 rl.
No. 2	Sept. 2	1 rl.
No. 3	Sept. 30	10
No. 4	Oct. 28	1 rl.
No. 5	Nov. 25	1 rl.
No. 6	Dec. 23	1 rl.
No. 7	Jan. 20,'33	1 rl.
No. 8	Feb. 17,'33	1 rl.
No. 9	Mar. 17,'33	1 rl.
No. 10	Apr. 14,'33	1 rl.
No. 11	May 12,'33	1 rl.
No. 12	June 9,'33	1 rl.
No. 13	July 7,'33	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Mins.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28,'33	1 rl.
Balance	June 23,'33	1 rl.
Call Your Shot	July 21,'33	1 rl.
Canine Thrills	Feb. 3,'33	1 rl.
Catch 'Em Young	Dec. 9	1 rl.
Fighting Fins	Oct. 14	10
Hot and Cold Thrills	Mar. 31,'33	1 rl.
Jabs and Jolts	May 26,'33	1 rl.
Over the Jumps	Jan. 6,'33	1 rl.
Stuff on the Ball	Nov. 11	1 rl.
Water Jamboree	Sept. 16	1 rl.
Wonder Girl, The Babe Didrickson	Mar. 3,'33	1 rl.
TALKARTOONS		
Betty Boop's Bamboo Isle	Sept. 23	
Betty Boop's Big Boss	June 2,'33	1 rl.
Betty Boop's Birthday Party	Apr. 21,'33	1 rl.
Betty Boop's Crazy Inventions	Jan. 27,'33	1 rl.
Betty Boop for President	Nov. 4	7
Betty Boop's Ker-Choo	Jan. 6,'33	7
Betty Boop, M.D.	Sept. 2	7
Betty Boop's May Party	May 12,'33	1 rl.
Betty Boop's Museum	Dec. 16	1 rl.
Betty Boop's Ups & Downs	Oct. 14	1 rl.
Betty Boop's Penthouse	Mar. 10,'33	6
Is My Palm Read	Feb. 17,'33	1 rl.
Minding the Baby	Sept. 26	1 rl.
Mother Goose Land	June 23,'33	1 rl.
Popeye, the Sailor	July 7,'33	1 rl.
Snow-White	Mar. 31,'33	1 rl.
TWO REEL COMEDIES		
Barber, The W. C. Fields	July 28,'33	2 rls.
Big Fibber, The Sennett Star	July 14,'33	2 rls.
Blue of the Night Bing Crosby	Jan. 6,'33	20
Bring 'Em back Sober Sennett Star	Nov. 18	2 rls.
Caliente Love Sennett Star	Mar. 10,'33	2 rls.
Cook's Day Off, The Sennett Star		
Courting Trouble Charles Murray	Oct. 28	19
Daddy Knows Best Walter Catlett	June 16,'33	2 rls.
Dentist, The Sennett Star	Dec. 9	20
Don't Play Bridge With Your Wife Sennett Star	Jan. 13,'33	2 rls.
Doubling in the Quickies Sennett Star	Dec. 16	2 rls.
Dream Stuff Sennett Star	May 12,'33	2 rls.
Druggist, The Sennett Star	Apr. 21,'33	
Easy On the Eyes Sennett Star	Feb. 17,'33	2 rls.
False Impressions Sennett Star	Nov. 4	2 rls.
Fatal Glass of Beer W. C. Fields	Mar. 3,'33	2 rls.
His Perfect Day Sennett Star		
Hollywood Double, A Sennett Star	Nov. 25	2 rls.
Honeymoon Bridge Sennett Star		
Husband's Reunion Sennett Star	July 7,'33	2 rls.
Human Fish Sennett Star	Dec. 30	2 rls.
In the Bag Sennett Star		
Knockout Kisses Sennett Star	June 23,'33	2 rls.
Lion and the House, The Sennett Star	Dec. 23	18
Ma's Pride and Joy Donald Nevis	Oct. 14	18
Morning After, The Sennett Star		
Pharmacist, The Sennett Star	Apr. 21,'33	2 rls.
Plumber and the Lady, The Sennett Star	Mar. 31,'33	2 rls.
Prosperity Pays Tom Howard	Nov. 4	
Roadhouse Queen Sennett Star	May 26,'33	2 rls.
See You Tonight Sennett Star	June 2,'33	2 rls.
Shot for Love Sennett Star		
Sing, Bing, Sing Bing Crosby	Mar. 24,'33	2 rls.
Singing Boxer, The	Jan. 27,'33	
Singing Plumber Donald Novis	Sept. 23	
Sweet Cookie Sennett Star	Apr. 14,'33	2 rls.
Temporary Butler Sennett Star		
Too Many Highballs Sennett Star	Feb. 10,'33	2 rls.
Uncle Jake Sennett Star	May 5,'33	2 rls.
Wrestlers, The Sennett Star	Jan. 20,'33	

RKO-RADIO PICTURES

Title	Rel. Date	Mins.
CHARLIE CHAPLIN SERIES (Re-issues)		
The Cure	Aug. 19,'33	20
Easy Street	Sept. 30	19½
The Floorwalker	Dec. 23	20½
The Pawnshop	Mar. 17,'33	
The Rink	Nov. 11	20
The Vagabond	Feb. 3,'33	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5,'33	17
Gay Nighties, The	June 23,'33	
Hocus Focus	Mar. 3,'33	20
Iceman's Ball, The	Aug. 13,'33	20
Jitters, The Butler	Dec. 30	20½
Millionaire Cat, The	Oct. 21	21

Title	Rel. Date	Mins.
HARRY SWEET COMEDIES		
Firehouse Honeymoon	Oct. 28	18
Heave Two	Mar. 10,'33	20½
Loops, My Dear	Jan. 6,'33	17
Shakespeare With Tin Ears	June 30,'33	18½
Thrown Out of Joint	May 12,'33	21
HEADLINER SERIES		
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17
No. 2—Private Wives Skeets Gallagher W. Catlett	Jan. 27,'33	21
No. 3—Hip, Zip, Hooray Nat Carr	Mar. 31,'33	18½
No. 4—She Outdone Him	May 26,'33	
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9,'33	20
Bride's Bereavement, The	Nov. 18	19
Lost in the Limehouse	Apr. 7,'33	20½
Moonshiner's Daughter, The	May 19,'33	20
Through Thin and Thicket	Jan. 20,'33	17½
Two Lips and Julips	Sept. 9	20
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10,'33	18
Mickey's Big Broadcast		
Mickey's Busy Day	Sept. 2	18
Mickey's Charity	Dec. 2	18
Mickey's Disguise		
Mickey's Race	Apr. 14,'33	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24,'33	19
Fish Feathers	Dec. 16	18
Good Housewrecking	June 16,'33	
Merchant of Menace, The	Apr. 21,'33	19½
Parlor, Bedroom and Wrath	Oct. 14	20½
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
SPECIALS		
So This Is Harris		28
TOM AND JERRY SERIES		
Barnyard Bunk	Sept. 16	6
Happy Hoboes	Mar. 31,'33	
Hook and Ladder Hokum	Apr. 28,'33	7
In the Park	May 26,'33	
Magic Mummy	Feb. 7,'33	7
Panicky Pup	Feb. 24,'33	7
Pencil Mania	Dec. 9	7
Piano Tooners	Nov. 11	7½
Puzzled Pals		7
Spanish Twist, A	Oct. 14	6
Tight Rope Tricks	Jan. 6,'33	7

STATE RIGHTS

Title	Mins.
ATLANTIC FILM	
Playgrounds in the Sky	10
Sportsmen's Paradise	10
BEVERLY HILLS PICTURES	
Coocoo Capers	
Flame of the Pacific	23
Terrors of the Amazon	29
CAESAR FILMS	
Veneziana	1 rl.
CENTRAL FILM	
A Pilgrimage Through Palestine	10
Boston Common—and Proper	10
Hula	3 rls.
F. M. S. CORP.	
Newslaughs	7
IDEAL	
Evolution	28
INDUSTRIAL	
The Silent Enemy	30
MARY WARNER	
Berlin: Its Sports and Recreation	8
Berlin: Rhythm of a Metropolis	8
Glimpses of Germany	8
Green Heart of Germany, The	20
Springtime on the Rhine	7
The Mosel	8
Trier, Oldest City in Germany	6
Vintagers' Festival in the Palatinate	10
Winter in the Bavarian Alps	1 rl.
Young Germany Goes Ski-ing	1 rl.
MASCOT	
Technocracy	10
MASTER ART PRODUCTS	
Melody Makers Series:	
Sammy Fain	10
Benny Davis	9
Gus Edwards	
Cliff Friend	9
Melodies on Parade	
Night of Romance	7
Stephen Foster	
Tongue Twisters	9
PRINCIPAL	
Beer Is Here	
Get That Lion	29
Isle of Desire	3 rls.
Isle of Peril	32
Isles of Love	1 rl.
Killing the Killer	11
Matto Grosso	24
New Western Front	25
Primitive	1 rl.
Tiger Hunt, The	20
Voodoo	36
Walpi	
WARD PRODUCTIONS	
Your Technocracy and Mine	9½

UNITED ARTISTS

Title	Rel. Date	Mins.
MICKEY MOUSE		
1. Mickey's Nightmare	Aug. 8	7½
2. Trader Mickey	Aug. 26	7
3. The Whoopee Party	Sept. 16	7
4. Touchdown Mickey	Oct. 7	6½
5. The Wayward Canary	Oct. 28	7¼
6. The Klondike Kid	Nov. 18	
7. Mickey's Good Deed	Dec. 9	8
8. Building a Building	Dec. 20	7
9. The Mad Doctor	Jan. 20,'33	6
10. Mickey's Pal Pluto	Feb. 10,'33	7
11. The Mellerdrammer	Mar. 3,'33	
12. Ye Olden Days	Mar. 24,'33	
13. The Mail Pilot	Apr. 14,'33	
SILLY SYMPHONIES		
1. Bears and Bees	July 15	6½
2. Just Dogs	Aug. 12	7
3. Flowers and Trees	Sept. 9	8
4. Bugs in Love	Sept. 21	7
5. King Neptune	Oct. 7	7
6. Babes in the Wood	Dec. 2	8
7. Santa's Workshop	Dec. 30	7
8. Birds in the Spring	Dec. 30	
9. Father Noah's Ark	Jan. 27,'33	
10. Three Little Pigs		

UNIVERSAL

Title	Rel. Date	Min.
OSWALD CARTOONS		
Beau Best	May 22,'33	1 rl.
Busy Barber	Sept. 12	1 rl.
Carnival Capers	Oct. 10	1 rl.
Confidence	July 17,'33	1 rl.
Going to Blazes	Apr. 10,'33	1 rl.
Ham and Eggs	June 19,'33	1 rl.
New Deal, A	July 17,'33	1 rl.
Ocean Hop (Reissue)	Apr. 24,'33	1 rl.
Plumber, The	Jan. 30,'33	7
Shriek, The	Feb. 27,'33	7
Teacher's Pest	Dec. 19	7
Wild and Wooly	Nov. 21	1 rl.
POOCH CARTOONS		
Butcher Boy, The	Sept. 26	7
Cat and Dogs	Dec. 5	1 rl.
Crowd Snores, The	Oct. 24	1 rl.
Fine Feathers	July 3,'33	1 rl.
Hot and Cold	May 8,'33	1 rl.
King Klunk	July 31,'33	1 rl.
Lumber Champ, The	Mar. 13,'33	7
Merry Dog, The	Jan. 2,'33	1 rl.
Nature's Workshop	June 5,'33	1 rl.
Terrible Troubador, The	Feb. 13,'33	1 rl.
Underdog, The	Nov. 7	1 rl.
RADIO STAR REELS		
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 rls.
The Street Singer Nick Kenny—No. 1	Nov. 14	2 rls.
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 rls.
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 rls.
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 rl.
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	21
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	20
Morton Downey—No. 4 My Pal the Prince	Apr. 17,'33	2 rls.
Beauty on Broadway Walter Winchell—No. 2	May 15,'33	2 rls.
SPECIALS		
Voice of the Vatican	Mar. 13,'33	10
Your Technocracy and Mine	Apr. 15,'33	1 rl.
STRANGE AS IT SEEMS SERIES		
No. 21—Novelty	Aug. 22	1 rl.
No. 22—Novelty	Sept. 19	1 rl.
No. 23—Novelty	Oct. 17	1 rl.
No. 24—Novelty	Nov. 14	1 rl.
No. 25—Novelty	Dec. 12	1 rl.
No. 26—Novelty	Jan. 23,'33	8½
No. 27—Novelty	Mar. 20,'33	8
No. 28—Novelty	Apr. 17,'33	8½
No. 29—Novelty	May 29,'33	1 rl.
No. 30—Novelty	June 12,'33	1 rl.
No. 31—Novelty	July 10,'33	1 rl.
UNIVERSAL BREVITIES		
Boo!	Dec. 26	1 rl.
Dr. Jekyll's Hide	Sept. 26	9
Good Old Days, The	Nov. 21	1 rl.
Greeks Had No Word for Them, The	Oct. 24	1 rl.
Lizzie Stratta	Jan. 23,'33	10
UNIVERSAL COMEDIES (1932-33 SEASON)		
A Quiet Night Bert Roach	May 31,'33	21
Alias the Professor James Gleason	Mar. 8,'33	21
Boys Will Be Boys Frank Albertson	Nov. 30	2 rls.
Family Troubles Henry Armetta	Jan. 11,'33	21
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 rls.
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 rls.
His First Case Vince Barnett	June 14,'33	2 rls.
Hunting Trouble Louise Fazenda	Feb. 8,'33	20
Kid Glove Kisses Slim Summerville	Sept. 21	2 rls.
Lights Out James Gleason	Dec. 24	2 rls.
Mister Mugg James Gleason	May 10,'33	21
My Operation Vince Barnett-June Clyde	Dec. 28	2 rls.
Officer, Save My Child Slim Summerville	Nov. 2	2 rls.
Pick Me Up Marie Prevost	Apr. 5,'33	19
Rockabye Cowboy James Gleason	Jan. 25,'33	21
Room Mates Frank Albertson	Apr. 19,'33	20
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 rls.
Trial of Vince Barnett Vince Barnett	Mar. 22,'33	20½
Who, Me Frank Albertson	Sept. 7	2 rls.
Yoo Hoo! James Gleason	Oct. 5	21

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES		
No. 1—Sherlock's Home Jack Haley	Sept. 10	20
No. 2—Here, Prince Joe Penner	Oct. 1	19
No. 3—You Call It Madness Richy Craig, Jr.		18
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle	Nov. 12	18
No. 5—Then Came the Yawn Jack Haley		20
No. 6—The Run Around William Demarest	Dec. 10	17
No. 7—Trouble Indemnity Codee and Orth	Jan. 7,'33	17
No. 8—The Build-Up Jack Haley	Jan. 21,'33	17
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle	Feb. 4,'33	
No. 10—Wrongorilla Jack Haley	Mar. 4,'33	20
No. 11—How've You Bean? "Fatty" Arbuckle	June 24,'33	
No. 12—An Idle Roomer Jack Haley		
No. 13—Nothing But the Tooth JackHaley		
BROADWAY BREVITIES (NEW SERIES)		
No. 1—C'est Paris Technicolor Musical	Sept. 3	17
No. 2—Passing the Buck Alexander Gray	Sept. 24	18
No. 3—Tee for Two Technicolor Musical	Oct. 8	17
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22	19
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3	18
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33	
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17
No. 11—That Goes Double Russ Columbo	July 29,'33	
No. 12—Bygones Ruth Etting	Jan. 14,'33	18
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16
No. 17—Nothing Ever Happens Musical	Mar. 25,'33	18
No. 18—World's Champ Jack Dempsey	July 11,'33	
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33	
No. 20—Along Came Ruth Ruth Etting	May 6,'33	
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33	21
No. 22—The Double-Crossing of Columbus Charles Judels		
No. 23—Pie a la Mode	June 19,'33	
No. 24—Crashing the Gate Ruth Etting-Roy Atwell	July 1,'33	
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Pickens Sisters		
No. 26—The "No" Man		
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15,'33	9
No. 2—Position and Back Swing	June 10,'33	
No. 3—Hip Action	June 24,'33	
No. 4—Down Swing	July 8,'33	
No. 5—Impact	July 15,'33	
No. 6—Fine Points		
LOONEY TUNES SERIES		
No. 9—Bosko and Bruno		7
No. 10—Bosko's Dog Race		8
No. 11—Bosko at the Beach		7
No. 12—Bosko's Store		7
No. 13—Bosko the Lumberjack		
LOONEY TUNES (NEW SERIES)		
No. 1—Ride Him, Bosko		7
No. 2—Bosko the Drawback		7
No. 3—Bosko's Dizzy Date		7
No. 4—Bosko's Woodland Daze		7
No. 5—Bosko in Dutch		7
No. 6—Bosko in Person		7
No. 7—Bosko the Speed King		
No. 8—Bosko's Knight Mare		
No. 9—Bosko the Sheep-Herder		
No. 10—Beau Bosko		
No. 11—Bosko's Mechanical Man		
MELODY MASTERS (NEW SERIES)		
No. 1—Music to My Ears Jack Denny and Band		10
No. 2—Municipal Band Wagon		10
No. 3—Smash Your Baggage Small's Paradise Band		9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 4—The Lease Breakers		9
Aunt Jemima		
No. 5—The Yacht Party		9
Roger Wolfe Kahn's Band		
No. 6—Hot Competition		10
The Continentals-Barris-Whiteman-Ted Husing		
No. 7—Abe Lyman and Band		10
No. 8—"How's Tricks?"		
Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit		10
Noble Sissle and Band		
No. 10—The Alma Martyr		9
Fred Waring and His Pennsylvanians		
No. 11—The Name Is Familiar		
Leon Belasco and Band		
No. 12—The Audition .. July 8,'33		
Hannah William-Phil Emerton's Band		
No. 13—A Castilian Garden		
Señor Del Pozo's Marimba Orchestra		
MERRY MELODIES (New Series)		
No. 1—You're Too Careless with Your Kisses		8
No. 2—I Wish I Had Wings		7
No. 3—A Great Big of You		7
No. 4—Three's a Crowd		7
No. 5—Shanty Where Santa Claus Lives		7
No. 6—One Step Ahead of My Shadow		7
No. 7—Young and Healthy		7
No. 8—The Organ Grinder		7
No. 9—Wake Up the Gypsy in Me		7
No. 10—I Like Mountain Music		7
No. 11—Shuffle Off to Buffalo		
ONE-REEL COMEDIES		
Baby Face		
Victor Moore		
Military Post, The		
Robert Guzman		
No-Account, The		
Hardie-Hutchison		

Title	Rel. Date	Mins.
No Questions Asked		
Little Billy		
Strong Arm, The		
Harrington-O'Neill		
ORGAN SONG-NATAS		
For You		1 rl.
Organ-Vocal		
Say a Little Prayer for Me		1 rl.
Organ-Vocal		
When Your Lover Has Gone		1 rl.
Organ-Vocal		
JOE PENNER COMEDIES		
Moving In		2 rls.
Rough Sailing		16
Stutterless Romance, A		1 rl.
Where Men Are Men		2 rls.
PEPPER POT (NEW SERIES)		
No. 1—R'bling Round Radio Row No. 1		
No. 2—Nickelette		
No. 3—Contact		
No. 4—If I'm Elected		
No. 5—King Salmon		
No. 6—R'bling Round Radio Row No. 2		
No. 7—Babe O'Mine		
No. 8—Dangerous Occupations		
No. 9—Out of the Past		
No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
No. 21—Inklings		

Title	Rel. Date	Mins.
No. 22—R'bling Round Radio Row No. 6		
No. 23—Around the World in 8 Minutes		
No. 24—Fishermen's Holiday		
No. 25—Seeing Samoa		
No. 26—Stuck, Stuck, Stucco		
SPORT THRILLS SERIES		
TED HUSING		
No. 1—		
No. 2—		
No. 3—		
No. 4—Old Time Sport Thrills		
No. 5—		
No. 6—		
TWO-REEL COMEDIES		
Dandy and the Belle, The		
Frank McGlynn, Jr.—Mary Murray		
Freshman Love		
Ruth Etting		
Old Lace		
Ruth Etting		
WORLD TRAVEL TALKS—E. M. NEWMAN		
No. 1—Little Journeys to Great Masters		1 rl.
No. 2—Southern India		9
No. 3—Road to Mandalay		1 rl.
No. 4—Mediterranean By-ways		9
No. 5—Javanese Journeys		9
No. 6—Northern India		1 rl.
No. 7—Oberammergau		1 rl.
No. 8—South American Journeys		9
No. 9—Soviet Russia		1 rl.
No. 10—Paris Glimpses		9
No. 11—Dear Old London		1 rl.
No. 12—When in Rome		9
No. 13—Berlin Today		9

Title	Rel. Date	Mins.
WORLD ADVENTURES E. M. NEWMAN (New Series)		
No. 1—Dancing Around the World		1 rl.
No. 2—Transportations of the World		1 rl.
No. 3—An Original Cocktail		10
No. 4—Curious Customs of the World		1 rl.
No. 5—From Bethlehem to Jerusalem		10
No. 6—High Spots of the Far East		10
No. 7—Main Streets		1 rl.
No. 8—Beauty Spots of the World		1 rl.
No. 9—Workers of the World		1 rl.
No. 10—Wonder Spots of the World		1 rl.
No. 11—Costumes of the World		1 rl.
No. 12—Strange Ceremonies		1 rl.
No. 13—Top of the World		1 rl.

SERIALS

MASCOT

Three Musketeers, The		

UNIVERSAL

(EACH SERIAL 12 EPISODES OF 2 RLS.)

Title	Rel. Date	Min.
Clancy of the Mounted	Feb. 27,'33	20 (each)
Tom Tyler-Jacqueline Wells		
Lost Special	Dec. 5	
Frank Albertson		
Jungle Mystery	Sept. 12	20 (each)
Tom Tyler		
Phantom of the Air	May 22,'33	
Tom Tyler-Gloria Shea		

Warner in Newspaper Tieup on Jones Shorts

Warner Brothers, releasing the Vitaphone short subject series starring Bobby Jones, famous golf player, has arranged a tieup on the group whereby the *New York Sun*, on 10 consecutive Saturdays, is publishing a full page of photographs illustrating the various phases of the game in conjunction with the series of articles by Jones, "My Theories of Golf." Credit is given the Warner series of films.

Similar pages are appearing in numerous newspapers featuring the Jones syndicated articles.

Columbia Plans New Aid To Exhibitors on Films

With the coming release of Columbia's "What Price Innocence," the company will offer to the exhibitor suggestions for a complete advertising and exploitation campaign. The suggested campaign, according to the plan, will have had practical test in varying communities. The picture has been submitted to representative audiences among educators, the clergy, parent-teacher and similar organizations to ascertain reactions.

The Columbia current year book has been adopted by the faculty of Harren High School, New York, as a text book for students of advertising, with special reference to illustration and lettering. Mike Newman has joined Columbia, under George Brown, director of advertising and publicity, to handle exploitation for the western division, with headquarters in Los Angeles, replacing Murray Pennock, resigned.

Heads Embassy Pictures

George P. Quigley has been elected president of the Embassy Pictures Corporation, and Edward B. Ginsburg has been named secretary-treasurer. A program of shorts is set for release during the new season.

Trailer with Trick Series

Supreme Showmen's Service is providing a trailer with a series of magic tricks for campaigns to draw children's attendance.

ST. LOUIS MAYOR UNIQUELY HONORED

The Motion Picture Theatre Owners of St. Louis, headed by Fred Wehrenberg, has presented to Mayor Bernard F. Dickman a unique gift, in the form of 500 feet of motion picture film taken on the occasion of his inauguration. City Comptroller Louis Nolte, credited with bringing the city through the financial crisis in good shape, was similarly honored. Both men are understood to be liberal minded and favorably disposed toward the motion picture interests of St. Louis.

Associated Film Distributors Will Handle 77 Features

Seventy-seven features, 18 of them westerns, and two novelties and 51 short subjects, will be handled by Associated Film Distributors, independent exchange organized recently in Kansas City by Russell C. Borg. Not all of these are now available.

Included in the features are 37 from Tiffany, 12 Chesterfield and Invincible and 10 Pathe reissues. The westerns are 10 Ken Maynards and eight Bob Steeles. Eighteen two-reelers and 33 one-reelers comprise the shorts.

Equipment Firm Reports Loss

The Sentry Safety Control Corporation, manufacturers of a device for motion picture projectors, reported a net loss for 1932, after taxes, depreciation and other deductions, of $133,918, which compares with a net loss of $4,303 in 1931.

Monogram MPPDA Decision Due

Monogram Pictures Corporation's executive committee will meet late this week to decide the company's position on joining the Motion Picture Producers and Distributors of America.

Gerhard to Radio City; Finney Takes U.A. Post

George Gerhard, in charge of United Artists publicity for two years, has resigned to handle publicity at the Radio City Music Hall in New York, succeeding Terry Turner. Edward Finney has replaced Mr. Gerhard in charge of publicity, under Hal Horne, advertising and publicity head. Mr. Turner has been temporarily transferred to the RKO theatre division, according to Robert F. Sisk, RKO advertising and publicity director.

Following numerous additions to the publicity and advertising staff of United Artists within the past two weeks, Howard LeSieur, former account executive for Hanff-Metzger, advertising agency, has been named production manager. Charles Leonard has been brought to the home office from San Francisco to be advertising manager.

Cullman Continued as Roxy Operating Receiver

Howard S. Cullman, operating receiver for the original Roxy theatre in New York, was retained for another six months this week by Judge Francis G. Caffey in United States district court. Mr. Cullman's first half-year term expired Tuesday, and the creditors, meeting in Judge Caffey's office, expressed their approval of the receiver's conduct of the theatre. The present policy of vaudeville and pictures will be continued.

Lawton, Operating Cohan, Plans Additional Houses

Stanley Lawton, operator of the George M. Cohan theatre on Broadway at popular prices, plans the acquisition of several other houses on Broadway and elsewhere. Definite announcements are expected shortly. The Cohan, former legitimate house, had been dark for some time when Mr. Lawton took it over. Mr. Lawton was former general managing director in charge of theatre operation for the Keith-Albee circuit.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 177.—(A) What is the composition of a fuse wire? (B) Just in what way do fuses act in protection of electrical apparatus and wires? (C) Why do some cities permit the use of link fuses and, in fact, insist upon their use in theatre projection rooms? (D) Where link fuses are used in a projection room, how should they be installed? What types of fuses is the projectionist likely to be called upon to use in his work?

Answer to Question No. 170

Bluebook School question No. 170 was: (A) Give us your idea of the best method for storage of film while in the projection room. (B) While moistening dry film does not ordinarily come within the scope of a projectionist's duties, yet tell us how it is done. (C) What damage is film subject to if too dry, as compared with properly moistened film?

The following answered acceptably: C. Rau and S. Evans, G. E. Doe, T. Van Vaulkenburg, J. Wentworth, Dale Danielson, H. Edwards, E. E. Parkinson, W. Ostrum, H. B. Coates, D. Goldberg and L. Hutch, B. Diglah and P. Jackson, S. Maybe and R. D. Konley; D. Emmerson, R. D. Oberleigh, T. Lambert and T. Divis; L. H. Simmons, D. I. Bancroft, P. L. Day and P. L. Daniels; D. Anderson, H. Rogers, L. Summers and D. M. Banks; L. S. Zaren, B. I. Fanchann, T. R. Bancroft, D. L. McCarthy, H. R. Beldwin and G. K. Berger; D. L. Sinklow, H. Pilson and D. L. Daniels; P. L. Jensen and A. Ilks, L. Grant and P. T. Zann, J. F. and O. L. Evans; H. True, L. Hendershot, L. F. Thomas, D. R. Gilbert, T. O. Wilde and N. S. Watkins; T. M. Vinson and D. K. Ormie, D. Michelson, F. Hanson, J. L. Hanson, H. Harrison and E. Hralor; L. M. Croft, L. Thomas and D. D. Davis; L. G. Howe, M. Spencer and D. T. Arlen; E. W. Warner, B. L. Timlinson and T. G. Raynor; G. Farmann, Bill Doe, T. Taylor and C. Ray; D. T. Arlen and M. Spencer; O. Allbright, R. Wheeler and R. Suler; O. L. Daris and M. Simms; J. C. Peters, B. L. Blinkendorfer and O. L. Blachley; R. Gedcings and P. L. Danby; L. Jones, B. L. and C. F. Banning; D. L. Mason and J. T. Ballinger; T. L. Raybomd, B. T. Miller and D. Meills; L. Jones and B. L. Banning, L. Lorient and E. L. Gibbs, T. R. Thompson and A. K. Moss.

I believe that while there are many excellent answers to Section A, that of L. Hutch and D. Goldberg suits the needs of publication best. These gentlemen say:

"In the process of projection, film is submitted to heat of high degree. It therefore is essential to good practice that when not in use it be not only stored in as cool a place as is practicable, but also that the air in the storage chamber be kept at least reasonably moist. It also is an essential to safety to audiences that not only shall the storage reservoir be thoroughly fireproof, but also that each reel of film be kept in a compartment wholly separated from every other reel compartment, but also that each such compartment be connected directly with the open air outside the theatre, to the end that smoke and gasses generated (should a fire occur) be carried not only outside the projection room, but also outside the building. This greatly reduces the danger of audience being alarmed, as they will be if smoke seeps out from the projection room at every possible point.

"In addition to all of which the film storage reservoir must be constructed with rolled seams, since solder would melt and permit the whole thing to fall to pieces were it relied upon to hold the reservoir together under the condition of high temperature generated by burning film.

"Summing up: Film should be stored (a) in as cool a place as is available; (b) in one-reel compartments with rolled or riveted seams, each compartment connected with open air outside the theatre and, if possible, above its roof; (c) each compartment should have under it a receptacle for water, with a float so arranged that when the water level drops too low a spot of red will be disclosed as warning; (d) each one-reel compartment must be so arranged that the weight of a reel, or any part thereof, will automatically close the compartment door; (e) such storage reservoir should, where practicable, be built into the projection room wall with its face flush with the surface thereof; (f) such cabinet may well, under suitable conditions, have a double front, one in the projection room for removal of reels, and one in the rewinding room for their insertion after rewinding is finished."

(B) We will now listen to Rau and Evans on Section B. Many I have given credit to in the listing this week did not do any too well on this one, but, after all, it is not exactly a practical projection problem, so I forgave them and included their names. Evans and Rau say:

"The projectionist may moisten dry film by unwinding the film into a large can in the bottom of which is water and a wire screen which prevents the film from coming into actual contact with the water. The film is allowed to absorb the moisture until it is in satisfactory condition, when it is taken from the can and allowed to dry out slightly; that is, until removal of excess dampness which might have a tendency to make the emulsion sticky before being wound on a reel. Also, a glycerine and water bath may be given the film by immersing the film in a solution of 30 parts of water to one part of glycerine. The immersion should be only for a very short period. The difficulty usually encountered is getting an even distribution of moisture over the entire surface of the film. If the distribution is uneven, blisters will raise on parts of the emulsion when the film dries. To satisfactorily dry the film after the immersion, a large drum is almost a necessity. Even 50 feet of film cannot be handled otherwise without danger of warping the film."

Dale Danielson says, concerning section C:

"Film that is too dry is very brittle; also, it is relatively noisy during projection and subject to danger of breakage at sharp bends or under the strain incidental to loosening a loop. It is more difficult, not to say impossible, to make as good a splice with very dry film as with film in proper condition as to moisture. In passing through the projector any of the several possibilities of damage would be aggravated if the film be very dry."

D. Emmerson answers thus:

"Dry film loses much of its flexibility, therefore is brittle and easily fractured by any bending strain. Very dry film is more susceptible to almost any kind of damage than is moist, flexible, tough film. Moist film is tough. Dry film is not, and in a way that is a very good answer to the whole question."

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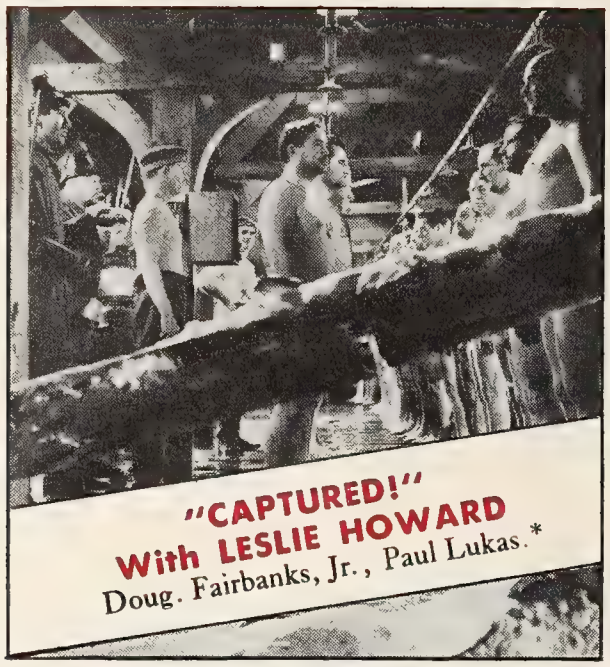
"Hotsy-totsy 2nd week at Keith's, Cincinnati."

"A sock at Hippodrome, Buffalo."

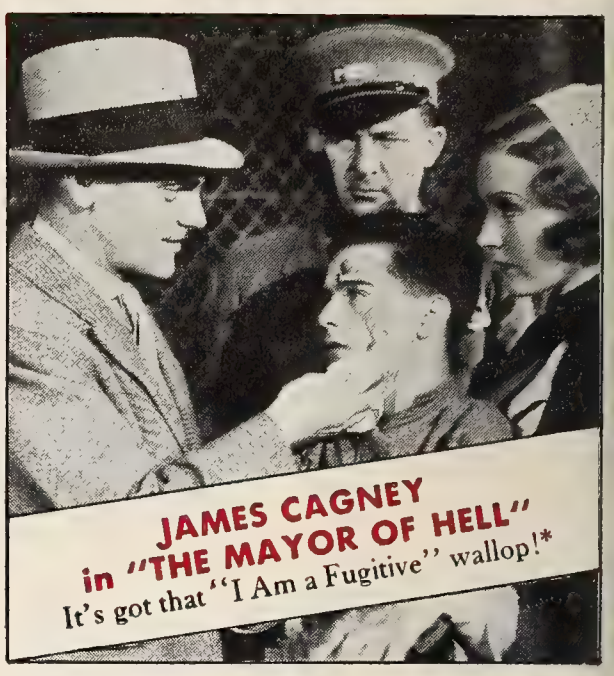


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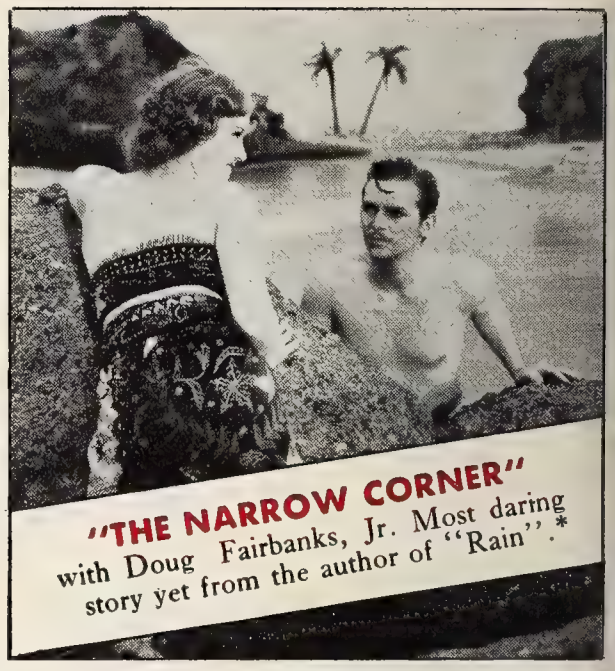
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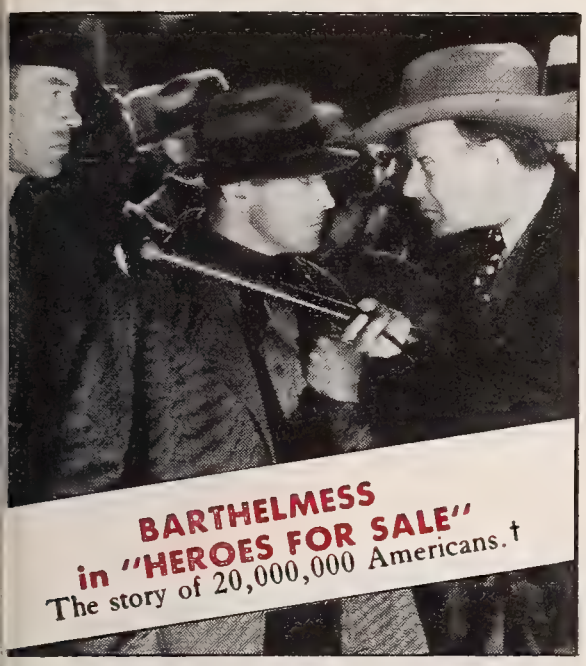


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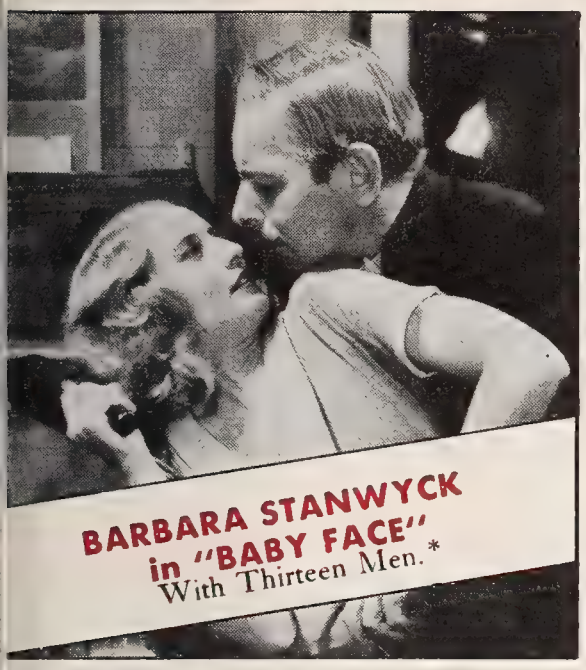
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From the play by Molly Ricardel and William Du Bois

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JUN 24 1933

MOTION PICTURE HERALD

Vol. 111, No. 13 — June 24, 1933

THAT OTHER CODE

NOW for some months the tide of demand for external supervision of the moral content of the motion picture as delivered to the public screen has been rising. There are many evidences that the movement has not reached its crest, and there are considerable possibilities that politically controlled censorships, state and/or federal, will prove to be considerably more of an impending menace than ever before.

While it is not quite admitted in the public press, and not quite recognized in general conversation, it is none the less true, amazingly true, that this nation is undergoing something so closely akin to a revolution that an unbiased observer from another world would scarcely be able to discern the difference.

The industry is just now being given the exceedingly delicate and interesting opportunity to establish its own code of commercial conduct under the National Recovery Act. There is apparently an adequate understanding that something has really to be done about that. There will be a code and most likely it will be enforced.

In the spring of 1930 the industry, or rather the producers, adopted or professed to adopt a code pertaining to the standards of morals to be supported, observed and followed in the product destined for the screen. The ensuing effect upon the character, tone and aroma of the product has not been apparent to any observer, lay or professional.

The evasions and floutings of the code have been conspicuous and notorious. And not, it would seem, looking over the financial statements, to any marked profit to any of the evaders and flouters, even in transient earnings.

Meanwhile it has been necessary for Mr. Will Hays to send sundry pictures back to Hollywood for purification, and his office assistants and various bureaus have been and are in constant, if suppressed, turmoil with the Hollywood factotums over issues of decency which would never be issued if decency were the real intent of the picture purveyors concerned. The public press weekly becomes more emphatic in its editorials and its quotations of unfriendly critics of the pictures. Agitators seeking causes to espouse find again opportunity beckoning in the films. Month after month the exhibitor expressions of the trade press, where they find voice, as outstandingly in Motion Picture Herald's "What the Picture Did for Me" department and in many a letter and interview, give evidence that the great big American public and the box office would care for a New Deal in production and pictures that are attuned to average American life and its standards.

Since we are, after all, having a quiet little homegrown revolution in which an outspoken majority is engaged in getting some part of what it asked for, by process of law and new law, it would seem a course of some discretion to see if that Production Code might be made effective in practice before something else is made into law.

TO TELL THE CONSUMERS

A SPECIAL INTEREST as well as fitness attaches to the announcement by Mr. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, of the formation of a public relations bureau with Mr. Fred Meyer of Wisconsin as chairman. The announcement carries with it an outline of what promises to be a constructive publicity policy addressed to the consuming public. This assumes particular importance in that the public has never been made aware of the existence of the exhibitor as an organized entity and factor in the industry. The public knows there are studios in Hollywood, that there is a "Hays office" in New York, and, perhaps it has heard of some of the "home offices" on Broadway, but it does not know that there is a community of interest and cooperative understanding in organizations including and representing important groupings of the ten thousand odd exhibitors which deliver that studio product on the local screens. It will help to improve the status of the motion picture theatre to make the consumer see the theatre not only as a local institution but also as a component of a national organization of importance. Mr. Meyer is a fortunate choice for the post.

△ △ △

SMARTER OUT WEST

THE scientific researchers have been at it again in a new sector. This time the American Eugenic Society gets a report from Mr. Frederick Osborn of the Galton Society evaluating the relative intelligence of the various States. We find on the scale, to our amazement, not to say alarm, that Washington is first with a rating of 9.03, California, including Hollywood, second with 8.92 and New York, the proud Empire State, way down in thirteenth place with 3.51, and Indiana, famed for its politicians and novelists, rated at –.25. Of course, the data were assembled long since Mr. Will Hays, Mr. Charles Pettijohn and Mr. Maurice McKenzie left the state. And that reminds us that Connecticut, wherein reside so many members of the staff of Motion Picture Herald, is way up in fifth position with a rating of 7.53.

△ △ △

ALMOST able American stateman once declared for "open covenants, openly arrived at." Now that the Government is making this business its business, which means the public's business, it would seem most apparent that endeavors at secrecy in any phase of the formation of the operating code under the Recovery Act could be taken as reflecting chicane and selfish purpose bound ultimately to be exposed. Believe it or not, this industry is sitting in Macy's window now.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone CIrcle 7-3100. Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Roveistad, Managing Editor; Chicago office, 407 South Dearborn street, Edwin S. Clifford, manager; Hollywood office, Pacific States Life Building, Wid Gunning, manager; London office, 41 Redhill Drive, Edgware, London, England, W. H. Mooring, representative; Berlin office, Katharinstrasse 3, Berlin-Halinsee, Germany, Hans Tintner, representative; Paris office, 19, Rue de la Cour-des-Noues, Paris 20e, France, Pierre Autré, representative; Sydney office, 102 Sussex street, Sydney, Australia, Cliff Holt, representative; Mexico City office, James Lockhart, Apartado 269, Mexico City, Mexico. Member Audit Bureau of Circulations. All contents copyright 1933 by Quigley Publishing Company. All correspondence should be addressed to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Hollywood Herald, The Motion Picture Almanac, published annually, and the Chicagoan.

THIS WEEK - - - -

REFUTATION

To gossip mongers, prognosticating jitters in Paramount Productions, Inc. (producing subsidiary) personnel, last weekend from Hollywood veteran Adolph Zukor gave sharp refutation, praised Emanuel Cohen's current regime. "Ridiculous," Mr. Zukor characterized reorganization rumors, declaring Paramount "extremely well satisfied with the present producing organization. Pictures made under Mr. Cohen's supervision have revived the prestige of Paramount quality." Ample funds has Producer Cohen for his program, added Executive Zukor, giving the direct lie to scandaleers thus: "Emanuel Cohen is the production head . . . and will so remain. I hope no heed will be paid to future rumors of impending shakeups as such reports are not only untrue but may be construed as insidious attempts to hurt the morale of the organization." . . .

EXHIBITOR VICTORY

To outside competition, Madison, Wis., exhibitors last week dealt a sharp midriff blow, via an ordinance sponsored in, hustled through the common council, placing firm tabu on tent shows, other than circuses, in the city. Specifically, no performances are to be permitted in buildings or other structures which do not comply with the city's theatre building restrictions. To Exhibitors F. J. McWilliams, John Scharnberg, Arthur P. Desmoreaux, Hugh Flannery goes credit for the move, thanks of fellow exhibitors. . . .

PURCHASED FREEDOM

To wealth's possessors has come in recent months a new specter, the hand of the kidnaper, who, by his tactics, leaves police helpless, relatives desperate. Latest victim was 39-year-old brewer, William Hamm, Jr., part heir to $4,000,000, last week in St. Paul, Minn. Among divers financial, business interests, Mr. Hamm is receiver for Publix Theatres subsidiary, Minnesota Amusement Company. This week to his home was victim Hamm returned, his family minus "at least $100,000," dutifully paid to his captors, no questions asked. . . .

BUDDING CIRCUIT

Quietly into action last week swung a new theatre circuit, in development for several months past, aiming apparently at no dashing, grabbing rush of acquisition, but rather a slow process of expansion, from a nucleus of perhaps 10 Midwest towns as the first year's mark. Into the name Chatfeld Theatres (thought soon to be changed) has gone those of its chief sponsors: David J. Chatkin, Milton H. Feld, pre-receivership Publix Theatres executives. Also once of Publix and a Chatfeld official is Harry Katz, brother of famed Sam, Publix organizer. Claimed is no official connection between Chatfeld and Sam Katz's budding producing company, current decentralization depletion of producer-affiliated circuits forming perhaps the leaf from the history book of depression film activities, which leads Chatfeld to continue a free agent on the one hand, to move cautiously on the other. . . .

GOLDEN-VOICED CANTOR

To Jerusalem, lode-star of all orthodox Jewry, recently traveled Josef Rosenblatt, of whose far-famed tenor the late great Enrico Caruso once said: "a voice of pure gold." On Sunday the 51-year-old cantor completed the final scenes of a starring motion picture, for the American-Palestine Fox Film Company, concerned with the Wailing Wall, the Dead Sea and the River Jordan. Monday came the swift stroke of a heart attack, and the death of Cantor Rosenblatt. In films and on the concert stage the golden-voiced cantor sang, but never at the sacrifice of his orthodox practices and beliefs. Legally unaccountable, he has, nevertheless, since 1925, striven to pay creditors of a defunct Jewish weekly paper in which he had been entangled, signed notes. Two years ago he had already paid off $80,000 of $150,000 which, according to law, he never owed. . . .

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SOTTO-VOCE

Seeping through the backwash of Toronto motion picture circles is a softly-told reason why local police recently raided the offices of the IATSE operators' local, seized books, records, signs carried by union pickets before various local theatres. Via grapevine, the reason: police bigwigs were considerably warm under the collar when W. P. Covert, union business agent, stood before the Toronto Trades and Labor Council, insisted the recent arrest of Lew Kendall, operator (fined, imprisoned), for stench bombing the Cum Bac theatre, was a "frame-up." Then came the raid, say the whisperers. . . .

UNION TRIUMPH

Seemingly interminable is the legal activity of New York projectionists' union, Local 306. Last week to it went an important judicial decision when a unanimous appellate division verdict reversed a lower (supreme) court decision, granted the union a temporary injunction restraining a wage cut below union scale. Enjoined were Walter Reade, Jerome Rosenberg, Rose-Reade, Inc., in whose Savoy theatre operator wages were recently pared below union contract figures. A local magistrate upheld the union in its immediate court action; the theatre replaced 306 with Empire union men; supreme court injunction proceedings scored for the Savoy owners; then the appellate division decision. . . .

FAIR NAME

Touchy, extremely careful are authorities of South America, particularly Mexico, where the fair name, good repute of their continent is concerned. Chief offenders, oftentimes, are motion pictures. Last week in Mexico City, authorities exercised their prerogative, banned the American film, "Laughing at Life," from exhibition in Mexico. Reason: the film was considered degrading to South America. . . .

RESEARCH ECHOES

Echoes of the recent controversy-inspiring report of the Motion Picture Research Council on children and the motion picture last week came bounding back from Ohio State University's Board of Educational Research in the person of Dr. W. W. Charters, closely concerned with the research which resulted in the report. Planned by Dr. Charters, envisioned as revolutionizing the motion picture of tomorrow, via that inevitable "child of today is the patron of tomorrow," is a course for use in high and junior high schools for educating children in the art and appreciation of the motion picture. The visionary result: the coming generation will support good pictures, deny bad. Again the vital question: What is good, what bad motion picture. . . .

EXHIBITION AND DISTRIBUTION CODES DRAFTED IN PRELIMINARY FORM

Distributors Approve Clauses on Violations of Production Code, Gratuities, Breach of Contract and Overbuying

[*Texts of the first tentative codes of the exhibitors and distributors are printed, respectively, on page* 15 *and* 22. *These are first drafts and have been widely distributed in the industry among representatives of leading associations and are subject to many changes.*]

With the drawing up of tentative first drafts of exhibition and distribution codes this week the motion picture industry has taken two definite and concise steps forward toward a code covering all branches.

Coordinators, formed as committees representing production, distribution and exhibition, have been hard at work for ten days seeking complete cooperation from these branches in order to establish an industry code in accordance with President Roosevelt's Industrial Recovery law. Meetings have been held daily at the offices of the Motion Picture Producers and Distributors of America, with producer, distributor and exhibitor representatives sitting in.

The Tentative Exhibition Code

The tentative exhibition code covers everything from the playing of pictures which are in violation of the production code to score charges, and includes, specifically, the following subjects: fair clearance (protection), uniform clearance schedules, maximum clearance, offers of gratuity to distributors, inducements to breach contracts, overbuying, selective contracts, admission prices, double-featuring, box office statements, transfer to avoid contracts, unauthorized exhibition, midnight showings, unauthorized showings, switching, bicycling, duping, abetting unauthorized exhibitions, late returns, hold-overs, liability on circuit shipments, percentage pictures, block booking, arbitration, cut rate competition, tying-in of shorts with features, playing arrangements, non-theatrical competition, exclusives, commercial advertising in pictures, substitutions, threats and intimidation, re-issues, foreign pictures and sales policies.

Distributors are said to have approved the stand on pictures in violation of the production code, gratuities, inducement to breach of contracts, overbuying and selective contracts.

The tentative exhibition code was drafted by the executive committee of the MPTOA, headed by Ed Kuykendall and M. E. Comerford. Copies of the code are being sent out to affiliates of the MPTOA with invitation to make comments and suggestions for inclusion in final drafts.

The Tentative Distribution Code

The tentative distribution code, drawn up by sales head members of the MPPDA, includes such provisions as pictures in violation of the production code, foreign pictures violating the code, appeals against bans on pictures in violation of the code, advertising, purposes of the film boards of trade, standard license agreement, arbitration, credit bureaus, clearance, maximum clearance, avoidance of breaches of clearance and zoning schedules, distributor agreements permitted, arbitration of disputes *re* unfair competition, distributor agreements prohibited, unfair sales methods, gratuities, offers to distributors' employees, misappropriation of advertising values, unfair condition of contract, feature pictures without shorts, coercion of exhibitors, exclusion of pictures when licensed in groups, fire prevention, re-issues, and changes in announced terms of sales. The exhibition interests are said to have placed their stamp of approval on the first four.

The production code is now being discussed by directors of the MPPDA.

At the conclusion of an all-day session Tuesday the Academy board decided to appoint a committee of 10 from each creative branch of the industry to work out their own code. In a wire to Will H. Hays the board officially notified him of their intention to "protect their own interests" through the organization of the committees. Mr. Hays replied that "it of course is contemplated that every group shall have every opportunity to participate in the consideration of different elements of the code." Mr. Hays arrives in Hollywood late next week.

While distributor members of the MPPDA now operate under a virtual code of regulations, suggestions by independent distributors are being considered. The principal independent distributor units are the Progressive MPPDA, headed by Tobias A. Keppler, and the National Association of the Motion Picture Industry, headed by P. S. Harrison. The two associations are cooperating in the drawing up of a code for the independent divisions of the industry.

Independents Seek Harmony

Mr. Keppler, a motion picture attorney, said last week that the action of the independents in drawing up their own code should not be misconstrued as being antagonistic to the Hays organization. After a code is agreed upon, he said, it is the independents' intention to get the MPPDA to consent to it so as to avoid any unnecessary conflict and "to aid the industry in working in complete harmony."

Already a committee of members of the NAMPI, headed by P. A. Powers, G. A. Graham and P. S. Harrison, is at work on the outlines for a code and among the subjects to be embodied are:

1. *Divorcement of exhibition from production.*
2. *Elimination of price discrimination of service.*
3. *Elimination of preference of runs.*
4. *Elimination of discrimination against and taxation of the motion picture in favor of other forms of amusement including radio.*

A meeting late this week will bring the first draft of a proposed code for independents, Mr. Keppler announced.

Describing himself as "amazed" at the speed with which the MPPDA and the MPTOA have been formulating their codes for distribution and exhibition, Sidney Samuelson, president of Allied of New Jersey, said last week that "the Hays organization is driving with a load of dynamite in its car when it doesn't first find out what effect the code will have on exhibition, box-offices, grosses and film rentals."

"Theatre owners should not be implicated to any degree in the drafting of a code until it is determined finally whether the law actually applies to them," he said, "and until the facts are learned as to their ability to meet increased wages and shorter working hours."

Kuykendall Cites Progress

Ed. Kuykendall, MPTOA president, on Tuesday answered this statement and others by saying:

"No matter what ultimate stand Allied may take in this matter a majority sentiment will be accepted by the government," he said.

"The MPTOA is setting up the proper machinery to use every possible, fair method to bring about a standardization of percentage contracts. It is a notorious fact that producers have asserted time and again that certain percentage contracts are national and standardized when, as a matter of fact, contracts have been forced upon small units and single theatre ownerships because of their minority. By the time the new selling season comes around the independently-owned and operated theatres are going to occupy a position that will force recognition of their interests. I want it understood, however, that as the head of the MPTOA

(Continued on page 32)

TINKER RESIGNS FROM FOX FILM

Edward R. Tinker, chairman of the board of Fox Film Corporation, resigned Wednesday his chairmanship, his directorship and his membership in the executive committee. His resignation was accepted.

In a letter to the board Mr. Tinker said, "I came to this corporation 18 months ago, not with the intention of making it my life work, but in the hope of assisting it in securing a capable management, and, if possible, of putting it on a firm financial basis. The capable management has been obtained and I believe that the proposed adjustment with the creditors is very fair to the stockholders and that on presentation of the matter to them, they will recognize this fact. As I feel that the purpose for which I became connected with the corporation is accomplished and as I am about to undertake some special work for the Chase National Bank in connection with the reorganization of Fox West Coast Theatres, I feel it is timely and proper to send in my resignation."

Academy Decides to Name Committee of Ten to Write Own Instrument; Kuykendall Says Majority Will Rule

RESEARCHERS AND WINDOW DRESSERS

Ride High, Disguised in Scientific Jargon and Bawling Hoarsely at the Films, Says DeCasseres

by BENJAMIN DE CASSERES

Two of the oldest racketeers known to history are Probe and Quiz. It was Probe who first discovered that there were great publicity and a carload of easy jack in investigating something or somebody, preferably something that was prospering and somebody who worked hard. Quiz, his partner in this soft-money game, did the research work.

As time went by, Probe and Quiz, grown immensely prosperous in their snooping and their self-invented jobs, dropped their two short and raw names and consolidated themselves into a research council. This was more dignified and had a kind of highbrow slant. The magic of those two words could yank the jack out of the strong-boxes of the most completely buttoned-up philanthropic zanies that ever blossomed in Boobland.

Add the Word "Scientific"

Now, there was just one word missing in "research council," and after Probe and Quiz had scratched their cunning heads it jumped at them out of the air. That word was *scientific*. What old hunks or old lady with millions laid aside could resist that word *scientific* when linked to the words *research* and *council?*

Probe and Quiz clearly saw that when *Scientific Research Council* or *Council for Scientific Research* (let us say as to the influence of blueberry pie on the sleep of a boy who saw a motion picture an hour after he ate the pie, for instance) was thrust at Big Hidden Money it would move the locks of safes that are rustier than the last Scotch joke you heard.

And so the research racket grew, until today, disguised in scientific jargon or dressed up in Elegant Moral Duds, it rides high, wide and handsome throughout the land, bawling hoarsely about the Dangers That Threaten Our Children, or the Flagrant Public Wickedness of Pictures and the Stage, using precisely the same methods that the Anti-Saloon League used in order to put over Prohibition.

No industry is safe from these experts at the old army game of providing highly remunerative jobs on censorship boards or on research councils, with the work carried on until the old cow, Rich Sponsor, is milked dry.

The technique of the modern research racket is as follows:

Some worthy, but not otherwise employed, rich old man or woman leaves a large amount of money for a foundation or fund to be used for some "educational" or "scientific" purpose—to teach German to parrots, bring the Good News to the perfectly happly and sin-loving folk in Jimbazoo, or to find out the baleful effect of "Strange Interlude" or the Marx Brothers on the mind of a perfectly happy boy or girl.

No sooner has this foundation or fund spread its banquet of jack than the research pointers and setters from the four corners of the country are on the trail. They subdivide and divert the Fund or Foundation into various new activities, all of which, however, are aimed at "exposing" something or somebody in the name of "morality" and "public decency."

A large slice of the fund or foundation is voted the pointers and setters for this "highly meritorious" purpose. There are probably several thousand men and women in the United States at the present time who live perfectly adipose and useless lives on these research rackets.

"Window-Dressers" Added

But these little-known Grand Panjandrums of Research cannot work alone. To interest our Great Statesmen at Washington or in the State capitols, a band of "window-dressers" is necessary for the office stationery.

These Research Window Dressers, who lend their names to every kind of scheme imaginable, are often personally conscientious, serious, self-sacrificing men and women who go into an ecstatic cataleptic trance every time they see their name in print. Most of them never inquire into, or do not care about, the activities of the pointers and setters. They are in a great Scientific or Moral Movement! Hallelujah!

In "window-dressing" stationery, the Big Bosses of the Research Game know the tremendous pulling power of the words *University, Educational* and *Reverend.* So upon their committees, councils, advisory boards and letterheads will appear the names of a raft of teachers, university professors, rabbis, parsons, "economists," heads of children's welfare organizations, editors, and soon the whole of "Who's Who in America" is dragged and sieved.

Motion Picture Snooped

The motion picture—which to my way of thinking has done more for mental hygiene, to rouse the imagination, to objectify the human race, to amuse a forlorn humanity, and to raise the level of the people's story-intelligence (than which nothing was lower before the advent of the motion picture) than any other medium of modern times, with the exception of the newspaper—has been pursued and snooped by these racketeering researches. I have seen hundreds of pictures that were inartistic and commonplace; but I have never seen a picture that was "immoral," that I would not take a boy or girl to see* or that I believed would ever excite any one to crime unless the person looking at it were not already a criminal. The cry of "immorality" in the arts and in the amusement world is *always* raised by someone who is making money out of the use of the word.

I lately had occasion to address by letter the hundred or so sustainers of a film research council. I declared that I believed the activities of such organizations were ulteriorly aimed toward establishment of a federal motion picture censorship, with the sponsors of such movements looking for the fat jobs. Many of the sustainers denied indignantly that the research council contemplated any such move. On the very day, however, that I received some of these answers, William Randolph Hearst, on the strength of a printed report of the "findings" of this council, announced in all of his papers that he was in favor of a federal censorship of motion pictures.

There is very little "moral," "educational" or "scientific" purpose in these research councils. Their motives are political and monetary. Instead, then, of a Congressional investigation into the picture industry, I move that Congress investigate all privately endowed "research" and "investigating" councils, committees and organizations and subpena their window-dressers to find out just how much they know about what they are sponsoring.

—

*Several of our contributors to "What the Picture Did for Me" department can perhaps inform Mr. DeCasseres of some titles of productions which they do not consider appropriate pabulum for the young.

Mr. Benjamin DeCasseres, only living descendant of the line of Spinoza, famous critic and commentator, who periodically illumines these pages with his pertinent and impertinent observations anent the stage and its wares, got all full of Camembert at a cheese contest at Bloomingdales last week and came forth with a screed on "researching" as an industry.

I disagree entirely with Mr. DeCasseres on many things. I consider him the best judge of beer and the second best judge of cheese in these United States. Since he comes of literary tradition, and I come from the prairies and technological background, we differ much concerning the virtues of the scientific method.

Personally I hold that if anybody wants scientifically to investigate such things as the employment rate among red haired secretaries, or the influence of the motion picture or the housing situation in Zamboanga, it is proper to let it be done. If it were not for research we would still be believing that tomatoes cause cancer. The motion picture should have no more objection to research than a bartender has to a cash register, and if it has perhaps it is for the same reasons.

But this is Mr. DeCasseres' notion, and his space in which to say it.—

TERRY RAMSAYE







JOE SAUERS AND JACK OAKIE



GRAYCIE ALLEN TELLS GEORGE BURNS SHE THREW HER FATHER AT AN EGG—!



LONA ANDRE



MARK MY WORDS! -DICK ARLEN'S WET-BANG HAIRCOMB IS GOING TO CAUSE HEART HICCUPS!



BING CROSBY PETS MARY CARLISLE'S EAR-DRUMS!

COURTESY OF COLLEGE HUMOR MAGAZINE AND JEFFERSON MACHAMER

PARAMOUNT'S
COLLEGE HUMOR

METROPOLITAN THEATRE
BOSTON

Week's business in three days.
Opening day's business 13% higher than "42nd Street".

PARAMOUNT THEATRE
LOS ANGELES

Opening breaks all attendance records in theatre's history (11 years). Year's biggest gross!

S.R.O.

PALACE THEATRE
WASHINGTON

Surpasses all gross business in last six months.

PALACE THEATRE
CINCINNATI

Double average business in bad weather conditions. Biggest gross in weeks!

GOOD

FAIR

BAD

Paramount Pictures

if it's a PARAMOUNT PICTURE

...t's a HIT!

PARAMOUNT'S

COLLEGE HUMOR

with

★BING CROSBY RICHARD ARLEN ★

★MARY CARLISLE and JACK OAKIE ★

★GEORGE BURNS and GRACIE ALLEN ★

directed by WESLEY RUGGLES

The "Youth" Picture of the Year!

"**Jack Oakie** great—scores big success of year. Bing Crosby, Richard Arlen, Mary Carlisle, George Burns and Gracie Allen splendid in picture full of youth appeal." Washington reports.

Marty Mullin wires from Boston: "Advertising exploitation brings to Metropolitan Theatre droves of young people for whom this attraction has special appeal. More than delighted with results."

Paramount Theatre, Los Angeles, reports: "Seemed as if all the college kids in town had been let out specially to see this picture. Approximately three out of five of all of them standing in line seemed to be high school and college students between 16 and 20.

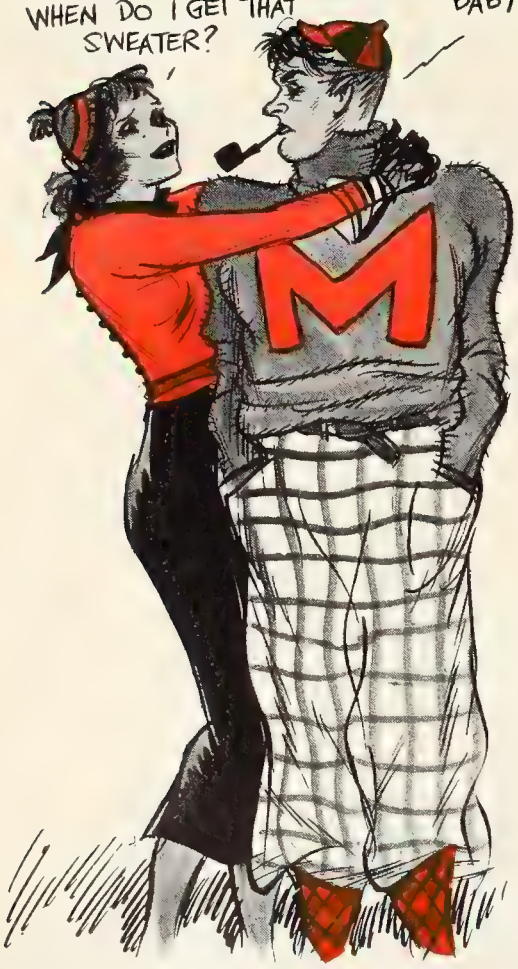
Make your box office young again with "College Humor."

PARAMOUNT—THE BUY-WORD FOR 1933-34!

... it's the best show in town!











COURTESY OF COLLEGE HUMOR MAGAZINE AND JEFFERSON MACHAMER

PARAMOUNT'S college HUMOR

TENTATIVE CODE FOR EXHIBITION

Following is the complete text of the tentative "Code of Standards of Fair Competition in the Exhibition of Motion Pictures," as drafted by the executive committee of the Motion Picture Theatre Owners of America. Paragraphs 1, 5, 6, 7 and 8 have been accepted to date by the distributors. Many changes are likely.

Pictures Violating Production Code

1. No exhibitor shall be required to play or pay for the exhibition of any motion picture which is declared to be contrary to and violative of the "Code of Standards of Fair Competition in the Production of Motion Pictures."

Fair Protection

2. No exhibitor shall demand nor be granted in any license agreement "protection" in time or area beyond that which under all circumstances and conditions then prevailing in the locality where the exhibitor's theatre is situated, is reasonable and fair. Protection not to exceed what is set up by the local Zoning Committee.

Uniform Protection Schedule

3. Exhibitors who customarily receive "protection" in license agreements or who are affected by "protection" granted to other exhibitors shall agree to or be bound by any uniform maximum protection and zoning schedule which shall be adopted by any fairly and truly representative group of exhibitors in the same territory, in which are located the theatres of such exhibitors.

Maximum Protection

4. No exhibitor in territories where there exists a maximum protection and zoning schedule shall demand or receive protection in excess of the applicable maximum therein provided.

In cases of controversy to any such applicable maximum the controversy shall be submitted to arbitration in accordance with the arrangements for arbitration provided in such maximum protection and zoning schedule; and the decision of the arbitrators in such regard shall be binding.

Offer of Gratuity

5. No exhibitor shall give any gratuity or make any offer or promise of gratuity to a distributor or any representative of any distributor for the purpose of procuring advantages that would not otherwise be procurable or as an inducement to influence such distributor or representative not to deal with competing or other exhibitors.

Inducement to Breach Contract

6. No exhibitor shall seek to induce or induce a distributor or any representative of any distributor to breach any contract licensing the exhibition of motion pictures with a competing or other exhibitor.

Overbuying

7. No exhibitor shall contract for the license to exhibit more motion pictures than such exhibitor reasonably requires for exhibition in any theatre or theatres operated by such exhibitor and with the effect of depriving a competing or other exhibitor from contracting to exhibit such excess number of motion pictures.

Selective Contracts

8. Any exhibitor who enters into an option contract providing for the selection of a limited number of feature pictures (less than 85% as provided in the Standard Contract) as released, shall accept or reject by written notice to the distributor, each picture (not to exceed the number which may be selected under the terms of the contract) within 14 days after its general release date. It shall be deemed rejected and excluded from such license contracts and forthwith become available for license to any other exhibitor.

Admission Prices

9. No exhibitor shall directly or indirectly by means of gifts, premiums, two for one admissions or other methods or devices of similar effect reduce prices of admission at any theatre operated by such exhibitor, except as approved by the local Maximum Clearance and Zoning Schedule.

Double Features

10. No exhibitor shall (except in territories where under the provisions of an adopted maximum clearance and zoning schedule double feature exhibitions are expressly permitted) exhibit two or more feature pictures on the same program. A feature picture is defined as one originally made and released as 4,000 feet in length.

Box Office Statements

11. No exhibitor shall delay making and delivering with all reasonable promptness a correct itemized statement of each day's receipts from the exhibition of any motion picture and from so-called midnight shows if any, when the license fee thereof is based in whole or in part on a percentage of the exhibitor's admission receipts.

Transfer to Avoid Contracts

12. No exhibitor shall transfer the ownership or possession of a theatre operated by any such exhibitor with the effect of avoiding uncompleted contracts for the exhibition of motion pictures at such theatre.

Unauthorized Exhibitions

13. The unauthorized exhibition of a motion picture and the doing by any exhibitor of acts which are illegal or in violation of the Copyright Law or exhibition license, gives such exhibitor an unfair competitive advantage over the exhibitor who is honest, obeys the law and lives up to his contractual obligations; misappropriates a portion of playing time market of the industry; disrupts other exhibitor's bookings and scheduled exhibitions and imposes a burden of expense and waste which must be borne by producers, distributors and exhibitors. Therefore no exhibitor shall engage in any of the following harmful and prohibited practices:

Midnight Shows

(a) The exhibition of a motion picture between the hours of 12:0- A. M. and dawn of any day immediately prior, or subsequent to the licensed and booked run of such picture without securing express, written permission therefore under the license agreement.

Unauthorized Showing

(b) The exhibition of a motion picture at any time or place other than on the date or dates and at the place expressly booked and confirmed in writing pursuant to the exhibition license; or by means of a print acquired from any source other than the lawfully authorized distributor; or of lawfully acquired, from such distributor for any purpose other than for exhibitions so booked and confirmed, whether or not a general exhibition license exists which contemplates a future booking of such exhibitions or specifies a different number of or other day of exhibition.

Switching

(c) The use of a print at a substituted theatre operated by the same exhibitor without a written license for such exhibition from the distributor.

Bicycling

(d) The use of a print furnished by the distributor licensing exhibition at only an expressly specified theatre for exhibition at an unlicensed theatre or theatres operated by the same exhibitor. Also the use of such print for exhibition at two or more theatres when licensed in the alternative at only one or the other of such theatres regardless of whether the number of days licensed is or is not exceeded.

Duping, Subrenting, Loaning for Illegal Purposes

(e) The use of a print for any purpose whatsoever other than exhibitions duly licensed and booked and for which the print was furnished by the distributor, including such prohibited uses as for example, duping or printing copies, reduction to 16mm. or other size; selling, leasing, pledging, or otherwise asserting any dominion thereover; using ar making the print available for television, broadcasting or non-theatrical exhibitions in homes, schools, stores, prisons, fraternal, social, charitable or educational meetings or elsewhere.

Abetting Unauthorized Exhibitions

(f) The delivering or making available for delivery either for cash or other consideration or in exchange for similar privileges, a print furnished by the distributor for licensed exhibition or acquired illegally for the purpose of aiding, abetting or accomplishing unlicensed exhibitions at a place or places other than the licensed theatre.

Late Return

(g) The failure to return or to forward, except for reasons beyond the exhibitor's control, to the distributor's exchange or another exhibitor a print of any motion picture immediately after its last licensed and scheduled exhibition so as to render it difficult or impossible for the print to arrive on time at the theatre of the next exhibitor who has scheduled its exhibition.

Holding Over

(h) The withholding of the prompt return of a print for additional exhibitions at any theatre in excess of the time licensed and booked in writing, without first securing an additional written license for the extra exhibitions from the distributor of the print upon payment of the rental therefor.

Liability on Circuit Shipments

(i) When an exhibitor is designated in lieu of a common carrier, by the distributor, to forward a picture or pictures to another exhibitor, the exhibitor forwarding the picture shall be the agent of the distributor and not otherwise.

Percentage Pictures

14. No guarantee shall be required on straight percentage pictures.

Recommendations to Distributors

In addition to a code for self-regulation to provide for fair competition in the exhibition of motion pictures, we believe there are matters of no less vital importance to exhibitors which should be embodied in a code for distribution. These are trade practices solely on the part of the distributors in which exhibitors are vitally interested but which as a matter of self-regulation can only be controlled and remedied in a code of fair competition for distribution subscribed to by the distributors.

Therefore, we urge that the distributors give careful consideration to the following matters which we consider unfair trade practices:

We urge that:

1. **All** distributors use a standard form of contract. (a) The Optional Standard License Agreement already negotiated and used by a majority of the distributors be used exclusively by **all** distributors. This form of contract can be improved upon at a later date but is the only standard form immediately available for use.

2. **Block Booking.** In contracts for the exhibition of groups of ten or more pictures the exhibitor have the privilege of rejecting at least 15 per cent of the number of pictures in the group without payment therefore.

3. **Protection.** The exhibitors and distributors form a definite zoning plan in each distribution center clearly defining a fair standard of protection and run for that territory.

In cases of controversy as to any such applicable maximum the controversy shall be submitted to arbitration in accordance with the arrangements for arbitration provided in such maximum protection and zoning schedule; and the decision of the arbitrators in such regard shall be binding.

4. **Arbitration**. All trade disputes, controversies and disputes and claims arising under exhibition contracts be submitted to a local arbitration board equally representative of exhibitors and distributors for final determination and that the findings of such arbitration board be binding and enforceable against either party to the dispute.

5. **Cut Rate Competition.** Distributors refuse to permit the exhibition of their pictures at unreasonably low admission prices in direct competition with a theatre charging a fair admission scale.

6. **Tying in Shorts with Features.** Distributors must **not** sell an exhibitor short subjects as a condition of contracting for feature pictures, or vice versa.

7. **Selective Service Contracts.** If an option contract providing for the selection of a limited number of pictures (less than 85 per cent, as provided in the Standard Contract) as released is made. such contract should provide for the automatic rejection of any and all pictures up to the total number, after 14 days from release.

8. **Overbuying.** Distributors must refrain from selling additional pictures to a theatre endeavoring to buy more pictures than it can reasonably use with the intent of depriving a competing theatre of needed attractions. We urge as a cure for these situations:

(a) That the exhibitor be required to release pictures on selective service contracts promptly.

(b) That the local arbitration board be empowered and shall investigate such situations on complaint and, if necessary, try to secure the release of pictures to correct the situation.

9. **Double Features.** That distributors refuse to permit the exhibition of their pictures on double feature programs in towns or communities where a majority of the exhibitors are opposed to the practice.

10. **Playing Arrangements.** Distributors shall not require any specific day or days of the week for exhibitions.

The above, in our opinion, are the **major** matters which exhibitors feel should be regulated as trade practices in a code for distribution. There are other and relatively minor matters, however, which may be acute in a particular situation and on which provisions should be made in a code for distribution by restraint on current trade practices which may tend toward unfair competition in the industry. Some of these are:

1. **Non-Theatrical Competition.** Non-theatrical accounts are unfair competition and shall not be sold by the distributors.

2. **Exclusive Runs.** This is a difficult question. Many hundreds of small towns have always shown pictures exclusive run in their town for the simple reason that there were no subsequent run theatre or places for exhibition. The idea has about run its course apparently and may not be revived. It is very difficult to define in any code this matter in such a way as to fairly correct an abuse that might develop some time in the future as the result of this policy, and at the same time not interfere with the operation of theatres where technically an exclusive run may be well justified because of local conditions.

3. **Commercial Advertising in Pictures.** This shall be prohibited in a standard form of exhibition contract.

4. **Substitutions.** This shall be clearly defined in a standard form of contract.

5. **Failure to Return Prints Promptly.** Provided for in the Optional Standard License Agreement.

6. **Threats, intimidation** and/or the actual acquisition of theatres by a producer or distributor directly or indirectly, to create unfair competition and/or compel the leasing of pictures at a higher film rental should be expressly prohibited.

7. It is unfair for any **distributor's employe** to be financially interested, directly or indirectly, in any theatre in the territory serviced by the zone office with which the employe is connected. This shall not be permitted.

8. **Re-issues.** Provided for in the Optional Standard License Agreement.

9. **Foreign Pictures.** These must be specifically set forth **as such** in the exhibition contract.

10. **Sales Policy.** If a distributing company an-

(*Continued on page 32, column 1*)

Selling Inefficient, Wilby's Retort to Leaders' Comment

In last week's issue of MOTION PICTURE HERALD a number of distribution executives somewhat sharply commented upon the observations of Mr. R. B. Wilby of Atlanta on the current practices of the industry of making and distributing pictures. It was not to be supposed that so seasoned a showman, with opinion based on the findings of so markedly able and successful a career, would accept their observations in silence. Mr. Wilby has been thinking things over, very carefully, with a very considerable lapful of theatre problems before him, and his mind is made up most definitely. In a letter presented below, he makes himself quite clear, again. —TERRY RAMSAYE

"Dear Mr. Ramsaye:

"The comment which the current HERALD is carrying on the letter which I wrote you, and which was printed, is just as convincing as a bootlegger's statement about prohibition.

"Of course, these fellows who are the head of distribution believe that distribution ought to be just like it is, and that all of the faults in this industry—there are some faults, although you could not tell it from their comments—are the result of bad production on the West Coast and bonehead exhibition.

"If these fool exhibitors would go ahead and get the money they should out of pictures, and the West Coast would produce pictures for what they should, why there would be nothing to worry about, and, of course, the fellows distributing the pictures have nothing to do with either of those two things. It's just some theorist like Wilby who talks out of turn and suggests that maybe distribution enters into the problem at all.

"As a matter of fact, this whole distributing thing is a little bit like the bureau in a political organization. The theatres get together what money they can, pass it on to them, they take out their cost and give what's left to the producers of pictures, who must do their best with that.

"If they cannot make good pictures with that which is available, that's too bad; and if the theatres cannot exist on that which they get for their part, that's too bad; but in no case do the boys in between suffer, and they mustn't be inconvenienced by having some one talk out of turn about their place in the industry or about their own inefficiency.

"Grad Sears talks about theory. Why, when Grad was still a good running halfback on a high school football team, W. W. Irwin won some sort of an award offered by Bill Johnston in your own paper for the most constructive suggestion regarding this industry. Mr. Irwin's suggestion took the form of a rather carefully thought out and fully detailed plan for common physical distribution of films, not as Mr. Jack Cohn seems to think, the common selling of film. There was nothing about the Irwin plan—and I claim no more than to quote it—that would interfere in any way with what the exchange fellows like to call selling. Mr. Jack Schlaiffer's comment, that no matter what arrangement could be made for effective so-called greater economies, the distributor would still get his 25 per cent, is most interesting. Maybe the distributor of Universal would then have some money which could be passed on to the stockholders.

"It just isn't possible in exhibition to sell pictures in a theatre at 40c first run and have them played back in other theatres at 10c. It's just against all laws of merchandise to sell the same commodity at two different prices at that near the same time.

"Some day the distributor is going to find out that he, too, can't get the spread between the $1,500.00 first run and the $17.50 third run in Birmingham, Ala. He won't be able to get it because that first run theatre is not going to have it to give to him, unless it gets some sort of protection.

"The fact still remains that a lot of money is being taken in in this industry and practically every company in it is broke.

"For my part, I'm just damned if I see how it's going to quit being broke by doing the same things which broke it, unless inflation or something of the kind saves it temporarily. Hence, my comment that it will be a healthy thing if business does not pick up too quickly."

R. B. WILBY,
Valatenga Theatres, Paramount Theatre Building, Atlanta, Ga.

It may be observed that the observations of Mr. Wilby with reference to protection and its relation to merchandise values are of particular importance at a moment when the industry must take this much debated subject into consideration in its formulation of an operating code under the Recovery Act.

—THE EDITOR

Next Week
Better Theatres

containing a wealth of material expressly selected to aid management in meeting the demands imposed upon theatre operation during these times . . . for example:

RECONDITIONING

S. Charles Lee, theatre architect, on **"Figuring Your Remodeling Job Today,"** a discussion of methods, materials and costs—fully illustrated and accompanied by charts of labor and materials prices throughout the country.

Francis M. Falge, illumination engineer (a G. E. man with years of experience in the theatre), on **"Reconditioning With Light and Color."**

OPERATION

John T. Knight, Jr., well known theatre maintenance engineer, on **"Organizing for Good Management,"** second article of his comprehensive series.

Judging the Quality of Your Sound: Providing management with an easy guide to the detection and correction of faults.

Proper Air Conditions: Presenting the first of four authentic charts, analyzed in non-technical terms so that management can readily follow them in the supervision of equipment operation.

LAW

Leo T. Parker and **M. Marvin Berger,** attorneys, on timely points of law that theatre management should know.

THEATRE DESIGN

The Drive-In Theatre: A Motor Age Experiment: Complete description with photographs and plans of the Camden theatre where the audience remains in its automobiles.

IN ADDITION: Tabloid hints on operation and maintenance, news of equipment, F. H. Richardson and other departmental material.

In
Better Theatres
for July 1

Fox Film Plans Stock Reduction In Reorganization

Fox Film Corporation proposes to reduce the authorized Class A and Class B shares of the company, it was revealed last week when the New York Stock Exchange made public a notice received from the company relative to the reduction. Reorganization plans are to be offered to shareholders of the company at the annual meeting this week.

The split of the company's Class A shares will be made on the basis of six old shares for one new share, reducing the class from 4,900,000 shares to 404,276 2/3, and then increasing authorized new Class A common to 2,800,000 shares, partly to provide for exercise of stock purchase warrants and conversion of debentures. Class B stock will be reduced from 100,000 shares to 16,650 on the same basis as the Class A.

Of the unissued old Class A common stock 445,000 shares are reserved for exercise of stock purchase warrants and 900,000 shares for conversion of debentures. The new Class A stock to be issued will have a market value of approximately 21¾.

Reorganization plans were announced in principle last April for General Theatres Equipment, which controls the Fox company by virtue of ownership of 1,221,213 Class A shares of Fox Film Corporation as of March 31, 1932. In April announcement was made by a combined debenture holders' committee that agreement had been reached in principle on a plan of reorganization under which preferred stock of the new company would be issued on a pro rata basis for debentures and for $19,700,000 of General Theatres notes held by the Chase National Bank. The new company would acquire the principal assets of the old company, including voting trust certificates for the Class A shares of Fox Film Corporation. It is indicated that the Chase National Bank has given assurance of willingness to cooperate in carrying out the plan.

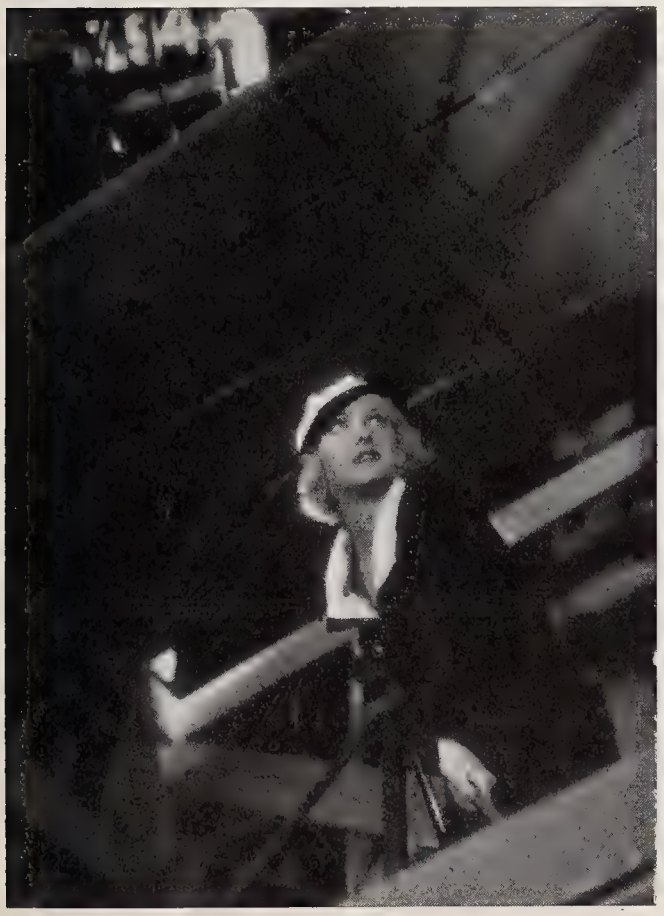
Stampede Follows "Fire" Cry

Nine children were slightly hurt in the Paris Court theatre, Brooklyn, N. Y., Sunday when a stampede of approximately 1,000 followed a man's cry of "fire" as smoke from burning insulation filled the house.

THE CAMERA REPORTS



CROSS-CONTINENT RIDE. Albertina Rasch dancers shown leaving New York for Hollywood, making the entire trip by bus, with stops for exploitation parties along the route. They are to appear in MGM's "Hollywood Party," musical.





NOW AND THEN. A fortuitous arrangement permitting Bette Davis, one of the new Warner stars, to behold herself as she was lo, these many years ago. At left, a recent study of her in the studio and, above, as she was approaching, as sweetly, sixteen.

STAR. (Right) With a great future ahead of her—many, many years of it. For she is Shirley Temple, a tiny but ample bundle of personality who heads the casts of Educational's Baby Burlesks.



LUNCHEON GUEST. As Maurice Chevalier dropped in on friends at the Fox lot the other day for a bite at the famous Cafe de Paris. He and Lilian Harvey, Fox star, are shown in front of Miss Harvey's bungalow.





MAYBE IT'S SPINACH. (Left) Or callouses. Or appetites. But whatever they do be cultivating, it's a pretty picture that Ann Dvorak, Warner star, and husband Leslie Fenton make for the magazines. They are shown of an afternoon on their ranch at Van Nuys, not far from the Warner studio.



THEY'RE RESPONSIBLE. And glad to be, apparently, for Columbia's adaptation of the Cosmopolitan story, "Madame La Gimp." Looking from west to east, they are Robert Riskin, who wrote the adaptation; May Robson, one of the featured players; Frank Capra, the director. Title is "Lady for a Day."

PROMINENT PERFORMER. (Below) So outstanding, in fact, that he nearly steals this picture from his director, Robert C. Bruce, who is making the new Educational series, "As a Dog Thinks." Robertson's Mike, as this canine beauty is called, is one of the largest of wolfhounds—and proud of it.



AT HER NEW HOME. (Right) An elfin spirit in its very own garden—Janet Gaynor on the grounds of her recently acquired estate in Hollywood, of which this is the first picture. The house is the first the Fox star has had the fun of furnishing.



ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The public of Vancouver has protested against our recent paragraph which said that Fox's "Cavalcade" contained one outstanding flaw when it showed a Titanic life preserver with the inscription "S. S. Titanic—Southampton," whereas it should have read, "Liverpool." Letters to the editor of the Vancouver Province say that Southampton is correct. But other detail-chasers in Canada have discovered:

1. *That the boy in sailor uniform in "Cavalcade" was wearing an American outfit, and not an English suit, English sailors having bars on them, not stars;*
2. *That the badge of rank worn by Roberts in one scene was incorrect, as he was wearing two stars instead of one;*
3. *That the toy guns with which the children played were 1933 models;*
4. *That the uniforms and instruments of the German band were incorrect;*
5. *That Lady Marryot must have opened her husband's mail when she swoomed at the news of her son's death, for the War Office would have notified Sir Robert first.*

▽

Projection room equipment valued at $1,000 was stolen from the Portola theatre in West Seattle one night last week. The robbers left their card behind, signed "The Scientists."

▽

Hal (United Artists) Horne, before leaving for Hollywood over the weekend, gave an accounting of his stewardship while president of the AMPA, before a special meeting of the association at Sardi's. Mr. Horne admitted that his 1932-33 administration ended with a deficit. "But," he explained, "it should not be taken too seriously. Remember, a deficit is better than no money at all."

Ed Finney, in charge of publicity for United, accompanied Mr. Horne westward. Hal said he was taking Finney along as an interpreter. For Horne?

▽

Mrs. Bio de Casseres, wife of our Benjamin de Casseres, is the champion cheese connoisseur of New York. She won her title last week in a cheese-tasting contest held in honor of the 40th birthday of Liederkranz cheese. Identifying nine out of 17 kinds of cheese, Mrs. de Casseres won over Benjamin, who refused to identify further after having tasted some old, ripe Camembert. She also triumphed over Emily Frey, daughter of the inventor of Liederkranz; and George Givot, who think they know about cheeses.

▽

Elmore Leffingwell, who is supposed to be a pioneer news publicity director in American business, said: "It took 100 years to turn a lot of barbers, soothsayers and well-meaning blood-letters, into our present-day skilled and ethical array of physicians and surgeons, and in less than one-fifth of that time, the 'news publicity expert' has been evolved from the profession of journalism." Which puts journalism where?

▽

Because of the difficulty of getting federal judges sitting on film cases to understand the meaning of the word "protection" as it is applied by motion picture distributors and exhibitors, leaders of the business have decided to abandon the term, and, instead, use the word "clearance." A representative of the distributors, in explaining the difficulty of making judges understand correctly, said that most of the federal magistrates cannot understand that our protection is not the same as that in the speakeasy racket where saloon-keepers pay the police a five-dollar bill.

Exhibitors turn grey quicker in summer, because:

3,000,000 camp in national parks and private camps.

7,000,000 hunting and fishing licenses are issued.

40,000,000 attend public beaches.

250,000 motor boats are registered.

3,500 public and private swimming pools are attended by thousands.

4,000 private golf courses, 550 municipal courses, 700 paying links are used by upwards of 2,000,000.

1,000 tennis clubs and 5,500 courts are used by 1,300,000.

And one imagines that here or there on the sand lots and in the sport fields a game of baseball may be going on.

▽

Joe E. Brown, while a guest at a dinner at Topeka, said: "My ambition is to give the public good clean fun. Even in 'Elmer the Great' (Warners) I fought for three weeks to get two drinking scenes removed. They thought those scenes would be smart." Did Mr. Brown protest BEFORE the scenes were taken?

▽

Many stars in Hollywood and some swivel-chair executives at home offices in New York may be surprised to learn that the geographic center of the United States is neither New York, nor Hollywood, but is in the eastern part of Smith County, Kansas (latitude 39 degrees 50 minutes, longitude 98 degrees 35 minutes). The point is not far from the town of Lebanon, a station on Rock Island railroad.

▽

"How are things on your farm this summer?" Lowell Thomas inquired of a Dutchess County (N. Y.) neighbor. "Toler'bal," replied the native. "I'm makin' a little on hot dogs, but jest breakin' even on gas 'n' oil."

▽

Miriam Jordan was considered too mundane a type on the Fox lot to be cast in swashbuckling productions. So, to correct the impression, she had her blond hair bobbed, changed her mode of dress and deliberately and finally changed her name to Mimi Jordan. The reversal of character was quite realistic. Fox executives gave her the lead in "Shanghai Madness."

▽

There has secretly arrived in this country a motion picture which is supposed to contain strong propaganda belittling the alleged persecution of Jews in Germany by the Hitler government. Al Lichtman was one of the first to turn it down as a proposed United Artists release.

▽

Someone told the editor of London's *Evening News* that "The Birth of a Nation" was the record money-maker of the silents with a total return of about $10,000,000 in rentals, and that "Big Parade" and "Ben Hur," also silents, both earned more than "The Singing Fool," which is supposed to hold the talker record at $5,000,000. Ten leading silents earned a total gross rental of $50,000,000, against the $41,000,000 intake of 10 leading talkers.

▽

New York City's police sleuths are on the hunt for two rare books, insured by Lloyd's at $20,000, which were stolen from the Hollywood mansion of Jules Furthman, scenarist. One volume is a first edition of Milton's "Paradise Lost," 1667. The other is Goldsmith's "Vicar of Wakefield," in the original calf.

▽

More than 10,000,000 people in the United States and Great Britain believe in spiritualism. Victor and Hugo Halperin said that's the reason they decided to produce "Supernatural" for Paramount. Evidently the other 160,000,000 don't count.

Herschel Stuart, RKO theatre executive insists that theatre management is not what it used to be. In the good ol' days, says Mr. Stuart, "the manager stood on the sidewalk, smoked a big cigar, and only lifted the iron hat to the mayor and the regular patron who always had third row center. He ran the local pool hall and was good for a tip on the horse race at New Orleans. Now," he says, "the money-making manager is married to his theatre. He takes her to dine, introduces her to his friends, and breathes, eats and sleeps show business."

▽

Herluf Provensen, who was assigned by Merlin Hall Aylesworth to introduce President Roosevelt whenever he takes to the NBC networks, is a direct descendant of Ansgar, famous missionary reputed to have brought Christianity to the north of Europe. Herluf's father also was a clergyman, at one time in charge of three churches in Jutland, Denmark, the special appointee of King Christian.

▽

Radio publicist Rutgers Nielson was quite disturbed the other evening when he arrived home and found his young son sporting a Mickey Mouse sweater and a Mickey Mouse cap. "There goes another dime in royalties to United Artists," complained Rutgers, "and, furthermore," he admonished Mrs. Nielson, "don't dare bring him up to the RKO office unless he has on something with a Van Beuren teddy bear."

▽

Manuella, a hungry little cocker spaniel, owned by Mrs. Jean Lamont, of Park Avenue, ate an $18 dinner last week, not counting a pair of slippers and two tickets to "Uncle Tom's Cabin," currently revived.

Manuella was left alone by Mrs. Lamont one morning, and when she returned she found that her pet had nourished herself on Mrs. Lamont's purse, which was seasoned with a $10 bill, a five and three singles, using the slippers for an appetizer and the "Uncle Tom" ducats for dessert.

▽

Besides making motion pictures in Hollywood, Emanuel Cohen's studio staff at Paramount conducts investigations into matings. The results of a poll of 26 chorines made last week on the Paramount lot revealed that the majority prefer motion picture executives. The vote was supposed to be confidential, but, nevertheless, the corporation publicly made known the findings.

"Twenty-two would like dates with executives and 19 confessed they would like to marry executives," explained the statement.

"None of the girls, all of whom are working in B. P. Schulberg's 'Her Bodyguard,' would care to marry an actor," Paramount concluded sadly.

▽

Short shots. . . . Peggy Hopkins Joyce, Paramount player, was born in Virginia. . . . Her father was a barber at Farmville. . . . An expensive top hat was left in Radio City Music Hall on the opening night, six months ago, and has not been claimed. . . . If the owner doesn't show up in another week, Roxy will keep it for himself. . . . Erpi has installed and contracted for 300 wide-range sound devices. . . . Charlie Chaplin is reported to be more convinced that he can play a serious role with his trick mustache, now that he has seen Hitler. . . . The ultra-dignified Mr. Rockefeller should have seen those two workers scrubbing the Fifth Avenue stone front of one of his Radio City buildings, clad only in a pair of thin white shorts. . . . John Otterson's middle name is Edward. . . . Harry Warner's is Morris.

BOX OFFICE CHAMPIONS FOR MAY

Seven productions, none of which appeared in the list for a previous month, are designated the May "champions," as a result of the revenue they brought during the month to the nation's key city box offices. They represent, however, only three producing companies, and another unique feature of the May rankings is that all except the month's leading production were tied.



THE WORKING MAN

WARNER BROTHERS

(1) Directed by John Adolfi. Based on a story by Edgar Franklin. Screen play by Charles Kenyon and Maude T. Howell. Photographed by Sol Polito. Film editor: Owen Marks. Art director, Jack Okey. Cast: George Arliss, Bette Davis, Hardie Albright, Theodore Newton, Gordon Westcott, J. Farrell MacDonald, Charles Evans, Frederick Burton, Pat Wing.



HELL BELOW

M G M

(2) Directed by Jack Conway. Adapted by Laird Doyle and Raymond L. Schrock from the book "Pigboats" by Commander Edward Ellsberg. Dialogue by John Lee Mahin and John Meehan. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Photographed by Harold Rosson. Film editor, Hal C. Kern. Cast: Robert Montgomery, Walter Huston, Madge Evans, Jimmy Durante, Robert Young.



LOOKING FORWARD

M G M

(2) Directed by Clarence Brown. From the play "Service," by C. L. Anthony. Screen play by Mess Beredyth. Additional dialogue by H. M. Harwood. Photographed by Oliver T. Marsh. Cast: Lionel Barrymore, Lewis Stone, Phillips Holmes, Elizabeth Allan, Benita Hume, Colin Clive, Doris Lloyd, Douglas Walton, Viva Tattersal, Lawrence Grant, Hallowell Hobbs, Marion Clayton, Alec B. Francis, Rita Carlyle, Eily Maylon.

TODAY WE LIVE

M G M



(2) Directed by Howard Hawks. Based on a story by William Faulkner. Screen adaptation by Edith Fitzgerald and Dwight Taylor. Photographed by Oliver T. Marsh. Film editor, Edward Curtiss. Cast: Joan Crawford, Gary Cooper, Robert Young, Franchot Tone, Roscoe Karns, Louise Closser Hale, Rollo Lloyd, Hilda Vaughn. Released April 21, 1933.

OUT ALL NIGHT

UNIVERSAL



(2) Directed by Sam Taylor. Original story by Tim Whalen. Screen play, dialogue and continuity by William Anthony McGuire. Photographed by Jerry Ash. Cast: Slim Summerville, Zasu Pitts, Laura Hope Crews, Shirley Grey, Alexander Carr, Rollo Lloyd, Gene Lewis, Mary Jane Temple, Billy Barty, Philip Purdy. Released April 13, 1933.

BE MINE TONIGHT

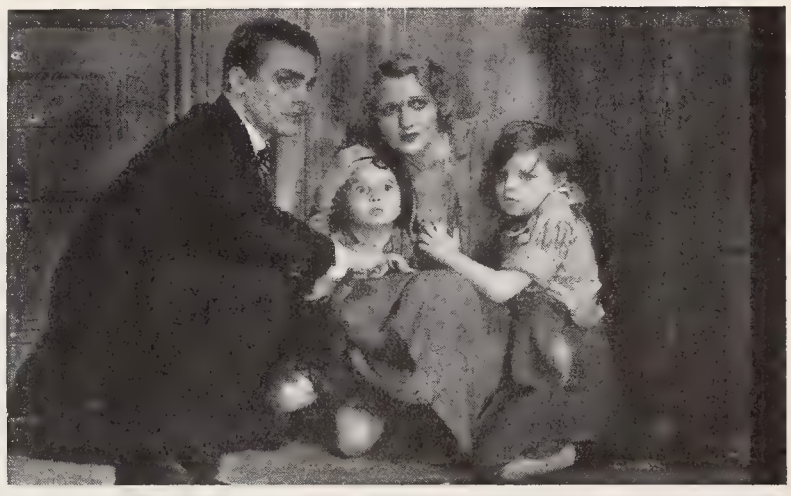
UNIVERSAL



(2) Directed by Anatol Litwak. Story by I. V. Cube and A. Joseph. Adaptation and dialogue by John Orton. Music by Mischa Spoliansky. Lyrics by Frank Eyton. Cast: Jan Kiepura, Magda Schneider, Sonnie Hale, Edmund Gwenn, Athene Scyler, Betty Chester, Aubrey Mather. Released March 23, 1933.

PICTURE SNATCHER

WARNER BROTHERS



(2) Directed by Lloyd Bacon. Based on a story by Danny Ahearn. Adaptation by Allen Rivkin and P. J. Wolfson. Dialogue by Ben Markson. Photographed by Sol Polito. Art director, Robert Haas. Film editor, Bill Holmes. Dialogue director, William Keighley. Cast: James Cagney, Ralph Bellamy, Patricia Ellis, Ralf Harolde, Robert Emmet O'Connor, Robert Barrat, George Pat Collins, Arthur Vinton, Tom Wilson. Released April 29, 1933.

PROPOSED CODE FOR DISTRIBUTION

Herewith is the text of the preliminary and tentative "Code of Standards of Fair Competition in the Distribution of Motion Pictures." Paragraphs 1, 3 and 4 have been accepted by the executive committee of the Motion Picture Theatre Owners of America.

Pictures Violating Production Code

1. No distributor shall distribute in the United States any motion picture which has not been produced in accordance with and which does not conform to the standards and requirements of production of the "Code of Standards of Fair Competition in the Production of Motion Pictures."

Foreign Pictures Violating Production Code

2. No picture produced outside of the United States of America shall be distributed in the United States if such picture does not conform to the standards and requirements of production of the "Code of Standards of Fair Competition in the Production of Motion Pictures."

Ban Upon Pictures Violating Production Code; Appeal

3. A distributor of motion pictures who is advised by the Motion Picture Producers and Distributors of America, Inc., that a picture distributed by such distributor or announced for distribution is not in conformity with and is in violation of the standards and requirements of production of the "Code of Standards of Fair Competition in the Production of Motion Pictures," shall refrain from distributing such picture. The procedure and all the remedies provided for an appeal from an opinion that a motion picture is in violation of the standards and requirements of the said Code shall be afforded to such distributor.

Advertising

4. No distributor shall, in advertising motion pictures, violate the letter or spirit of the following standards of fair competition in advertising and exploitation or means of exploitation:

1. Lurid and suggestive advertising matter shall not be employed.

2. Nudity with meretricious purpose, or salacious postures, shall not be used.

3. Profanity and vulgarity shall be avoided.

4. Specific details of crime, inciting imitation, or disclosing methods, shall not be used.

5. Illustrations and text in advertising shall faithfully represent that which is contained in the picture itself.

6. No false or misleading statement shall be used directly, or implied by type arrangements or by distorted quotations.

7. No text or illustrations shall ridicule or tend to ridicule, any religion or religious faith; no illustrations of a character in clerical garb shall be shown in any but a respectful manner.

8. The history, institutions, and nationals of all countries shall be represented with fairness.

9. Pictorial and copy treatment of officers of the law shall not be of such a nature as to undermine their authority.

10. Court actions relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising.

11. Good taste shall be the standard and the rule for all advertising and exploitation of motion pictures.

Film Boards of Trade—Their Purpose and Objects

5. Film Boards of Trade throughout the United States representative of the distributors of motion pictures in the exchange centers of the United States shall continue their operations as local trade associations for the purpose, among other things, of functioning within the sphere of the operations of trade associations and of specifically performing the following:

(a) The supervision of the granting by members of the right of exhibition of the motion pictures distributed by such of them without charge at public and quasi-public institutions which are properly equipped to show sound motion pictures and are properly protected against fire hazards, in cases where such institutions house or care for inmates confined in them; the allocation equally among the members of the number and class of motion pictures to be supplied for such purpose.

(b) The collection of statistics regarding (1) the number of theatres, their ownership, management, seating capacity, location, policy of operation and character of entertainment offered in each instance; (2) the number of pictures contracted for by each theatre and the names of the distributors with whom contracts are made; the number of pictures exhibited and those contracted for and not exhibited.

(c) The checking of receipts of motion pictures exhibited upon a percentage basis provided that the report of such receipts shall be made only to the distributor of the motion picture played and to no other distributor.

(d) The maintenance of proper relations between distributors and the public.

(e) The representation of distributors before legislative boards and committees in connection with any existing or proposed national, state or municipal legislation affecting motion pictures, their production, distribution or exhibition.

(f) The prevention of fraud upon the distributors of motion pictures and the creation and supervision of credit committees and rules which shall be adopted by distributors in pursuance of such purpose and which shall provide among other rules generally expressive of the purposes of this section, rules for action by distributors individually or collectively for the attainment of the objects and purposes of this section.

Standard License Agreement

6. But one form of license contract shall be used by distributors to license the exhibition by exhibitors of one or more motion pictures released during any one season, such form to be known and designated as the Standard License Agreement which shall contain, among other provisions generally expressive of the usual and customary trade methods of distributing and exhibiting motion pictures, provisions for the arbitration of all disputes and controversies arising under such contract and appropriate provision for the enforcement of awards made in any such arbitration proceeding.

Arbitration

7. The rules of arbitration for the determination of disputes and controversies arising out of the Standard License Agreement, shall be adopted and shall provide, among other rules generally expressive of the usual customary methods for the appointment of arbitrators, for the fixing of the time and place of hearings, for the making and enforcement of awards, for action to be taken by distributors individually or collectively as the case may be, to enforce compliance with any award of the arbitrators.

Credit Bureau

8. Distributors shall establish and maintain a credit bureau in an effort to eliminate and correct unfair, illegal and fraudulent trade practices by exhibitors and abuses arising out of (a) the wilful repudiation of exhibition contracts without just cause or reason therefor; (b) changes of ownership of theatres made to avoid uncompleted exhibition contracts; and to secure information of the credit responsibility of exhibitors for the purpose of lessening credit risk and to prevent fraud. In such connection rules shall be adopted by the distributors which shall provide rules generally expressive of the purposes of the bureau's functions.

Clearance

9. Distributors of motion pictures shall agree with such owners or operators of theatres within the geographical area corresponding to their respective distribution territories or any subdivision thereof, who agree upon the maximum clearance that shall be granted to theatres in any such territory or subdivision according to a classification of theatres by zones, provided such agreement of theatre owners or operators is entered into by exhibitors truly and fairly representative of both first run and subsequent run theatres and their respective seating capacities within any such area, provided further such agreement is fair and reasonable and non-discriminatory in its provisions, and provided further such agreement shall provide for a system for the arbitration of disputes among exhibitors regarding the maximum length of clearance and classification of theatres by zones, which system of arbitration shall provide for equal representation of distributors with exhibitors as arbitrators.

Maximum Clearance

10. Distributors of motion pictures in territories in which there is an adopted maximum clearance and zoning schedule shall not grant to any theatre embraced within the provisions of such schedule, clearance in excess of the maximum therein provided.

Avoidance of Breaches of Clearance and Zoning Schedule

11. Distributors of motion pictures shall refuse to enter into contracts licensing the exhibition of their motion pictures by any exhibitor affected by or coming within the provision of any maximum clearance and zoning schedule who:

(a) Refuses to maintain the minimum price of admission set forth in any contract for the licensing of the exhibition of motion pictures by the said exhibitor and distributor.

(b) Indirectly reduces the price of admission below the minimum price set forth in the contract for the licensing of the exhibition of motion pictures by means of gifts, premiums, two for one admissions or any other method or device of similar effect.

(c) Reduces the price of admission below a fair competitive level either directly or indirectly by means of gifts, premiums, two for one admissions, and similar devices or methods of similar effect.

(d) Exhibits two feature pictures on the same day for the same admission price.

Agreements Among Distributors Permitted

12. Any distributor of motion pictures may agree with other distributors not to license the exhibition of its motion pctures to any exhibitor who commits any of the practices enumerated in the foregoing paragraphs 9, 10, and 11.

Arbitration of Disputes re Unfair Competition

13. A dispute or controversy between any exhibitor and any distributor or between theatre owners concerning a claim that any such exhibitor charges admission prices below a fair competitive level or that the exhibitor has engaged or is engaging in any of the unfair practices enumerated in paragraph 11 and its subdivisions a, b, c, and d, with the effect of competing unfairly, shall be submitted to arbitration according to the arrangement for arbitration set forth or provided for in paragraph 9; and the award of the arbitrators in each such case shall be final and binding upon the parties to such dispute.

Agreements Among Distributors Prohibited

14. No distributor of motion pictures shall agree with one or more other distributors to refuse to contract to license the exhibition of its motion pictures to any exhibitor for any reason not contained in this code of fair competition.

Unfair Sales Method

15. No distributor or any sales representative of any distributor shall use a signed application for a contract by an exhibitor for the purpose of securing higher rental prices from another exhibitor by the exhibition thereof to such exhibitor during the conduct of negotiations for a contract for the licensing of the exhibition of motion pictures.

Promises of Gratuity

16. No distributor or any representative of a distributor shall give or promise any gratuity to an exhibitor in exchange for advantages not otherwise procurable between distributors and exhibitors in negotiations for contracts for the licensing of the exhibition of motion pictures.

Offers to Distributors' Employees

17. No distributor or representative of any distributor shall make any offer directly or indirectly of any money inducement or advantage of any kind to any employee of any other distributor in an effort to persuade or induce such employee to become dissatisfied with such employment or to breach any contract covering such employment.

Misappropriation of Advertising Values

18. No distributor of motion pictures shall knowingly and wilfully appropriate the value of another distributor's expenditures for advertising or publicising any motion picture, the title or plot thereof or any player featured therein.

Unfair Condition of Contract

19. No distributor shall, as a condition of entering into a contract for the licensing of the exhibition of its motion pictures, require an exhibitor with whom negotiations are being conducted, to also contract for the licensing for exhibition of motion pictures of another distributor.

Feature Pictures Without Shorts

20. No distributor shall require in negotiations for any contract for the licensing of the exhibition of its feature motion pictures, as a condition of the distributor's agreement to enter into such a contract, that the exhibitor, with whom such negotiations are being conducted, contract also for the licensing for exhibition of news reels and short subjects distributed by such distributor.

Coercing Exhibitor

21. No distributor shall coerce or intimidate any exhibitor to enter into any contract for the exhibition of motion pictures by threats **and** the commission of an overt act authorized by a corporate officer of the distributor evidencing an intention to build or otherwise acquire a motion picture theatre for operation in competition with and for the purpose of driving such exhibitor out of business.

Exclusion of Pictures When Licensed in Group

22. No distributor shall offer to license the exhibition of its feature pictures in a group or block of all or substantially all the feature pictures announced by the distributor for distribution during any season without also offering to the exhibitor accepting such offer, in option to exclude from such group, not exceeding fifteen (15%) per cent of the total number thereof, according to the following arrangement: The exhibitor shall have the right to exclude from the license five (5%) per cent of the total number upon payment of the fees therefor specified, such fees to be repaid to the exhibitor by the distributor if the exhibitor has duly performed the terms and conditions of the license agreement by him to be performed; to further exclude not to exceed five (5%) per cent of the total number upon payment to the distributor of one-half of the fees specified therefore; and to further exclude not to exceed five (5%) per cent of said total number upon payment of the fees specified therefor or by adding and apportioning equally the amount thereof to the fees for the pictures then remaining to be delivered, provided that if there are no pictures then remaining to be delivered upon payment to the distributor of said amount at the time of exclusion.

Fire Prevention

23. In each territory wherein any distributor maintains an exchange, such exchange shall abide by the regulations promulgated by the Film Boards of Trade in such territory for the prevention of fire, for the holding of fire drills, and rigid monthly inspections; the inspection of prints, the storing of inflammable material, the maintenance and testing of sprinkler systems and fire extinguishers, the avoidance of

(*Continued on page* 32, *column* 2)

LAUNCHED

AT RADIO CITY
MUSIC HALL
FOR A CROWD-
CRUISE OF THE
WORLD!

MADDENING MUSIC! OCEANS OF

and a Boatload of Beautiful Girls to Drive You CRAZY!

RKO RADIO'S
ravishing laugh show
. . . a new ripple in
entertainment that will
lift you up with the
gliding gulls!



MELODY

NAUGHTYCAL! NUTTYCAL! MUSICAL!

With **CHARLIE RUGGLES**
PHIL HARRIS
GRETA NISSEN, MARJORIE GATESON, HELEN MACK, Chick Chandler, June Brewster, Shirley Chambers

RKO-RADIO Picture

OVE!

Already the nation is humming the hit Song "Isn't This A Night for Love"

CRUISE"

Music and Lyrics by Will Jason and Val Burton. Directed by Mark Sandrich. **MERIAN C. COOPER** *executive producer. . . Associate producer, Louis Brock*

ABLE BODIED MEN WANTED

See the purser. The Captain is very busy! . . .



ABOARD!!

AWL-L

You've been yelling for musicals . . . and here's a musical that will make 'em ALL yell!

'MELODY CRUISE

FOX CIRCUIT UNDER DECENTRALIZING

The following is the first complete listing of disposition of Fox and Radio-Keith-Orpheum theatres to be published since receivership activities started, and details the story on decentralization which appeared in last week's issue. These lists are presented in as comprehensive a manner as possible. In the cases of Fox Theatres, West Coast, Midland and Rocky Mountain, under each circuit name heading there appear three separate sections: first, names of theatres not in receivership; second, those in receivership; and, third, new operating companies. The third heading indicates those theatres in the first section which were turned over to sub-operating companies and thus were kept clear of receivership, and the second section lists those theatres in receivership.

The Paramount theatre list will appear in next week's issue.

Fox West Coast Theatres

Charles Skouras, Operating Receiver

West Coast	Long Beach
Fox	Phoenix, Ariz.
Fox	Billings, Mont.
Fox California	Stockton
Highland	Los Angeles
Uptown	Los Angeles
Rialto	So. Pasadena
Boulevard	Los Angeles
Florence	Compton
California	Pomona
Fox	Pomona
Fox	San Bernardino
Fox	Spokane
Fox	Bakersfield
Fox (Rialto)	Butte, Montana
Cabrillo	San Pedro
La Brea	Los Angeles
Imperial	Long Beach
Capital	Calexico, Cal.
Fox	San Diego
Loew's Warfield	San Francisco
Ritz	Los Angeles
West Coast	San Bernardino
Village	Westwood
Senator	Vallejo
Virginia	Vallejo, Cal.
Strand	San Pedro
Grauman's Chinese	Hollywood
California	Bakersfield

In Receivership

Subsequent to February 26, 1933

Alhambra	Los Angeles—Lease disaffirmed
Alvarado	Los Angeles—Lease disaffirmed
Arlington	Santa Barbara
Ave. 26 & Pasadena	Los Angeles
Ave. 58 & Pasadena	Los Angeles—Lease disaffirmed
Brooklyn	Los Angeles
California	Ontario, Cal.
California	San Bernardino
Castle	Vancouver, Wash.
Central	Lowell, Ariz.—Assigned to Lyric Theatre Co.
Criterion	Medford, Ore.—Lease disaffirmed
Criterion	Los Angeles—Lease disaffirmed
Egyptian	Long Beach
Fox	Tucson, Ariz.
Fox	Turlock,—Lease disaffirmed
Grand	Douglas, Ariz.—Lease disaffirmed
Hippodrome	Bakersfield
Hippodrome (Fox)	Napa, Cal.
Lyric	Bisbee, Ariz.—Lease disaffirmed
Lyric	Douglas, Ariz.—Lease disaffirmed
Lyric	Tucson, Ariz.
Lyric	Nogales, Ariz.
Majestic	Santa Monica—Lease disaffirmed
Majestic	Corvallis, Ore.—Turned back to Whiteside Bros.
McDonald	Eugene, Ore.—Lease disaffirmed
Nogales	Nogales, Ariz.—Assigned to Lyric Theatre Co.
Old Sequoia	Redwood City
Orpheum	San Diego—Lease disaffirmed
Plaza	Hawthorne—Lease disaffirmed
Rex	Eugene, Ore.—Lease disaffirmed
Rialto	Calexico
Rialto	Medford, Ore.—Lease disaffirmed
Rosebud	Los Angeles—Lease disaffirmed
Strand	Vallejo
Sunkist	Pomona
West Coast	Santa Ana
Corvallis, Ore.—Turned back to Whiteside Bros.	
Whiteside	
Wilshire	Los Angeles

New Company Acquiring Theatres

As of February 27, 1933

Fox Riverside Theatres Corporation

West Coast	Long Beach, Cal.
Fox	Phoenix, Ariz.
Fox	Billings, Mont.
Fox California	Stockton, Cal.
Highland	Los Angeles, Cal.
Uptown	Los Angeles, Cal.
Rialto	So. Pasadena, Cal.

Fox DeLuxe Theatres, Inc.

Boulevard	Los Angeles, Cal.
Florence	Compton, Cal.
California	Pomona, Cal.
Fox	Pomona, Cal.
Fox	San Berdo, Cal.
Fox	Spokane, Wash.

Fox Bakersfield Theatre Corp.

Fox	Bakersfield, Cal.

Fox Butte Theatre Corporation

Fox (Rialto)	Butte, Montana

Fox Cabrillo Theatre Corporation

Cabrillo	San Pedro

Fox LaBrea Theatre Corp.

Fox LaBrea	Los Angeles, Cal.

Fox Long Beach Theatre Corp.

Imperial	Long Beach, Cal.

Fox Calexico Theatre Corp.

Capital	Calexico, Cal.

Fox Rialto Theatre Corp.

Fox	San Diego, Cal.
Loew's Warfield	San Francisco, Cal.

Fox Ritz Theatre Corp.

Ritz	Los Angeles, Cal

Fox San Bernardino Theatre Corp.

West Coast	San Bernardino, Cal.

Fox Westwood Theatre Corp.

Village	Westwood, Cal.

Fox Senator Theatre Corporation

Senator	Vallejo, Cal.

Fox Vallejo Theatre Corp.

Virginia	Vallejo, Cal.

Fox Strand Theatre Corp.

Strand	San Pedro, Cal.

Fox Warfield Theatre Corporation

Grauman's Chinese	Hollywood, Cal.

Fox Paradise Theatre Corp.

California	Bakersfield, Cal.

Fox Wilshire Theatre Corporation

Wilshire	Los Angeles, Cal.

Fox Midland Theatre Co.

Elmer C. Rhoden, Operating with Receiver for Fox

Isis	Kansas City, Mo.
Apollo	Kansas City, Mo.
Linwood	Kansas City, Mo.
Gladstone	Kansas City, Mo.
Gillham	Kansas City, Mo.
Lincoln	Kansas City, Mo.
Plaza	Kansas City, Mo.
Midland	Coffeyville, Kan.
Tackett	Coffeyville, Kan.
So. Tackett	Coffeyville, Kan.
Fox	Hutchinson, Kan.
Fox Royal	Hutchinson, Kan.
Lyons	Lyons, Kan.
Strand	Ottawa, Kan.
Midland	Pittsburg, Kan.
Colonial	Pittsburg, Kan.
Strand	Salina, Kan.
Warwick	Kansas City, Mo.
Lyric	Booneville, Mo.
De Graw	Brookfield, Mo.
Crane	Carthage, Mo.
Main St.	Lexington, Mo.
New Grand	Moberly, Mo.
Sedalia	Sedalia, Mo.
Liberty	Sedalia, Mo.
Orpheum	Atchinson, Mo.
Royal	Atchinson, Mo.
Peoples	Chanute, Mo.
El Dorado	El Dorado, Kan.

In Receivership

After March 7, 1933

Baby Grand	Moberly, Mo.
Baxter	Baxter Springs, Kan.
Boone	Kansas City, Mo.
Crystal	Ottawa, Kan.
Fourth St.	Moberly, Mo.
Fox	Joplin, Mo.
Gillioz	Springfield, Mo.
Grand	Pittsburg, Kan.
Jayhawk	Salina, Kan.
Main St.	Chanute, Kan.
Midland	Hutchinson, Kan.
Mokan	Kansas City, Mo.
Orpheum	Ft. Madison, Iowa
Palace	El Dorado, Kan.
Palace	Muscatine, Iowa
Plaza	Brookfield, Mo.
Plaza	Chanute, Kan.
Plaza	Springfield, Mo.
Royal	Carthage, Mo.
Royal	St. Joseph, Mo.
Star	Nevada, Mo.
Strand	Ft. Madison, Iowa
Strand	Hutchinson, Kan.
Uptown	Kansas City, Mo.
Webster	Ottawa, Kan.
Watson	Salina, Kan.
New Theatre	Ottawa, Kan.
Grand	Muscatine, Iowa
Gem	El Dorado, Kan.

New Companies Acquiring Theatres

After March 8, 1933

Fox Kansas City Corp.

Isis	Kansas City, Mo.
Apollo	Kansas City, Mo.
Linwood	Kansas City, Mo.
Gladstone	Kansas City, Mo.
Gillham	Kansas City, Mo.
Lincoln	Kansas City, Mo.
Plaza	

Fox Plains Theatre Corp.

Midland	Coffeyville, Kan.
Tackett	Coffeyville, Kan.
So. Tackett	Coffeyville, Kan.
Fox	Hutchinson, Kan.
Fox Royal	Hutchinson, Kan.
Lyons	Lyons, Kan.
Strand	Ottawa, Kan.
Midland	Pittsburg, Kan.
Colonial	Pittsburg, Kan.
Strand	Salina, Kan.
Warwick	Kansas City, Mo.

Fox Ozark Theatres Corp.

Lyric	Booneville, Mo.
De Graw	Brookfield, Mo.
Crane	Carthage, Mo.
Main St.	Lexington, Mo.
New Grand	Moberly, Mo.
Sedalia	Sedalia, Mo.
Liberty	Sedalia, Mo.
Orpheum	Atchinson, Mo.
Royal	Atchinson, Mo.
Peoples	Chanute, Mo.
El Dorado	El Dorado, Kan.

Fox Rocky Mountain Theatres Co.

R. Ricketson, Operating with Receiver for Fox

Wilma	Missoula, Mont.
Rialto	Missoula, Mont.
Victory	Kemmerer, Wyo.
Rialto	Rock Springs, Wyo.
Grand	Rock Springs, Wyo.
Strand	Rawlins, Wyo.
Rialto	Alliance, Wyo.
Imperial	Alliance, Wyo.
Fox	McCook, Neb.
Temple	McCook, Neb.
Illinois	Jacksonville, Ill.
Lincoln	Charleston, Ill.
Majestic	Jacksonville, Ill.
Scott	Jacksonville, Ill.
Lincoln	Springfield, Ill.
Tivoli	Springfield, Ill.
Grand	Mattoon, Ill.
Capital	Benton, Ill.
Star	Benton, Ill.
Star	Mt. Vernon, Ill.
Majestic	Mt. Vernon, Ill.
Plaza	Mt. Vernon, Ill.
Vacant Lots	Mt. Vernon, Ill.
Empire	Zeigler, Ill.
Majestic	Du Quoin, Ill.
Grand	Du Quoin, Ill.
Rex	West Frankfort, Ill.
State	West Frankfort, Ill.
Strand	West Frankfort, Ill.
Orpheum	Marion, Ill.
Sessor O. H.	Sessor, Ill.
Globe	Christopher, Ill.
Opera House	Christopher, Ill.

In Receivership

Subsequent to March 7, 1933

Babcock	Billings, Mont.
Broadway	Cape Girardeau, Mo.

MANY FOX HOUSES ARE TAKEN OVER

Broadway (Fox)	Idaho Falls, Idaho
Cape	Cape Girardeau, Mo.
Circle	Jackson, Ill.
Egyptian (Fox)	Boise, Idaho
Fox Ritz	Beatrice, Neb.
Fox	No. Platte, Neb.
Hippodrome	Herrin, Ill.
Hippodrome	Joplin, Mo.
Liberty	Missoula, Mont.
Liberty	Murphysboro, Ill.
Lincoln	Belleville, Ill.
Lyric	Salem, Ill.
Luna	No. Platte, Neb.
Orpheum	Cape Girardeau, Mo.
Paramount	Idaho Falls, Idaho
Paramount	Cheyenne, Wyo.
Paramount	No. Platte, Neb.
Rex	Rawlins, Wyo.
Strand	Pocatello, Idaho
Strand	Council Bluffs, Iowa
Strand	Missoula, Mont.
Uptown	Wichita, Kan.
Hippodrome	Murphysboro, Ill.
Palace	Johnston City, Ill.
Strand	Cheyenne, Wyo.
Washington	Belleville, Ill.
Trail	Bridgeport, Neb.

New Companies Acquiring Theatres

As of March 8, 1933

Fox Missouri Theatres Corp.

Wilma	Missoula, Mont.
Rialto	Missoula, Mont.

Fox Wyoming Theatre Corp.

Victory	Kemmerer, Wyo.
Rialto	Rock Springs, Wyo.
Grand	Rock Springs, Wyo.
Strand	Rawlins, Wyo.

Fox Alliance Theatre Corp.

Rialto	Alliance, Wyo.
Imperial	Alliance, Wyo.

Fox Nebraska Theatre Corp.

Fox	McCook, Neb.
Temple	McCook, Neb.

Mississippi Theatres Corp.

Illinois	Jacksonville, Ill.
Lincoln	Charleston, Ill.
Majestic	Jacksonville, Ill.
Scott	Jacksonville, Ill.
Lincoln	Springfield, Ill.
Tivoli	Springfield, Ill.
Grand	Mattoon, Ill.
Mattoon	Mattoon, Ill.

Du Quoin Theatre Corp.

Capital	Benton, Ill.
Star	Benton, Ill.
Star	Mt. Vernon, Ill.
Majestic	Mt. Vernon, Ill.
Plaza	Mt. Vernon, Ill.
Vacant Lots	Mt. Vernon, Ill.
Empire	Zeigler, Ill.
Majestic	DuQuoin, Ill.
Grand	DuQuoin, Ill.
Rex	West Frankfort, Ill.
State	West Frankfort, Ill.
Strand	West Frankfort, Ill.
Orpheum	Marion, Ill.
Sessor O. H.	Sessor, Ill.
Globe	Christopher, Ill.
Opera House	Christopher, Ill.

Discontinued Fox Theatres

All Turned Back to Landlords

Alhambra, Wash.	Garfield
Tacoma, Wash.	Broadway
Tacoma, Wash.	Rialto
Yakima, Wash.	Liberty
Yakima, Wash.	Capitol
Yakima, Wash.	Majestic
Olympia, Wash.	Avalon
Olympia, Wash.	Liberty
Spokane, Wash.	State
Pendleton, Ore.	Alta
Pendleton, Ore.	Rivoli
Los Angeles	Adams
Los Angeles	Mesa
Los Angeles	Balboa
Los Angeles	Manchester
Pasadena, Cal.	Colorado
San Diego, Cal.	Orpheum
Napa, Cal.	Fox
Nogales, Ari.	Nogales
Nogales, Ari.	Lyric

Midwesco Theatres

Turned Back to Saxe Interests

Madison, Wis.	Parkway
Racine, Wis.	Main Street
Milwaukee, Wis.	Oriental
Milwaukee, Wis.	Palace
Milwaukee, Wis.	Strand
Milwaukee, Wis.	Tower
Antigo, Wis.	Palace
Antigo, Wis.	New Antigo
Appleton, Wis.	Fox
Fond du Lac, Wis.	Fond du Lac
Beloit, Wis.	Majestic
Green Bay, Wis.	Fox
Green Bay, Wis.	Grand
Janesville, Wis.	Apollo
Kenosha, Wis.	Cameo
Madison, Wis.	Orpheum
Marinette, Wis.	Fox
Marinette, Wis.	Rialto
Marinette, Wis.	Strand
Merrill, Wis.	Fox
Oshkosh, Wis.	Strand
Oshkosh, Wis.	Rex
Sheboygan, Wis.	Fox
Waukesha, Wis.	Park
Waukesha, Wis.	Avon

AL CAPONE'S CAR IS NEW COMPETITION

An unusual, though obviously temporary source of competition hit Seattle downtown theatres last week, when a traveling "store show" featuring "Al Capone's Car" occupied an empty store, where a lecturer rendered a full description. With admission at ten cents for adults and five cents for children, business was brisk. The car is exhibited under the auspices of the Crime Prevention Company, Inc., and is said to have been confiscated by the government several months ago. Plentiful advertising, including newspaper space, window cards and dodgers, kept the public interested.

Skouras Theatres, Inc.

Upstate New York

All Returned to Schine

Herkimer	Liberty
Watertown	
Avon	Olympic
Saranac Lake	Pontiac
Little Falls	Rialto
Gloversville	
Glove	Hippodrome
Norwich	Colonial
Carthage	Strand
Oneonta	
Oneonta	Palace
Bath	Babcock
Canadaigua	Playhouse
Corning	
Fox	State
Newark, N. J.	Capitol
Oswego, N. Y.	
Capitol	Strand
Syracuse	Eckel

Fox-New England Poli

All Taken Over by Harry C. Arthur

Bridgeport, Conn.	
Poli	Globe
Majestic	Lyric
Hartford	
Capitol	Palace
New Haven	
Poli	Bijou
College	
Waterbury	Palace
Worcester, Mass.	
Palace	Plaza
Elm Street	
Springfield	
Poli-Palace	Nelson

Fox Metropolitan

Brooklyn—All Taken Over by Jack Hattem

Kismet	Berkshire
State	Park
Summer	Ritz

Bronx (N. Y. C.)—Taken Over by Lee Ochs

Kingsbridge	Tuxedo
Mosholu	United States
Ogden	

Brooklyn—Taken Over by Randforce

Alba	Kinema
Alhambra	Leader
Ambassador	Marboro
Benson	Marcy
Beverly	Meserole
Biltmore	Parkside
Capitol	Parthenon
Carlton	Republic
Carroll	Ridgewood
Colonial	Rivera
Commodore	Roebling
Congress	Savoy
Culver	Senate
Duffield	Sheffield
Embassy	Stadium
Empress	Stone
Fortway	Stratford
Glenwood	Supreme
Highway	Walker

Others Taken Over by Randforce

Maspeth, L.I.	Maspeth
Ozone Park, L. I.	
Crossbay	Ozone Park
Richmond Hill, L. I.	
Lefferts	Roosevelt
New Brighton, S. I.	Star
Port Richmond, S. I.	Empire
Stapleton, S. I.	Richmond
Bayonne, N. J.	
Lyceum	Plaza
Hightstown, N. J.	Hights
Jersey City, N. J.	Orient
Maplewood, N. J.	Maplewood
Westwood, N. J.	Westwood

Taken Over by Skouras

New York City	
Academy of Music	Riverside
Audubon	Bronx Plaza
City	Crotona
Jap Gardens	Park Plaza
Nemo	Valentine
Astoria, L. I.	
Broadway	Grand
Crescent	Steinway
Corona, L. I.	
Corona	Granada
Flushing, L. I.	Roosevelt
Forest Hills, L. I.	Forest Hills
Glen Cove, L. I.	Cove
Great Neck, L. I.	Playhouse
Hempstead, L. I.	
Hempstead	Rivoli
Jackson Heights, L. I.	
Boulevard	Jackson
Jamaica, L. I.	Jamaica
Kew Gardens, L. I.	Kew Gardens
Lynbrook, L. I.	Lynbrook
Valley Stream, L. I.	Valley
Woodside, L. I.	Sunnyside

New York State

Nyack	
Broadway	Rockland
Ossining	
Parthenon	Victoria
Portchester	Capitol

New Jersey

Bergenfield	Palace
Bogota	Queen Anne
Bound Brook	Brook
Dumont	Dumont
Elizabeth	Liberty
Englewood	
Englewood	Plaza
Hackensack	Fox
Jersey City	
Apollo	Rialto
Cameo	State
Capitol	Strand
Fulton	Tivoli
Monticello	
Newark	Terminal
Nutley	Franklin
Palisades Park	Park Lane
Westwood	Pascack

In addition to these, Charles Hayman took two Niagara theatres from Skouras, and M. A. Shea acquired two Skouras theatres at Auburn, N. Y.

DISPOSITION OF RKO'S THEATRES

Radio-Keith-Orpheum Corp. Theatres

New York City

Music Hall	RKO Roxy

New York Division

New York City, Brooklyn and Westchester

Mt. Vernon	
Proctor's	
New Rochelle	
Proctor's	
Newark, N. J.	
Proctor's	
New York City	
Chester	Franklin
Coliseum	Hamilton
Empire	Royal
Fordham	58th Street
White Plains	
Keith's	
Yonkers	
Proctor's	Strand
Brooklyn	
Albee	Madison
Kenmore	Prospect
Flushing	
Keith's	
N. Y. C. (downtown)	
Cameo	23rd Street
Colonial	81st Street
Jefferson	86th Street
Palace	
Richmond Hill	
Keith's	

Brooklyn Junior-New Jersey

Brooklyn	Orpheum
Bushwick	Shore Road
Dyker	Tilyou
Greenpoint	
Cedarhurst	
Central	
Far Rockaway	
Columbia	Strand
Kearny	
Regent	
New York City	
Regent	125th Street
Rockaway Park	
Park	
Rutherford	
Rivoli	
Union City	
Capitol	

Receivership Operations

Irvington	Rex
Lyndhurst	Ritz
Rahway	Rahway

New Jersey-Washington

New Brunswick	
Rivoli	State
Trenton	
Broad	Lincoln
Capitol	Trent
Washington	Keith's
Williamsburg	Williamsburg

Upstate New York

Albany	
Palace	Proctor's
Rochester	
Palace	Temple
Schenectady	
Erie	State
Plaza	Strand
Proctor's	Van Curler
Syracuse	
Keith's	Strand
Troy	Proctor's

New England Division

Boston	
Bijou	RKO Keith's
RKO Boston	
Lowell	Keith's
Portland	Keith's
Providence	
Albee	Victory

Mid-West Division

Cleveland	
Palace	105th Street
Cincinnati	
Albee	Lyric
Capitol	Palace
Family	Paramount
Grand	
Columbus	
Majestic	Keith's
Palace	State
Colonial	

Detroit Division

Detroit	
Downtown	Uptown
Grand Rapids	Regent

Chicago Division

Champaign	
Orpheum	Virginia
Chicago	Palace
Des Moines	Orpheum
Kansas City	Main Street
Minneapolis	Orpheum
Omaha	Orpheum
St. Paul	Orpheum
Minneapolis	7th Street
St. Paul	President

Southern Division

New Orleans	Orpheum

Coast Division

Los Angeles	RKO
Portland	Orpheum
Salt Lake City	Orpheum
San Francisco	Golden Gate

PAPER POINTS OUT ENDORSEMENT VALUE

Indicating the value of the endorsement of motion pictures by civic groups, the Press-Scimitar, *in Memphis, Tenn., editorially had this to say recently concerning Universal's release, "Be Mine Tonight":*

"The Nineteenth Century Club's sponsorship of the picture, 'Be Mine Tonight,' far surpassed in its success even the club's expectations. For 11 days the film ran at the Linden Circle in response to continued demand.

"Such is a demonstration of two facts: first, that a civic organization such as this can exert a strong influence in the entertainment trend in the community; second, that such influence is successful when it becomes a positive rather than a negative factor.

"In the past, theatre men have usually shied at 'official endorsements' from women's clubs. The reason has been plain. These endorsements usually have been negative, predicated on the assurance that there was nothing 'morally objectionable' in the picture, which too often was about the only good thing that could be said for the film.

"Though 'Be Mine Tonight' was morally above reproach, the Nineteenth Century Club endorsed it for its delightful and enjoyable qualities. Such endorsement means something to the public. After the club's success in this instance, it is safe to assume that no theatre will shy at receiving their public endorsement on any film they select."

RKO Theatres Dropped Since Jan. 1, 1933

Parent Corporation—B. F. Keith Corp.

Akron, Ohio
Palace—Closed 5/5/33

Youngstown
Palace—Turned back to landlord

Orpheum Circuit, Inc.

Wholly Owned

Denver, Col.
Orpheum—Operated by trustee

St. Louis
Grand Opera House

Milwaukee
Riverside

Memphis
Orpheum—Turned over to Memphis Theatre Realty Co.

Rockford, Ill.
Palace

Madison, Wis.
Capitol—Turned back to landlord
Orpheum—Turned back to landlord

Kansas City
Orpheum—Closed but not dropped

Los Angeles
Broadway Palace—Sold
Orpheum—Turned back to landlord

New Orleans
Palace

Oakland, Cal.
12th Street—Closed

Ft. Wayne, Ind.
Emboyd—Hugh Keegan, Receiver for all five
Jefferson
Palace
Paramount—Turned back to landlord
Strand

South Bend, Ind.
Granada—In hands of receiver
Palace

St. Louis
Missouri—Turned back to Skouras
Orpheum—In receivership but not dropped
St. Louis—Harry Koplar, receiver; Tom Smith, trustee

Milwaukee
Palace—Turned back to landlord

Racine, Wis.
Mainstreet—Turned back to landlord

Seattle
Orpheum—Bank of California, trustee

Springfield, Ohio
Orpheum—Turned back to landlord
Majestic—Turned back to landlord

Chicago
State Lake—State Lake Bldg. Corp., trustee

Vancouver
Orpheum—Still retained by circuit

Radio-Keith-Orpheum Corp.

Wholly Owned

Cleveland
Hippodrome—Turned back to landlord

Portland
Orpheum—Herman Zohbel, trustee

San Diego
Orpheum—Herman Zohbel, trustee

Spokane
Orpheum—Herman Zohbel, trustee

New York City
Mayfair—Turned back to landlord

Arlington, N. J.
Lincoln

Greenwich, Conn.
Pickwick — Playhouse
Irvington, N. J. — Rex
Lyndhurst, N. J. — Ritz
Rahway, N. J.
Empire — Rahway
(All turned back to Bratter and Blumenthal)

Toledo
Palace—Turned back to landlord
Rivoli—Turned back to landlord

Birmingham
Ritz—Turned back to landlord
Trianon—Turned back to landlord

Dallas
Capitol — Majestic

Fort Worth
Hollywood — Majestic

Houston — Majestic

San Antonio — Majestic

Sioux City — Orpheum

E. C. Rhoden, Midwest Division Manager for Fox West Coast, writes: "Have just checked the returns of the first engagement of 'King of Jazz' and I am happy to tell you that it has turned in a very satisfactory gross . . . In talking to the manager I find that the *reaction of the audience is great* and, after all, that is the important thing . . . It was a happy thought of Universal to reissue this subject right at a time when the public is looking for musical entertainment."

More First Runs:

Denham, Denver
Main Street, Kansas City
Lyceum, Minneapolis
Missouri, St. Louis
Liberty, Portland
United Artists, San Francisco
Alamo, Louisville
Publix, Des Moines
Publix, Omaha
Granada, Sioux Falls

—and more coming in every day!



Produced by Carl Laemmle, Jr. Directed by John Murray Anderson. Presented by Carl Laemmle.

JOHN BOLES
BING CROSBY
JEANIE LANG
SLIM
SUMMERVILLE

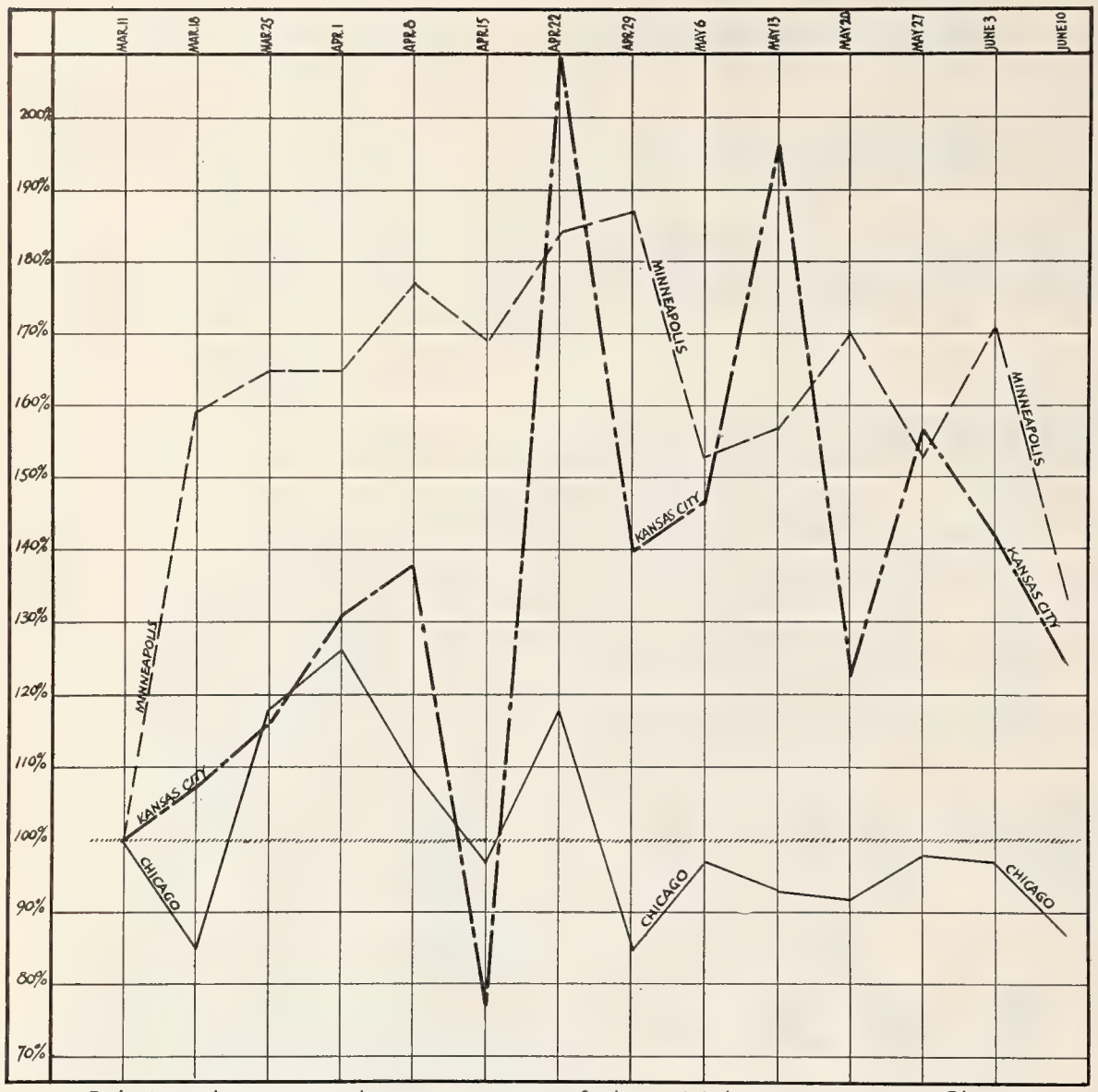
The Rhythm Boys — Jeanette Loff — Brox Sisters — Merna Kennedy — Charles Irwin — Stanley Smith — Harry Barris — Laura La Plante — The Sisters "G" — Nancy Torres — William Kent — Nell O'Day — Russell Markert Dancers, in

KING OF JAZZ

The most glorious musical ever produced. Presenting PAUL

WHITEMAN
AND HIS ARTISTS





Relative changes in theatre receipts of three Midwestern cities — Chicago, Kansas City and Minneapolis — since the first week of the "New Deal" are shown in the graph, based upon Motion Picture Herald's weekly compilation of box office data. Taking as 100 per cent the gross in each of the three cities for the week ended March 11, 1933, the grosses for the following thirteen weeks compare as shown.

New Air Schedules For Pacific Northwest

Of interest to airminded motion picture folk and shippers of film are the new air-mail schedules for the Pacific Northwest, effective about July 1.

17 Hours to Chicago: Tentative schedule, planes will leave Seattle 9 a.m. Pacific standard time; Tacoma, Wash., at 9.30 p.m.; Spokane 9.55 p.m.; and Portland 10.16 p.m.; Pasco, Wash., 11.34 p.m.; and Boise, Idaho, 1.19 a.m. They will be in Chicago at 4.40 p.m. the following afternoon and New York at 10.20 p.m.

Another schedule provides for morning departure from the Pacific Northwest, with arrival in Chicago after midnight, and in New York 7.45 a.m. the following day.

EXHIBITION CODE

(*Continued from page 15*)

nounces a sales policy as a national policy, any deviation therefrom must be publicly announced.

11. Where an exhibitor contracts for more than 85 per cent of a distributor's seasonal feature releases with said releases allocated into various price brackets, at the maturity of the contract, or contracts, the exhibitor having complied with his obligations therein, there shall be an accounting to the exhibitor on a pro rata basis of all features in each bracket so that there shall be no preponderance in any of said bracket clauses.

12. No distributor can refuse to date feature pictures because of a delinquency in the dating of the short subjects, nor refuse to date shorts on account of delinquency in the playing arrangement of the feature contract.

13. **Score Charges.** There shall be no score charges.

14. The personnel of the Zoning Committee and its general operation shall be as provided in the Proposal for a National Board of Appeals proposed in connection with the Optional Standard License Agreement.

"Jennie Gerhardt" Sharply Altered in Massachusetts

Paramount's "Jennie Gerhardt" may be shown in Massachusetts but it will be somewhat different from the original. Major P. F. Healy of the state censorship board has ordered deleted from the film all dialogue and scenes dealing with the illegitimacy of Jennie's child and the father's death.

Three Film Workers Killed In Plane Crash on Coast

Harry Sweet, director at the Radio Coast studio; Claudette Ford, 23, a screen actress, and Hal Davitt, 34, film writer, were killed on Sunday in Hollywood when a plane in which they were flying fell into a nose dive.

DISTRIBUTION CODE

(*Continued from page 22*)

smoking and for other cautions, methods and devices to protect the lives of employees and to insure safety against fire hazards.

Reissues

24. No distributor shall include with any group of feature pictures offered in a group for license for exhibition during any season any picture which is a reissue of a feature picture released during a prior season, nor include in any such group any feature pictures which were made by a foreign producer, in a foreign country, unless such picture is so described.

Change in Announced Terms of Sale

25. No distributor making a public general announcement of the terms or the basis upon which its featured pictures shall be licensed for exhibition during any season to exhibitors generally shall depart from such publicly announced terms or conditions of license unless such change is publicly announced and made available to exhibitors generally.

Codes Drafted for Exhibiting, Selling

(*Continued from page 9*)

I will use all of my influence against exhibitors who are themselves inclined to be unfair because there are notorious offenders on both sides of the fence.

"There must be brought about a better and more cooperative spirit between producers and exhibitors. They must, in the future, be helpful to each other instead of always at each others' throats as they have been in the past.

"I am dedicating this organization and my own personal efforts to the bringing about of this condition. Surely those who are truly sincere will cooperate with me."

See 4,000 Houses Reopening

Four thousand closed theatres in the United States may be reopened through the drafting of the industry's code, it was estimated last week. Following the lines of the Industrial Recovery Act, the basic purpose of which is the increase of employment, the reopening of these houses would mean a vast increase in the industry, the only practical means by which the motion picture business is able to contribute to re-employment. Sales forces, booking and clerical staffs also will be largely augmented as a result.

In opening the meetings on June 14, Will H. Hays made the following statement:

"The motion picture industry welcomed the opportunity to apply the function of self-regulation to the aims laid down in the National Industrial Recovery Act, which demands the highest possible degree of cooperation from every element in the industry.

"It is our intention that the program now being developed will uphold our common purpose to respond to the need of greater employment, will reflect the majority conceptions of fair relations between distributor and exhibitor, and will make possible the maintenance of proper wage scales in the industry."

Among those who have been in attendance at the Hays office meetings since the meetings got under way are Nicholas M. Schenck and J. Robert Rubin, M-G-M; Harry M. Warner and Sam E. Morris, Warners; R. H. Cochrane, Universal; E. W. Hammons, Educational; Jack Cohn, Columbia; George Schaefer, Paramount; John E. Otterson, Erpi, and Will H. Hays, all MPPDA directors. Others who have attended have been Gabriel Hess and David Palfreyman of the MPPDA; Ed. Kuykendall and M. E. Comerford, representing the MPTOA; Charles O'Reilly, president of the New York Theatre Owners Chamber of Commerce; Halold B. Franklin, RKO theatre head, and E. A. Schiller of Loew's. Allied sent some delegates earlier in the meetings, but they have since withdrawn. They were: H. M. Richey, Sidney E. Samuelson, James C. Ritter, Al Steffes and Nathan Yamins.

Public Works Project Underway

Meanwhile expenditure of more than a third of a billion dollars immediately on public and semi-public works, giving jobs to approximately 350,000 men, has been planned in 15 key cities in preparation for the $3,300,000,000 public works program of the recovery act. The Government is setting in motion at once an $800,000,000 federal works program.

All major business indices showed gains last week. All sections of the country reported increased consumption, while production, employment and wage scales continued to advance and trends of prices of semi-finished and manufactured good were upward.

In New York State alone 50,000 wage earners have been called back to work since the first of the year, the greater portion since March 4.

The 50,000 employees of General Electric Company in its plants in various parts of the country will receive a 5 per cent wage increase effective July 1, it was announced Tuesday.

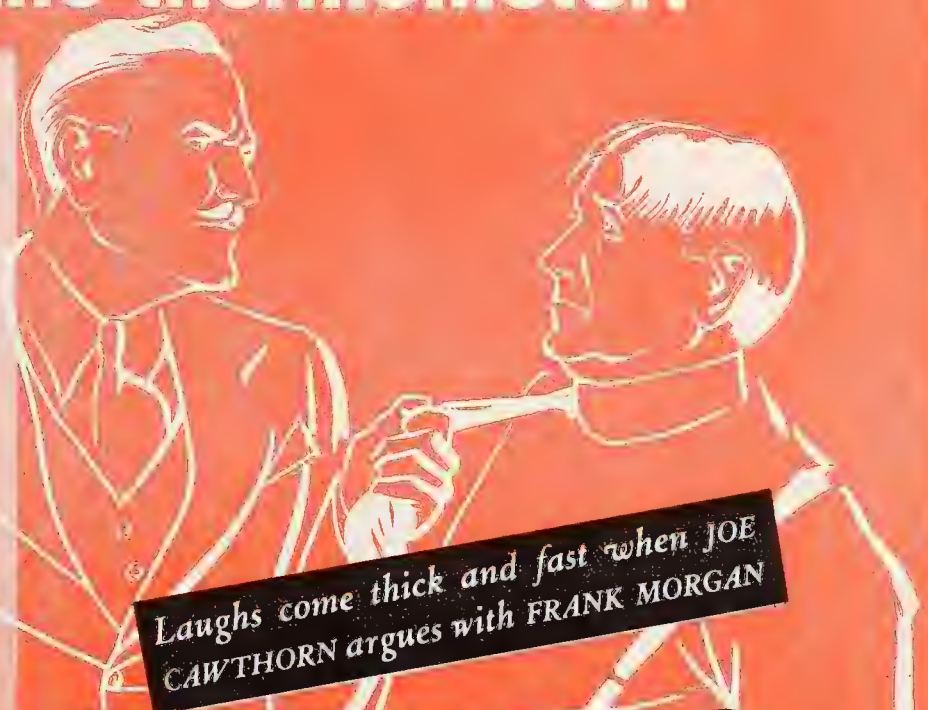
The nation's industries were told in plain words Tuesday by General Hugh S. Johnson that initiative in the program for restoring business rests upon private enterprise.

Whether the weather is HOT or COOL...

Bellylaughs

make 'em forget the thermometer!

Deep-down, hearty, wholesome, rib-rattling guffaws. Just a lot of good, clean fun . . . as these irate fathers start cussing, when they learn their youngsters have been kissing. It's the kind of entertainment you recommend to your friends.



Laughs come thick and fast when JOE CAWTHORN argues with FRANK MORGAN

BEST OF ENEMIES



BUDDY ROGERS
MARIAN NIXON
FRANK MORGAN
JOE CAWTHORN
GRETA NISSEN

Directed by Rian James

Other Summer Hits: **I Loved You Wednesday** *with* Warner Baxter, Elissa Landi, Victor Jory, Miriam Jordan; **Arizona to Broadway** *with* James Dunn, Joan Bennett, Herbert Mundin; **Life In The Raw,** Zane Grey story *with* George O'Brien; **The Man Who Dared** *with* Preston Foster, Zita Johann; **The Devil's In Love** *with* Loretta Young, Victor Jory, Herbert Mundin.

A FOX PICTURE

NEW CODE AND CONTRACT TO RULE PRODUCER-AGENT-CLIENT RELATIONS

Final Adoption to Follow Establishment of Academy's Revised Constitution; Talent Brokers Now Studying Plan

Contractual relations between producers, agents and the more important talent of Hollywood would be governed by a new standard contract and code of practice, which finally was completed and revised last week after conferences lasting months. The new agreement is now in the hands of the 93 licensed brokers, and while final adoption cannot be forthcoming until after the Academy establishes its new constitution, within a week or so, it is likely the final draft will be accepted by the large agents without many drastic revisions. Considerable opposition had been evidenced in Hollywood by the agents against the code, many claiming that the document is partisan, favoring the producers. Changes were made following the voicing of opposition by the agents, and the second form was sent to them for action.

Cooperating with the Academy committee, which was in charge of Lester Cowan, secretary of the association, were members of the board and several of the large Hollywood agencies, including those of Ruth Collier and Minna Wallis, Joyce and Selznick, Frank and Dunlap, Phil Berg, Dave Thompson, Morrie Small, Leo Morrison, Arthur Landau, Eddie Silton, Harry Weber and Harry Wurtzel.

Mr. Cowan explained that the Academy agency committee which drew the pact was not empowered to negotiate its adoption with agents, but was merely a fact-finding organization, and that it was appointed to get views from all elements involved and then draft a code and standard contract accordingly, for submission to the Academy membership. He also said that the matter of a membership branch in the Academy for the agents would have to await operation of the proposed constitution.

Agents attended a final meeting Saturday night to discuss the new code and contract, and although many still are in opposition to various clauses, the revised code now goes before the board of directors of the Academy and then to the various branches for ratification. If a vote by the Academy favors the contract-code, the Academy will insist that it become an integral part of all contracts between agents and clients.

As previously noted in MOTION PICTURE HERALD, the Academy, under its new constitution, plans to be self-sustaining. Details of the new set-up appeared in the HERALD on April 29.

The new revised code and standard contract for producers-agents-talent follows:

STANDARD CONTRACT

Memorandum of Agreement between..... .....Agent, and..... Artist.

The term hereof shall be from..... to....., except that the Artist shall continue to pay the commissions provided herein for so long a period as he shall continue to be employed upon contracts for his services entered into prior to the above expiration date and upon renewals of such contracts, options exercised thereunder and upon new contracts entered into by him in substitution and/or replacement of such contracts.

Field of Representation

It is the primary intent of this contract to set forth the relationship of the Artist and the Agent in connection with employment in motion picture production and with activities directly connected with such production.

With regard to all such employment in motion picture production the commissions set forth below shall be paid by the Artist to the Agent without the necessity of any evidence whatsoever that the employment has been secured or negotiated by the Agent.

Employment Other Than in Motion Pictures

However, this contract applies also to employment in such other activities and exercises of the talent, labor and capactities of the Artist as may be specifically set forth in the following space: (blanks to be filled out).

With regard to these secondary fields of representation not directly connected with motion picture production, the Agent shall be entitled to the commissions set forth below only when he has been substantially responsible, directly or indirectly, for the securing of the employment of the Artist. In case of dispute the burden of proof shall be upon the Agent.

Commission to Agent

In consideration of the services of the Agent, the Artist agrees to pay and the Agent agrees to accept as full compensation the following commissions, **except that in no case shall any commission or percentage paid to the Agent exceed 10 per cent:**

For Motion Picture Work

.....% of the amount received by the Artist for employment in or directly in connection with motion picture production.

During Term Contract

Except that when such amount received by the Artist is derived from the employment of the Artist under a contract for more than one year and/or renewable for stated periods at the option of the Producer, the commission paid the Agent by the Artist shall be.....% during the second year,.....% during the third year, ...% during the fourth year and .....% during subsequent years in which the Artist continues to be employed under the term contract or any renewal or extension of such contract or by virtue of the exercise of any option contained in any such contract.

For Other Employment

.....% of the amount received by the Artist for employment other than in motion picture production but set forth under the heading "Field of Representation" above as coming within the scope of this contract.

Payable on Receipt of Compensation

The above commissions shall be due and payable to the Agent immediately upon receipt by the Artist of any compensation whether such compensation be payable as salary, commission, fee, share, bonus, percentage, royalty or otherwise.

Duties of Agent

In consideration of the commissions agreed upon the Agent undertakes the following duties and responsibilities:

A.—To use his best efforts to further the professional interests of the Artist, to develop the personal abilities and increase the earning power of the Artist and to obtain and maintain for the Artist a favorable and valuable professional reputation.

B.—To plan for the future work of the Artist and to seek out and confer with those who may employ or recommend the employment of the Artist.

C.—To negotiate for and endeavor to procure employment on favorable terms for the Artist in the fields of employment designated in this contract.

D.—To promptly inform the Artist of all offers for his services and all inquiries received by the Agent with regard to the Artist's availability for employment.

E.—To examine any and all proposed employment contracts and to give business advice as to their advisability.

F.—To attend any and all conferences between the Artist and Producer or prospective employer when requested by the Artist.

G.—Generally to perform in a competent and painstaking manner the acts and duties of an active business manager of the professional business and employment of the Artist.

H.—To diligently observe as a condition of the validity of this contract that in advising the Artist the Artist's interest and benefit shall be the sole consideration.

Reasonably Continuous Employment

An essential condition of the validity of this contract is that both parties receive reasonably continuous benefits therefrom.

Accordingly, this contract may be cancelled on two weeks written notice by either party, a copy of which must be filed with the Academy, if and when during a period of ..... weeks the Artist has not received or had a bona fide offer of at least one week's employment at the minimum compensation stated below.

This clause, however, shall not be used by the Artist to evade legitimate obligation to the Agent. Upon the filing with the Academy of a complaint charging attempt at such evasion, the contract shall automatically continue in effect until a hearing has been held upon the complaint and a decision rendered.

Minimum Salary

It is understood and agreed that the minimum salary of the Artist shall be the sum of or the equivalent of $.....per week, and upon a daily basis of $.....per day. The Agent agrees that he will not quote a figure less than the above amouts respectively without first having the written permission of the Artist, which permission shall constitute a modification of the minimum salary stated in this paragraph.

If Favorable Vote Is Received, Academy Will Insist That Revised Plan Become Integral Part of All Contracts

Contract Not Assignable

This contract shall not be assignable by the Agent except with the written consent of the Artist.

Agent Must Maintain Service

The parties agree that this contract is essentially for personal service by the Agent to or on behalf of the Artist. If and when the capacity for service by the Agent is substantially reduced, through the fault of the Agent, this contract may be cancelled by the Artist upon filing a complaint with the Academy and giving two weeks written notice to the Agent. However, if the Agent files a denial, plea of extentuating circumstances, or counter-complaint charging attempt by the Artist to evade legitimate obligations, the contract shall automatically continue in effect until a hearing has been held and a decision rendered.

Ground for Cancellation

This contract may be cancelled at the option of the Artist if the Agent should be expelled from membership in the Academy of Motion Picture Arts and Sciences, the Agent, however, to be subject to such expulsion only in accordance with the Arbitration procedure provided for in the Code of Practice for Artist-Agent-Producer Negotiations.

Arbitration of Disputes

The parties agree that any and all disputes between the Agent and the Artist, and any complaint of violation of any of the terms of this contract, and any claim of the Agent that the Artist without good reason refuses proferred employment or of the Artist that the Agent fails to exercise on his behalf the diligence and competence to be reasonably expected, shall be referred for determination to the Arbitration Procedure of the Academy of Motion Picture Arts and Sciences.

The parties further agree that in all cases the award of the arbitration shall be final, and by such award the arbitration board may amend, modity, or suspend this contract, apportion commisisons and determine any adjustment as to payments hereunder.

THE CODE

The tentative code, as submitted to the Agents, for study, is as follows:

Code to Be Signed By:

Academy branches, licensed agents, and the producing companies. Code to be established under the procedure authorized in the new Academy Constitution.

Term

(Clause not yet worked out).

Artist-Agent Contract Minimum Provisions

A.—The parties recognize that it is desirable that certain provisions to insure a mutually fair and ethical relationship should be included in the contract in which an Agent undertakes to represent an Artist with regard to employment in motion picture production.

B.—Agents and Artists signatory to this Code therefore agree that these provisions, as set forth in Sections 16 through 24 of this Code, shall be included in every such contract into which they enter henceforth.

Agent Must Hold Contract

To be recognized as representing the Artist, the Agent shall have a signed contract with the artist, except that in exceptional circumstances the Artist may give the Agent temporary authorization in the form of a letter or telegram. In such event the letter or telegram shall be construed as incorporating all the provisions set forth in Sections 16 through 24 of this Code and a contract shall be substituted for such temporary authorization within 30 days.

List of Agent's Clients

The agent shall file with the Academy a complete list of his clients for whom he is authorized to negotiate motion picture employment, indicating the date on which the contract with each was signed. This list shall be kept confidential by the Academy except for the purpose of administering the Code.

Agency Ownership

The Agent shall file with the Academy a written statement setting forth the names and addresses of all persons connected with the agency as owners, partners or stockholders or persons who have any financial interest in the agency. Whenever any changes occur or other persons become connected with the Agency a supplemental statement shall be promptly

(*Continued on page* 40)

200 GOLFERS AND MERE "GOOFERS" ON HAND AT "FILM DAILY" TOURNEY

SLICES FROM THE 19th TEE

Braumaester Harry Thomas's was the greatest stroke of the day—he pumped up eight barrels of beer.

▽

Clint Weyer, of Philadelphia, tried to sell insurance to Dave Palfreyman for the industry's new control bill.

▽

Business at First Division is looking up. Sales Manager Budd Rogers paid off with a five-dollar bill.

▽

Columbia's recent earnings statement compared with Vice-President Jack Cohn's score card. The statement, however, was not in red.

▽

Walter Futter, who made "India Speaks," didn't have a word to say, after that four on the third hole, par three.

▽

Harry M. Warner received a watch from his friends in the industry for his achievements in the industry. The watch was bored into a twenty-dollar gold piece.

Ray Johnston took around a couple of exhibitors. He shot 189, but sold 47 dates on "The Sphinx."

▽

Jay Emanuel brought Ed Kuykendall to the banquet. Mr. Kuykendall, who hails from the hill-billy country, said he felt right at home.

▽

Lou Metzger, who now operates the Spreckles theatre out San Diego way, said he came all the way from California to attend the tournament. But from tidings brought in to the committee by Sales Managers Grad Sears, Jules Levy, Norman Moray, Andy Smith, Ned Depinet, and others, the real purpose of Metzger's lengthy travels was to talk about rental adjustments.

▽

Major Albert Warner bammed one down the fairway which must have reached "42nd Street," at least.

▽

P. A. Powers attended for the first time in some seven or eight years. "There's nothing else to do," he said.

THE MEN BEHIND THE PLOWS

Abeles, A. S.
Alicoate, Charles
Alicoate, J. W.
Andrus, Winfield
Ascher, Maury

Beach, Rex
Bell, R. M.
Benjamin, Paul
Berg, Herbert
Black, C. R., Jr.
Blair, George
Blumenthal, Louis
Brady, Richard
Brandt, Harry
Brandt, William
Brecher, Leo
Brown, George
Brown, Henry
Bunn, C. W.
Byrne, Ed

Chatkin, David
Chidnoff, Irving
Cohen, Julius
Cohen, M.
Cohen, Max
Cohen, Ted
Cohn, Jack
Cron, James
Cunningham, James
Curtis, Ted
Dash, Abe

Day, Harvey B
Dembow, George
Depinet, Ned
Dickinson, Arthur
Dornbush, J.
Eddy, Arthur
Edelson, Ed
Edwards, Sol
Einfeld, S. Charles
Engel, Larry
Emanuel, Jay
Eschman, Ben
Eschmann, Edward
Fabian, Simon
Fecke, Herbert
Fisher, Arthur
Fliesler, Joseph
Folsey, George
Frank, W. B.
Frankel, William
Fried, William
Frisch, Louis
Furber, Beverly
Furber, Percy
Futter, Walter
Gafney, Leo J.
Gallagher, Ray
Gallup, Bruce
Garyn, Pat
German, William
Goetz, Charles
Goldberg, Joe
Golden, Edward
Goldstein, Milton
Golob, Larry
Goodfield, Irving
Gourlay, Jess
Greason, Al
Greenhalgh, Paul
Guttfreund, Jack

Hammel, Bert
Hammerschlag, A. R.
Hammons, E. W.
Harrower, Jack
Hirliman, George
Hirsch, Melvin
Hornstein, Joe
Hyman, Edward L.
Hyndman, Donald

Jackol, Don
Johnston, W. Ray
Jones, T. X.

Kahn, Herbert
Keith, Willard
Kelly, Arthur
Keyser, Jerry
Kirsch, Marvin
Kleid, Bernard
Kutinsky, Morris
Kugle, David
Kuykendall, Ed
Lane, Pud
Larkin, Joe
Lee, Arthur
Lenski, O. L.
Levy, A. J.
Levy, Jules
Lewis, Chick
Lichtman, Al
Loew, David
Lyon, B.
Lyons, D. A.

McDermott, J. E.
McEvoy, Ed
McKay, Willard
Mackie, Jack
Malcolm, Joe Rice
Maloney, Frank
Marino, Boots
Marks, Henry
Marx, Gummo
Massce, William
Masters, Haskell
Mastroly, Frank
May, Mitchell, Jr.
Mersereau, Charles
Mersereau, Donald M.
Metzger, Lou
Meyer, Phil
Michel, Max
Moeller, Bert
Mollenhauser, Chris
Moray, Norman
Morris, George
Morrisey, Roy
Moses, Charles H.
Moss, Alec
Mountan, David J.
Mountan, David J., Jr.
Muller, Herbert
Nizer, Louis

O'Brien, S. J.
Ochs, Lee
Ostendorf, John
Ostrer, Maurice

Paine, C. B.
Palfreyman, Dave
Pearson, Elmer
Pelterson, Arthur
Peterson, A. E.
Powers, P. A.
Rinzler, Sam
Rodner, Harold
Rogers, Charles A.
Rogers, Budd
Rowland, Richard
Rubenstein, Sam
Rugoff, Ed M.
Ryan, C. C.
Ryan, James L.
Sanders, Moe
Satestein, Sidney
Sax, Sam
Sears, Gradwell
Secor, Clarence H.
Seidman, Arthur
Selig, Al
Selzer, Edward
Semels, Al
Shiffman, Harry
Shuford, Stanley
Silberson, S. M.
Skirball, Jack H.
Skouras, George
Skouras, Spyros
Smith, Andy W.
Sobel, Joseph
Spring, Morton
Stebbins, Arthur
Stuart, Max
Sullivan, Ted
Tenney, Bill
Thomas, Harry
Valensi, Doctor M.
Vergeslich, Joe
Vogel, Mike
Warner, Albert
Warner, Ernest J.
Warner, Harry M.
Weyer, Clint
White, Edward
Whyte, Arthur G.
Wiley, Tom
Williams, J. D.
Wolff, Robert S.
Yates, Herbert J.
Yates, Herbert J., Jr.
Zukor, Eugene

Record Turnout for Twenty-first Event; Awards Presented Following Banquet; List of the Winners of Trophies and Prizes

by JAMES P. CUNNINGHAM

Motion picture executives of the East drove some 10 dozen golf balls into the rough on Tuesday at Rye Country Club, Westchester, while competing in the 21st tournament conducted by John Wilde Alicoate's Film Daily. Many dug out, many did not. But all agreed that the day was a great one—even Handicapper Bruce Gallup.

Distribution and exhibition factors abandoned for a day discussions of new season's sales policies and the industry control bill. The entry list broke all records, some 175 actually driving off.

The committee in charge included: J. W. Alicoate, James Cron, Donald Mersereau, Al Lichtman, Lee Ochs, Gradwell Sears, Bruce Gallup and Hal Horne.

Truman Talley and Dan Doherty took the first sound pictures of the tournaments, with Louis Nizer starring as interlocutor, master-of-ceremonies and golfers' chief alibi-man.

MATCH PLAY BETWEEN teams of M. P. Club and AMPA (Leg on Albee Memorial Trophy and Jules Brulatour Medals)—Won by *Motion Picture Club.* (Members of M. P. Club team: *Arthur Stebbins* and *Ted Curtis,* who played *Herbert Fecke* and *Charles Einfeld;* and *Arthur Seidman* and *Mitchell May, Jr.,* who played *Gradwell Sears* and *W. B. Frank.*)

LOW NET (Leg on Film Daily Trophy and Arthur W. Stebbins Cup)—Tied by *Sol Edwards, David Kugle, Jack Guttfreund*—Won by *Kugle* on a tossup.

LOW NET RUNNER-UP (Warner Brothers Trophy)—*Sol Edwards.* Second Low Net Runner-up—*Jack Guttfreund.*

LOW GROSS (Quigley Publications Trophy)—*Arthur Seidman.*

LOW NET, M. P. CLUB MEMBER (Al Lichtman Plaque)—*William Frankle.*

LOW NET, AMPA MEMBER (Bruce Gallup Trophy)—*S. Charles Einfeld.*

LOW GROSS RUNNER-UP (Kelley-Bischoff-Saal Trophy)—*Boots Marino.*

LOW NET MORNING ROUND (Columbia Picture Trophy)—*David Loew.*

LOW GROSS MORNING ROUND (Brandt-Associated Publications Trophy)—*Larry Engel.*

LOW GROSS EXHIBITOR SCORE (Western Electric Trophy)—*Si Fabian.*

LOW NET EXHIBITOR SCORE (RKO Radio Trophy)—*Lou Metzger.*

PUTTING CONTEST WINNER (Consolidated Film Industries Trophy)—*Ed McEvoy.*

PUTTING CONTEST RUNNER-UP (Eastman Kodak Camera)—*Sam Sax.* Second runner-up, *George Skouras.*

DRIVING CONTEST WINNER (Radio Pictures Trophy)—*A. R. Hammerschlag.*

DRIVING CONTEST RUNNER-UP (Sam Sax-Vitaphone Studio Trophy)—*David Loew.*

BEST DRESSED GOLFER (Nat Lewis Robe)—*Walter Futter.*

BOOBY PRIZE (Variety Mugg for Industry's Worst Golfer, also awarded Three Live Chickens)—*Ray Gallagher.*

Raffle of Golf Clubs and Bag, won by *Frank Maloney. Harry Brandt's* Team of "Duffers" won a Special Cup from *Lee Ochs'* Team of "Birdies."

THEATRE RECEIPTS

Theatre receipts for the calendar week ended June 17, 1933, from 102 houses in 19 major cities of the country aggregated $943,385, a notable increase of $12,223 over the preceding calendar week, ended June 10, when 112 theatres in 20 cities reported a total gross of $931,162.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Fenway	1,800	30c-50c	"I Love That Man" (Para.) and.. "Zoo in Budapest" (Fox)	7,500	"Lilly Turner" (F. N.) and..... "Trick for Trick" (Fox)	8,000	.....	
Keith's	3,500	30c-50c	"Professional Sweetheart" (Radio)	15,500	"Cocktail Hour" (Col.).....	16,000	High 12-5 "Frankenstein".....	27,000
							Low 3-9-33 "When Strangers Marry"..	12,000
Loew's State	3,700	25c-50c	"When Ladies Meet" (MGM).....	17,500	"The Devil's Brother" (MGM)....	17,000	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 3-9-33 "Men Must Fight".....	11,000
Metropolitan	4,350	30c-65c	"The Little Giant" (F. N.).....	28,000	"International House" (Para.).....	28,000	High 1-31 "No Limit".....	44,500
							Low 3-9-33 "King of the Jungle".....	26,500
Paramount	1,800	30c-50c	"I Love That Man" (Para.) and.. "Zoo in Budapest" (Fox)	9,000	"Lilly Turner" (F. N.) and..... "Trick for Trick" (Fox)	9,000	.....	
Buffalo								
Buffalo	3,500	30c-55c	"The Eagle and the Hawk" (Para.)	11,900	"International House" (Para.)....	13,200	High 3-28 "My Past"	39,500
							Low 3-24-33 "Our Betters".....	9,800
Century	3,000	25c	"The Great Jasper" (Radio) and "Girl Missing" (W. B.)	4,700	"Air Mail" (U.) and..... "Hello, Sister" (Fox)	5,800	High 2-14 "Cimarron"	25,600
							Low 5-12-33 "Grand Slam" and "Past of Mary Holmes"	4,200
Hippodrome	2,100	25c	"The Little Giant" (F. N.) and.. Baer-Schmeling Fight Pictures (Sports Events)	7,200	"Looking Forward" (MGM) and.. "Ex-Lady" (W. B.)	6,400	High 2-14 "Free Love".....	26,300
							Low 7-16-32 "New Morals for Old"....	4,200
Hollywood	300	25c-40c	"Be Mine Tonight" (U.)..... (4th week)	900	"Be Mine Tonight" (U.)..... (3rd week)	1,100	.....	
Lafayette	3,300	25c	"The World Gone Mad" (Majestic) and "Blame the Woman" (Principal)	6,600	"Shall We Tell Our Children?".. (Col.) and "The Big Chance" (Eagle)	7,000	High 4-11 "Ten Cents a Dance".....	24,100
							Low 2-10-33 "Hypnotized" and "Trailing the Killer"	5,100
Chicago								
Chicago	4,000	35c-68c	"When Ladies Meet" (MGM).....	41,000	"International House" (Para.)....	27,500	High 1-23-32 "Two Kinds of Women"..	67,000
							Low 12-22-32 "The Match King".....	20,000
McVickers	2,284	25c-50c	"Hold Me Tight" (Fox)	6,500	"Lilly Turner" (F. N.).....	5,500	High 2-7 "Doorway to Hell".....	38,170
							Low 5-19-33 "Song of the Eagle".....	5,000
Oriental	3,940	30c-65c	"Reunion in Vienna" (MGM).... (2nd week)	9,000	"Reunion in Vienna" (MGM).... (1st week)	11,300	High 3-7 "My Past".....	46,750
							Low 6-9-33 "Reunion in Vienna".....	11,300
Palace	2,509	35c-75c	"The Silver Cord" (Radio).....	16,200	"Diplomaniacs" (Radio)	14,200	High 4-2-32 "Cheaters at Play".....	33,000
							Low 5-25-33 "Below the Sea".....	14,000
Roosevelt	1,591	25c-50c	"The Nuisance" (MGM).....	7,500	"Made on Broadway" (MGM)....	7,000	High 4-11 "Dishonored"	30,350
							Low 3-3-33 "Luxury Liner".....	6,200
United Artists	1,700	25c-50c	"I Cover the Waterfront" (U.A.).. (2nd week)	7,800	"I Cover the Waterfront" (U. A.) (1st week)	10,000	High 3-21 "City Lights"	46,562
							Low 3-17-33 "Perfect Understanding"..	6,800
Denver								
Aladdin	1,500	25c-40c	"Sweepings" (Radio)	3,000	"Gold Diggers of 1933" (W. B.).. (2nd week)	3,500	.....	
Denham	1,700	15c-25c	"Rome Express" (U.).....	2,900	"The Woman I Stole" (Col.).....	2,700	.....	
Denver	2,500	25c-50c	"International House" (Para.)....	5,000	"Reunion in Vienna" (MGM).....	6,000	High 8-8 "Politics"	25,000
							Low 6-15-33 "International House"	5,000
Orpheum	2,600	25c-40c	"The Warrior's Husband" (Fox)..	6,000	'Zoo in Budapest" (Fox).....	3,750	.....	
Paramount	2,000	25c-40c	"I Love That Man" (Para.)..... (4 days)	1,100	"The Girl in 419" (Para.).....	2,000	High 1-10 "Hell's Angels".....	22,000
			"Supernatural" (Para.) ..... (3 days)	900			Low 6-15-33 "I Love That Man" and "Supernatural"	2,000
Detroit								
Downtown	2,750	25c-40c	"World Gone Mad" (Majestic)....	5,800	"The Woman I Stole" (Col.).....	3,700	.....	
Fisher	2,700	15c-40c	"The Nuisance" (MGM).....	3,900	"Lilly Turner" (F. N.).....	4,300	.....	
Fox	5,100	15c-40c	"Bondage" (Fox) ..... (15c-55c)	23,200	"Warrior's Husband" (Fox) ..... (25c-40c)	15,300	.....	
Michigan	4,000	25c-50c	"I Love That Man" (Para.) and "The Devil's Brother" (MGM)	8,100	"The Eagle and the Hawk" (Para.)	9,200	.....	
State	3,000	25c-50c	"International House" (Para.).... (2nd week)	3,300	"International House" (Para.).... (1st week)	6,600	.....	
United Artists	2,000	25c-50c	"I Cover the Waterfront" (U. A.) (2nd week)	4,100	"I Cover the Waterfront" (U.A.) (1st week)	6,800	.....	
Hollywood								
Chinese	2,500	50c-$1.50	"Gold Diggers of 1933" (W. B.).. (2nd week)	22,360	"Gold Diggers of 1933" (W. B.).. (1st week)	24,780	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket".....	9,000
W. B. Hollywood	3,000	25c-40c	"Private Detective 62" (W. B.)..	13,700	"Lilly Turner" (W. B.).....	13,200	High 2-7 "Little Caesar".....	30,000
							Low 11-7 "Honor of the Family".....	7,000

In-tro-du-c-I-N-G!

Just Fanny!

FANNY ZILCH

. . . the banker's daughter. She was born when Fanny was a girl's name. The slightly-burnt toast of the town. A gal with everything but the last payment on her flashy runabout.



Si-s-s-s-s!

OIL CAN HARRY

. . . A deep-dyed villain—but his colors run. So tough he uses spinach for a boutonniere. Relentlessly pursues Fanny for her beauty, wealth and streamline effect.



Bra-vo!

STRONGHEART

. . . A hero with a steely glint in his eye and a blush on his cheeks. They done him wrong who called him pansy and thought he couldn't shoot from the hip or fool the desperate Desmonds like a Houdini.



Giddy-Ap!

NAPOLEON, *Strongheart's Steed*

. . . A fiery charger once free from the milk route. Needs neither whip nor spur when he hears the cry of beauty in distress.



THE FANS WILL HOWL AT THEM, HISS AT THEM AND HIT THE CEILING WITH LAUGHTER AT THEIR ANTICS IN

PHIL M. DALY SAYS:
"One of the funniest cartoons we ever lamped".

• • • SO THE latest novelty from the Terry Toon workshop represents an Idea painstakingly built up by Paul Terry, Frank Moser and Philip Scheib . . . . . they sought for a new fillip to add to the zest of the usual cartoon . . . . . and found it in "The Banker's Daughter" . . . . . done in the technique of the serial meller . . . . . the cartoon characters are humans direct from the ole ten-twenty-thirt' school of stage acting . . . . . a sob meller with hero, heroine and villain in a typical Corse Payton drammer . . . . . done to an original operatic score . . . . . with the characters singing and chanting their lines . . . . . of course it is done in the burlesque tempo . . . . . and the sum total is one of the funniest cartoons we have ever lamped . . . . . there will be four more to come . . . . . Novel and Darned Clever, say we . . . . . .

PAUL TERRY-TOONS

Produced by Frank Moser and Paul Terry

Watch for Them in

"THE BANKER'S DAUGHTER"
"THE OIL CAN MYSTERY"
"FANNY IN THE LION'S DEN"

Distributed in U. S. A. by
FOX FILM CORPORATION

Educational Pictures
"THE SPICE OF THE PROGRAM"

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
Indianapolis							
Apollo	1,100	25c-40c	"Hold Me Tight" (Fox)	2,500	"The Silver Cord" (Radio)	2,500	High 6-13 "Daddy Long Legs" 10,000 Low 6-17-33 "Hold Me Tight" 2,500
Circle	2,800	25c-40c	"Cocktail Hour" (Col.)	3,500	"International House" (Para.)	5,000	High 2-14 "Cimarron" 13,000 Low 3-3-33 "Sign of the Cross" (Second run) 2,500
Lyric	2,000	25c-40c	"Cohens and Kellys in Trouble" (U.)	6,000	"Zoo in Budapest" (Fox)	6,500	
Palace	2,800	25c-40c	"When Ladies Meet" (MGM)	4,500	"The Devil's Brother" (MGM)	5,000	High 5-2 "Trader Horn" 22,000 Low 3-3-33 "Clear All Wires" 3,500
Kansas City							
Mainstreet	3,049	25c-40c	"Below the Sea" (Col.) (stage show) (special midnite show) (25c-83c)	15,000	"The King of Jazz" (U.) and "Kiss Before the Mirror" (U.)	5,000	High 1-9-32 "Peach o' Reno" 25,500 Low 5-19-33 "Sweepings" 4,000
Midland	4,000	25c	"The Devil's Brother" (MGM) (7 days and Sat. midnite show)	8,700	"Made on Broadway" (MGM) (7 days and Sat. midnite show)	6,500	High 1-5-33 "Strange Interlude" 30,000 Low 12-8-32 "Man Against Woman" 6,000
Newman	2,000	25c-40c	"I Love That Man" (Para.) (7 days and Sat. midnite show)	4,800	"International House" (Para.) (7 days and Sat. midnite show)	7,300	High 2-27-32 "Shanghai Express" 25,000 Low 5-24-33 "Picture Snatcher" 2,800
Uptown	2,000	25c-40c	"It's Great to be Alive" (Fox)	3,000	"Hold Me Tight" (Fox)	3,000	High 1-10 "Girl of the Golden West" 8,000 Low 5-27-33 "Zoo in Budapest" 2,000
Los Angeles							
Filmarte	850	40c-50c	"Be Mine Tonight" (U.) (9th week)	2,700	"Be Mine Tonight" (U.) (8th week)	3,000	
Loew's State	2,416	25c-40c	"The Warrior's Husband" (Fox)	12,904	"Today We Live" (MGM)	15,300	High 10-25 "Susan Lenox" 39,000 Low 3-5-32 "The Silent Witness" 6,963
Paramount	3,596	25c-40c	"I Love That Man" (Para.)	16,000	"Story of Temple Drake" (Para.)	17,500	High 10-31 "Beloved Bachelor" 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-40c	"Kiss Before the Mirror" (U.)	3,000	"The Silver Cord" (Radio)	3,600	
RKO Orpheum	2,900	25c-40c	"Private Detective 62" (W. B.)	12,200	"Lilly Turner" (F. N.)	11,500	High 2-7 "Little Caesar" 27,000 Low 4-23-32 "Destry Rides Again" 6,200
Minneapolis							
Century	1,640	25c-40c	"The Working Man" (W. B.)	4,500	"Peg O' Heart" (MGM)	4,000	
Lyceum	1,800	25c-40c	"King of Jazz" (U.)	2,000	"A Study in Scarlet" (World Wide)	2,300	
Lyric	1,238	25c-40c	"Zoo in Budapest" (Fox)	1,500	"Made on Broadway" (MGM)	1,500	High 5-30 "Kiki" 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-40c	"Below the Sea" (Col.)	5,500	"Diplomaniacs" (Radio)	5,500	
State	2,300	25c-55c	"The Eagle and the Hawk" (Para.)	6,500	"The Little Giant" (F. N.)	6,000	High 1-2-32 "Sooky" 10,000 Low 3-10-33 "King of the Jungle" 3,500
World	400	25c-75c	"Be Mine Tonight" (U.) (9th week)	1,000	"Be Mine Tonight" (U.) (8th week)	1,200	
Montreal							
Capitol	2,547	25c-60c	"The Eagle and the Hawk" (Para.) and "Sleepless Nights" (British)	9,000	"Sweepings" (Radio) and "Diplomaniacs" (Radio)	10,000	High 1-10 "Just Imagine" 18,000 Low 12-23 "The Guardsman" and "The Tip Off" 8,000
Imperial	1,914	25c-60c	"Le Picador" (French)	1,800	"La Belle Mariniere" (French)	2,000	High 1-17 "Office Wife" 10,000 Low 6-2-33 "Criminelle" 1,500
Loew's	3,115	25c-75c	"Made on Broadway" (MGM) (25c-65c)	12,500	"Fast Workers" (MGM)	12,000	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	25c-75c	"The Barbarian" (MGM)	12,500	"Adorable" (Fox)	13,000	High 4-2-32 "One Hour With You" 19,500 Low 12-23-32 "Life Begins" 8,500
Princess	2,272	25c-60c	"Love on Wheels" (British) and "Wedding Rehearsal" (British)	6,000	"Below the Sea" (Col.) and "Strictly Personal" (Para.)	6,500	High 4-1 "City Lights" 22,500 Low 6-16-33 "Love on Wheels" and "Wedding Rehearsal" 6,000
New York							
Cameo	549	25c-40c	"Rio Rita" (Radio)	1,250	"Taming the Jungle" (Invincible)	1,575	
Capitol	4,700	35c-$1.65	"The Devil's Brother" (MGM)	26,455	"Hell Below" (MGM)	38,223	High 1-9-32 "Mata Hari" 110,466 Low 2-2-33 "Whistling in the Dark" 23,600
Criterion	850	25c-50c	"Be Mine Tonight" (U.) (3rd week-5 days)	2,700	"Be Mine Tonight" (U.) (2nd week)	4,200	High 1-3 "Reaching for the Moon" 22,675 Low 5-31-33 "Be Mine Tonight" 3,500
Mayfair	2,300	35c-85c	"Whoopee" (U. A.)	7,100	"A Study in Scarlet" (World Wide)	7,392	High 12-12 "Frankenstein" 53,800 Low 5-31-33 "When Strangers Marry" 4,900
Palace	2,500	25c-75c	"The Girl in 419" (Para.)	10,750	"Adorable" (Fox)	7,400	
Paramount	3,700	35c-99c	"Jennie Gerhardt" (Para.)	32,200	"International House" (Para.) (2nd week-6 days)	21,970	High 2-7 "Finn and Hattie" 85,900 Low 2-2-33 "Hello, Everybody" 15,600
Rialto	2,200	40c-65c	"Below the Sea" (Col.) (2nd week-4 days)	5,500	"Below the Sea" (Col.) (1st week)	10,500	High 2-27-32 "Shanghai Express" 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	35c-85c	"I Cover the Waterfront" (U.A.) (4th week)	10,980	"I Cover the Waterfront" (U.A.) (3rd week)	14,100	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Music Hall	5,945	35c-$1.65	"Ann Carver's Profession" (Col.)	44,938	"Cocktail Hour" (Col.)	51,849	
RKO Roxy	3,700	25c-40c	"The Warrior's Husband" (Fox) (4 days) "The Girl in 419" (Para.) (3 days)	8,078	"A Bedtime Story" (Para.) (4 days) "So This Is Africa" (Radio) (3 days)	7,696	
Roxy	6,200	25c-55c	"Trick for Trick" (Fox)	16,726	"Goldie Gets Along" (Radio)	16,100	High 1-1-32 "Delicious" 133,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	25c-85c	"Gold Diggers of 1933" (W. B.)	42,200	"The Little Giant" (F. N.) (2nd week-6 days) "Gold Diggers of 1933" (W. B.) (1 day)	19,327	High 1-17 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Oklahoma City								
Capitol	1,200	10c-40c	"Story of Temple Drake" (Para.)	2,300	"The Barbarian" (MGM)	3,000	High 2-7 "Illicit"	11,000
							Low 3-11-33 "From Hell to Heaven"	1,350
Criterion	1,700	10c-55c	"The Nuisance" (MGM) (5 days)	3,000	"The Working Man" (W. B.)	3,200	High 2-21 "Cimarron"	15,500
							Low 3-11-33 "Clear All Wires"	1,800
Liberty	1,500	10c-35c	"The Warrior's Husband" (Fox)	2,500	"Kiss Before the Mirror" (U.) (4 days)	800	High 1-24 "Under Suspicion"	7,200
					"Hidden Gold" (U.) (3 days)	700	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid West	1,500	10c-55c	"The Woman I Stole" (Col.)	2,400	"Hold Me Tight" (Fox)	2,000	High 9-19 "Young As You Feel"	11,000
							Low 3-11-33 "Employees' Entrance"	1,400
Omaha								
Paramount	2,900	25c-50c	"International House" (Para.)	8,500	"Reunion in Vienna" (MGM)	5,800	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-40c	"Hold Me Tight" (Fox) and "Hallelujah, I'm a Bum" (U. A.)	7,000	"The Little Giant" (F. N.) and "Ex-Lady" (W. B.)	5,000	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	25c-50c	"Terror Aboard" (Para.) (6 days)	2,000	"Today We Live" (MGM) (6 days)	2,500	High 12-17 "The Guardsman"	6,500
							Low 10-1-32 "Make Me a Star"	1,500
Boyd	2,400	40c-55c	"Reunion in Vienna" (MGM) (2nd week-6 days)	9.000	"Reunion in Vienna" (MGM) (1st week-6 days)	14,000	.....	
Earle	2,000	40c-66c	"Life of Jimmy Dolan" (W. B.) (6 days)	11,500	"Diplomaniacs" (Radio) (6 days)	12,000	High 1-5-33 "Breach of Promise"	29,000
							Low 6-15-33 "Life of Jimmy Dolan"	11,500
Fox	3,000	35c-75c	"Whoopee" (U. A.) (6 days)	14,000	"It's Great to be Alive" (Fox) (6 days)	15,500	High 2-7 "Man Who Came Back"	40,000
							Low 6-15-33 "Whoopee"	14,000
Karlton	1,000	30c-50c	"Silk Express" (W. B.) (6 days)	2,500	"Kiss Before the Mirror" (U.) (5 days)	2,300	High 5-2 "City Lights"	8,000
							Low 6-15-33 "Silk Express"	2,500
Stanley	3,700	40c-55c	"Gold Diggers of 1933" (W. B.) (6 days)	27,500	"The Silver Cord" (Radio) (6 days)	9,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	30c-55c	"Below the Sea" (Col.) (6 days)	6,500	"The Little Giant" (F. N.) (2nd week-4 days)	3,000	High 3-21 "Last Parade"	16,500
							Low 3-23-33 "Cohens and Kellys in Trouble"	5,500
Portland, Ore.								
Blue Mouse	669	25c	"42nd Street" (W. B.) (4th week)	2,000	"42nd Street" (W. B.) (3rd week)	2,000	.....	
Broadway	1,912	25c-40c	"Adorable" (Fox) (2nd week)	5,500	"Adorable" (Fox) (1st week)	7,000	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Liberty	1,800	15c-25c	"Pleasure Cruise" (Fox)	2,500	"Strictly Personal" (Para.)	2,400	.....	
Oriental	2,040	25c-35c	"Rome Express" (U.)	2,300	"The Working Man" (W. B.) (2nd week)	4,000	.....	
Rialto	1,500	15c-25c	"When Strangers Marry" (Col.)	2,200	"Circus Queen Murder" (Col.)	2,600	High 3-21 "Trader Horn"	12,000
							Low 2-10-33 "Billion Dollar Scandal"	1,000
United Artists	945	25c-40c	"I Cover the Waterfront" (U. A.)	4,800	"Secrets" (U. A.)	4,800	High 1-10 "Hell's Angels"	12,500
							Low 3-10-33 "Madame Butterfly"	1,600
San Francisco								
Fox	4,600	10c-35c	"White Devil" (Talking Pic. Epics) and "Manhattan Tower" (Remington)	10,000	"Slightly Married" (Chesterfield) and "A Shriek in the Night" (Allied)	8,200	High 1-3 "Lightning"	70,000
							Low 6-9-33 "Slightly Married and "A Shriek in the Night"	8,200
Golden Gate	2,800	25c-65c	"The Silver Cord" (Radio)	10.000	"The Woman I Stole" (Col.)	8,750	High 2-9-33 "The Mummy"	25,500
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-75c	"The Warrior's Husband" (Fox)	9,000	"International House" (Para.)	13,000	High 1-9-32 "The Champ"	35,600
							Low 6-16-33 "The Warrior's Husband"	9,000
St. Francis	1,435	25c-50c	"The Devil's Brother" (MGM) and "The Mind Reader" (F. N.)	7,000	"Elmer the Great" (F. N.) and "Hello, Sister" (Fox)	7,500	.....	
United Artists	1,200	25c-50c	"The Big Drive" (First Div.) (6 days)	7,000	"Be Mine Tonight" (U.) (8th week-6 days)	6,000	.....	
Warfield	2,700	35c-90c	"The Eagle and the Hawk" (Para.)	10,500	"Lilly Turner" (F. N.)	12,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 5-24-33 "Story of Temple Drake"	10,000
Seattle								
Blue Mouse	950	25c-50c	"Ex-Lady" (W. B.)	3,250	"Diplomaniacs" (Radio) (10 days)	4,500	.....	
Fifth Avenue	2,750	25c-55c	"Adorable" (Fox)	7,500	"Hell Below" (MGM)	8,000	High 7-30-32 "Million Dollar Legs"	18,500
							Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	5,000
Liberty	2,000	10c-25c	"Soldiers of the Storm" (Col.)	3,500	"Thrill Hunter" (Col.)	3,500	High 1-10 "The Lash"	11,500
							Low 11-11-32 "Amazon Head Hunters"	3,000
Music Box	950	25c-50c	"Christopher Strong" (Radio)	3,500	"The Working Man" (W. B.) (2nd week)	3,000	High 2-28 "City Lights"	14,000
							Low 11-25-32 "The Crooked Circle"	3,000
Paramount	3,050	25c-55c	"The Eagle and the Hawk" (Para.) (9 days)	8,000	"Lilly Turner" (F. N.)	4,500	High 1-10 "Paid"	18,000
							Low 6-10-33 "Lilly Turner"	4,500
Roxy	2,275	25c-50c	"Be Mine Tonight" (U.) (4th week)	4.500	"Be Mine Tonight" (U.) (3rd week)	4,500	.....	
Washington								
Columbia	1,232	25c-40c	"The Mind Reader" (F. N.)	2,700	"Son of the Border" (Radio)	2,800	.....	
Earle	2,323	25c-66c	"Gold Diggers of 1933" (W. B.)	26,500	"Life of Jimmy Dolan" (W. B.)	15,000	.....	
Fox	3,434	25c-66c	"The Nuisance" (MGM)	18,000	"Made on Broadway" (MGM)	24,000	.....	
Loew's Palace	2,363	35c-55c	"When Ladies Meet" (MGM)	16,500	"International House" (Para.)	12,500	.....	
Metropolitan	1,600	25c-55c	"I Cover the Waterfront" (U. A.)	5.500	"Murders in the Zoo" (Para.)	4,000	.....	
RKO Keith's	1,832	25c-55c	"Professional Sweetheart" (Radio)	5,800	"Cocktail Hour" (Col.)	6,200	.....	

JUST AN EXHIBITOR DAY

Even His Mother-in-Law Writes for Funds; Bills, Bills, Bills, and That's Only the Whole of It

Oh for the life of a theatre man? Nevertheless, the implied "oh yeahs" are tempered with a delightful sense of humor, that valuable asset to showmen, in this bit from a Wisconsin exhibitor to Mr. Robert A. Hess, counsel in that state for the American Society of Composers, Authors and Publishers. "A typical day in the life of a motion picture exhibitor" is what the theatre man terms the sequence of activities which he lists as follows:

The operator comes in the office to say that we will have to buy some more carbons.

The janitor (who is also operator) comes in to say that we shall have to have some more coal.

The advertising man (who is also the operator) comes in to say that the posters for tonight's show have not yet arrived, and that the sign man wants the five dollars we have owed him for show cards for several weeks.

The weather man calls up to say that there is a storm in the offing, and we will probably have another three days of rain.

The operator comes in to tell us that the opposition has booked the *Big Sooper Special "Umptyump"* for next week and will probably get all the business on those nights.

The handy man comes in to report that the automobile which we use for distributing our advertising has broken down.

The inspector from the state capital drops in to tell us that if we don't get this or that or the other gadget fixed up within thirty days he'll have to fine us umptyump dollars.

The cashier (who is also the manager's wife) reports that receipts for the night before were $3.60.

There's the Note To Pay

The banker calls up to tell us that the interest on the note is due and we have simply got to make a payment reducing the principal as the banking department is giving them hell.

The cashier reminds us that we are almost out of tickets and will have to have more before Saturday night.

The janitor comes in to report that the vacuum cleaner has broken down again, and the rug on the north aisle is almost through to the floor.

Ha, the mail man comes! What news does he bring?

1. The electric light bill.
2. The film bill.
3. A letter from the furniture man that he simply must have a payment on those draperies.

Even the Mother-in-Law!

4. Requests from at least half a dozen merchants for "something on account," i.e. on account of the fact that the bills have been running for about three years.
5. A letter from a Chicago lawyer that he will file a lien on our Chicago apartment house if we don't pronto pay a decorating bill of $12.00.
6. A letter from our mother-in-law that she simply must have $16.00 this month to pay the taxes on her little home or she will lose it, as she is too old to work and has only a small pension.
7. The telephone bill (Why did I make so damn many long distance calls last month when a letter would have been almost as quick?)
8. A letter from the sound equipment people that because of microscopic grosses their ten per cent per week share has been far too small.
9. Ah, here is a letter from Bob Hess. He says that if we don't pay that music tax pronto we can have a choice of a cell in either Atlanta or Leavenworth, wherein we can spend our declining years in peace and comfort, far from the madding crowd.

Ho Hum. And so to bed. Receipts tonight show a fine increase over last night to the magnificent total of $5.65.

P. S. The enclosed check takes me up to—barring storms and other acts of God or the devil, we should do some business, so I can pay another quarterly installment very shortly.

Text of Proposed Agent—Artist Code

(*Continued from page* 34)

filed with the Academy. The statements required shall be kept confidential by the Academy except for the purposes of administering the Code.

Cast Sheet Available

As a cooperative act to facilitate employment negotiations the Producer will make available to Agents descriptive cast sheets of forthcoming productions, exercising reasonable diligence to insure that this information is furnished as completely and as far in advance as may be feasible.

Right of Artist to Representation

The producer recognizes the right and propriety of the Artist being represented by his Agent if and as the the Artist may desire such representation and according to the terms of the Uniform Contract. The producer recognizes that in all negotiations the Artist is entitled to the advice and counsel of his Agent and to have such Agency accompany or represent him at conferences relating to employment. It is recognized, however, that this clause shall not operate to deter or hamper the close cooperation necessary in production between Artist and Producer.

10% Maximum Commission

A.—The Agent shall not be entitled to ask or accept from the Artist a commission over ten percent of the Artist's remuneration for employment in or directly connected with motion picture production.

B.—The Agent shall not accept from any Producer any special assignment or any employment of his professional services which may affect his Artist client without first receiving the Artist's written consent.

C.—With regard to any employment, negotiations or professional services of the Agent which affect his Artist client, the Agent shall not accept any payment other than from the Artist without the Artist's written consent.

D.—It is the intention of the above clauses to cover all commissions, emolutions, gifts, gratuities or payments of any kind, whether from companies or individuals and whether received directly or indirectly.

Contingent Contract With Client of Another Agent

When an Artist is represented by an Agent signatory to this Code it shall be considered unethical practice and a violation of this Code for another Agent to offer his services upon a contingent basis whereby the commission due such second Agent is contingent upon his procuring for the Artist more compensation than the Artist is receiving.

Arbitration of Disputes

The parties hereto agree that if any complaint is made of violation of this Code or of the provisions which this Code requires shall be incorporated in the representation contract between Agent and Artist, such complaint shall be adjudicated by the following arbitration procedure in the Academy of Motion Picture Arts and Sciences:

A.—All such complaints shall be directed to an Adjustment Committee, consisting of one member from each Academy branch and one agent. This Committee shall determine whether such complaint shall be referred to the Academy Conciliation Committee for hearing or be dismissed. In either case a two-thirds vote shall be necessary for action.

B.—The Conciliation Committee shall hear all complaints referred to it by the Adjustment Committee. In all such hearings the Committee shall be augmented by the addition of one agent. A two-thirds vote shall be required for action.

C.—Upon adoption of this code, the Adjustment Committee together with two alternates for each post, and an agent member and two alternates on the Conciliation Committee, shall be appointed. (Clause defining method of appointment not yet worked out.)

Special Procedure If Suspension Involved

Any complaint or action of which the purpose is the suspension or expulsion of any Agent signatory to this Code shall first be referred to the Adjustment Committee provided in the preceding section. The subsequent adjudication, however, shall be by a special Arbitration Board and a unanimous vote of this Arbitration Board shall be required to recommend suspension or expulsion. If such a recommendation is agreed upon by unanimous vote it shall be referred to the Board of Directors, which shall have final authority.

The method of selection and procedure of the Special Arbitration Board shall be as follows:

A.—The Academy Board shall designate a panel of sixty special arbitrators, chosen for their personal integrity and judicial capacity. This panel shall consist of ten Active Members each of the Actors, Directors, Producers, Technicians and Writers' Branches and ten Agents signatory to this Code.

B.—From this panel each party to the controversy to be arbitrated shall indicate fifteen arbitrators who are satisfactory to such party. The fifteen may be chosen from the whole panel.

C.—Each of the parties shall then select two arbitrators and an alternate from the fifteen designated by the other party.

D.—To complete the Arbitration Board the four arbitrators thus selected shall then select a fifth by unanimous agreement. This fifth arbitrator need not be from the panel, the Academy membership or even from the motion picture industry, but must be some person upon whom the four arbitrators agree and whose services can be secured.

E.—The arbitration by this Board shall be governed by the general practice and procedure of the American Arbitration Association, except for such specific provisions as are established in this Code, or by the Academy Constitution or by the laws of California relating to arbitration procedure.

Complaints by Producer

In the event that with regard to any Artist or Agent signatory to this Code the Producer becomes unwilling for cause to abide by the paragraph of this code headed "Right of Artist to Representation." then the Producer shall notify the Academy to such effect and shall immediately bring charges of violation of this Code as grounds for such unwillingness. Until such time as such charges have been adjudicated by the Academy arbitration facilities, the Producer shall take no action which will interfere with the legitimate service of the Agent in behalf of the Artist.

Procedure for Amendment of Code

This code can be amended only by a majority vote of each of the five Academy branches, majority vote of the Agent signatories, and majority vote of the producing company signatories.

Referee Approves Paramount Units

Approval of the four Paramount-Publix subsidiary corporations organized last November was given Tuesday by Referee Henry K. Davis at a meeting in New York of the corporation's creditors. Mr. Davis authorized continuance of the four corporations, with power to make contracts and retain title to assets now held by them. Paramount trustees were also authorized to organize any new subsidiary corporations to acquire theatres, real estate or personal property which was held by other subsidiaries of the company at the time of its bankruptcy in January, when such organizations seem advantageous, and also to dissolve existing subsidiaries, where advisable.

The four subsidiary corporations involved in the order are Paramount Pictures Corporation, Paramount Productions Corporation, Paramount Pictures Distributing Corporation, and Paramount International Corp.

HERE *at the beginning of the new show year, the season of 1933-34 comes Motion Picture Almanac, the big standard reference book of the industry—out in new dress and format. It appears to be a hit. For instance, among the many press clippings and letters bearing pleasant words, is one from a most competent reader, Mr. James O'Shaugnessy of Outdoor Advertising, Incorporated, in which he says:*

" It is a complete library of the motion picture industry.

" It is many volumes in one, and any of them would be entitled to a place in a worth while collection of business books of reference.

" As I have been going through its pages, I realize for the first time the gigantic proportions and tremendous significance of the motion picture industry — and I thought I knew a lot about it before.

" I am amazed at the comprehensiveness and the completeness of its ramifying detail and the vast amount of work the almanac represents.

" This book will do more to truly dignify the motion picture industry than a street of rococo palaces.

" If it could be in every home in the country, it would remove the impression that the motion picture industry consists of nothing but sex and savagery.

" Such a worthy and useful book as this must undoubtedly have a good effect on the industry itself. It should give them a better appreciation of its inherent dignity and its limitless obligation to public ethics. "

at five dollars the copy

MOTION PICTURE ALMANAC

A QUIGLEY PUBLICATION 1790 BROADWAY, NEW YORK

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

I Loved You Wednesday

(Fox)

Romantic Comedy

Here's a modern love story with plenty of smart sophistication to catch the fancy of class patrons and more than enough hokum to intrigue the masses. Enhanced by elaborate production, endowed with two spectacular sequences, made colorful by clever, zippy dialogue and moving with a speedy action seldom associated with romantic themes, the quadrangular love story is laden with the elements that make for big city as well as small town entertainment. Surprising performances are contributed by the entire cast, with Miriam (Mimi) Jordan and Victor Jory particularly notable.

Crackling comedy highlighting, Vicki is first presented as a ballet pupil, whose vision of a romantic Brittany holiday is shattered by Randall's announcement that his wife is arriving in Paris next morning. There's little philosophical tragedy as Vicki accepts the wallop to her dreams and Randall temporarily passes out of the picture. Then, shifting to South America, new romance is born as Vicki meets the engineer, Fletcher.

Spectacular Boulder Dam scenes and a vividly sexy interpretative dance, ultra modern in conception and presentation (both well worthy of plenty of shouting), follow to mark the climb of the twain in their professions. Completing a sensational New York engagement, Vicki is set for a yacht trip with Fletcher, when Randall turns up again. Smart, intriguing action, with the lovers fencing for advantage, is climaxed by an elaborate night club scene whose gay cleverness won the preview audience. Comes Randall's wife, Cynthia, to rag-tag everything, not dramatically, rather indifferently, yet with a power that will not be denied. Vicki cannot resist charming Randall. Sincere old Fletcher fades into the background as almost forgotten romance flames again. Tipsy Doc Mary injecting startling comedy, surprise follows surprise, until Cynthia slips her photo into Randall's bag to be found by Vicki as she is helping him pack.

"I Loved You Wednesday" has all the earmarks of a surprise picture. Everything is there to entertain and amuse all types of audiences. Practically everything that a showman wants is included, too. Concoct a brisk localized campaign to stimulate the particular tastes of diversified patronage. With comedy, romance, spectacle, charm, novelty of story and sound of the title to play with in connection with the cast names, a campaign that is as smart as the show should do wonders.

Make a concentrated drive on your women patrons. Predominant appeal will be to adults; while there is nothing objectionable, the show is undoubtedly too-fast paced for children's entertainment.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by Henry King and William Cameron Menzies. From the play by Molly Ricardel and William DuBois. Screen play by Philip Klein and Horace Jackson. Photography by Hal Mohr. Sound, Donald Flick. Settings, Joseph Wright. Dance and ballet direction by Sammy Lee. Musical direction by Louis DeFrancesco. Release date, June 16, 1933. Running time, 75 minutes.

CAST

Philip Fletcher ..... Warner Baxter
Vicki Meredith ..... Elissa Landi
Randall Williams ..... Victor Jory
Cynthia Williams ..... Miriam Jordan
"Doc Mary" Hanson.....Laura Hope Crews

Voltaire

(Warner Bros.)

Drama

Because of its theme, this historical drama is necessarily serious entertainment. Localed in Paris, in 1762, it naturally is a costume picture. Through the personality of one man, Voltaire, it deals with events and conditions involving the rabble and royalty that preceded the French Revolution. While the main trend is studious, producers have not overlooked the necessity of introducing some features that will appeal to the every-day theatre-going types of audiences. Thus the comedy that surrounds the eccentric Voltaire and his associates, particularly his servant, housekeeper and doctor, should generate plenty of laughter and the romance between Nannette and Francois provides the love interest.

The story is told in two parts, the first pertaining to Voltaire's pamphleteering, the second being a presentation in the King's palace of a play which he has written, summing up all the misery of the common people in contrast to the excesses of royalty. The first part is climaxed by the execution of Nannette's father, the second by revolution breaking out when the power of Voltaire's play fails to influence the King and his royal advisers to mend their ways.

The fact that the appeal of features of this type ordinarily is confined to a limited portion of the more serious minded patrons, instead of proving a handicap should be utilized to stir up popular interest. Many ways are available in which to do this. First, of course, is the power of the Arliss name which should be immediately evident to every exhibitor. Second is the novelty of the show. Notwithstanding the fact that it is timed in the mid-18th century years, it affords a terrific contrast to the current modern product. This feature, properly exploited, should serve to stimulate interest.

Supplementing the basic dignified approach, make every effort to strike a popular chord. To many persons, history reading is dry and uninteresting, but when history is served to them in the form of entertainment, it may be more appealing.

Exploitation that takes the form of special articles in the newspapers, editorial or otherwise, stressing the significance of this type of entertainment should prove effective. If schools are in session at the time you play the show, by all means make contacts with teachers in the higher grammar grades, high schools and colleges.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by John Adolfi. Based on the novel by George Gibbs and E. Lawrence Dudley. Screen play by Paul Green and Maude T. Howell. Supervised by Ray Griffith. Edited by Owen Marks. Assistant director, Ben Silvey. Photography by Tony Gaudio. Art director, Anton Grot. Gowns by Orry-Kelly. Running time, 70 minutes. Release date not set.

CAST

Voltaire ..... Geoge Arliss
Mme. Pompadour ..... Doris Kenyon
Nannette ..... Margaret Lindsay
Francois ..... Theodore Newton
King Louis XV..... Reginald Owen
Count de Sarnac..... Alan Mowbray
The Captain .....Gordon Westcott
Dr. Tronchin ..... David Torrence
Emile ..... Murray Kinnell
Mme. Clairon ..... Doris Lloyd
LeKain ..... Ivan Simpson
Oriental King ..... Douglas Dumbrille
Mme. Denis .....Helena Phillips
Morteau .....Leonard Mudie

Disgraced

(Paramount)

Melodrama

Practically all the potential showmanship in this melodrama is concentrated in the show's last third. The early part, following the theme of the poor girl dazzled into love by the rich man, affords little in the way of novelty and is unimpressive. Then with an in-his-class marriage writing finis to the love nest days and nights, the show becomes tremendously dramatic, and with proper stimulation can be made appealing to average adult audiences.

Underwood calls upon the district attorney to help him get rid of his playtime girl, Gay Holloway, who, learning of his forthcoming marriage to Julia, takes a shot at him. Gay's father, ignorant of his daughter's carryings-on, is assigned to the job and kills Underwood. Gay makes a confession before Holloway, Sr., can get back to town and then the show grows more tense as he seeks to take the blame.

He forces the D. A. to permit him to reconstruct the killing and with Gay breaking under the defense attorney's remorseless questioning, Holloway is tried. The prosecution is easy on him. In his dramatic address to the jury, he relates all the circumstances. The fadeout is the tag line, "What Would You Do?"

That's the tip-off as to what should be the most effective means of stirring up interest in "Disgraced." It's the age old story of the unwritten law that should be handed to patrons in the most sensational fashion imaginable. Concoct clever, intriguing copy that hints at but never reveals the topic. Get your audiences in the mood where they will consider themselves judge and jury. Use all the old trick court gags, facsimiles of witness and jury summons as advertising. For your run of the picture, rename your theatre "The Superior Court"—where the most sensational murder case of the age is being tried.

It might be worth while to stage an epilogue, using a judicial looking character on a judge's bench on the stage to rap for order, following court procedure on the "you have all the evidence" thought, and to ask the audience to render its verdict.

The picture is too vigorous for juvenile entertainment.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Erle C. Kenton. Story by Alice D. G. Miller. Photographed by Karl Struss. Running time, 65 minutes. Release date, July 7, 1933.

CAST

Gay Holloway .....Helen Twelvetrees
Kirk Underwood, Jr.....Bruce Cabot
Julia Thorndyke .....Adrienne Ames
Captain Holloway .....William Harrigan
Jim McGuire .....Ken Murray
District Attorney .....Charles Middleton
Madame .....Adrienne D'Ambricourt
Miss Peck .....Ara Haswell
Flynn .....Dorothy Bay

Captured

(First National)

Melodrama and Romance

A wartime German prison camp is the locale. The melodramatic, triangle romance-tinged story is grimly realistic. Major motivating action accentuates the Allied prisoners' mental and physical reactions to the iron Germanic discipline. The romance angle is far from inspiring even though it concentrates audience sympathy

on the lead character. The occasional comedy is that precipitated by stark contrasts. Being a war story, yet approaching its theme from the prisoner angle, "Captured" undoubtedly will be burdened by many handicaps in stimulating patron interest. While it will be difficult to subjugate the war-horror element, a campaign that stresses the romance in all its human interest looks to be the best appeal.

After a reel or so of all the grisliness of prison life—and the plentiful German dialogue makes understanding difficult—there is a revolt which results in the killing of the commandant. When Erlich takes command, Allison finds they are fellow Oxfordians. Through Allison's influence, conditions are vastly improved as he goes bond for the prisoner's good behavior. Allison's only trouble is that he never hears from Monica, whom he met, wooed and married in six days. Into the camp comes Digby, now the recipient of Monica's affections. He's Allison's friend. Allison never can understand his strange behavior, continually tries to talk him out of plans to escape on the grounds of what it will mean to the other prisoners. But Digby goes. Elsa, a little milkmaid, has been raped and killed. Digby is suspected. When a letter from Monica to him is found near the point where he escaped, Allison endorses Erlich's request that the British major general return the escaped prisoner. Much heroic melodrama accompanies the return and Digby is tried and condemned, but Allison finds a confession from the suicide Strogin that he killed Elsa.

Then comes the big push for a wholesale escape. Allison tricks the main gate guards into letting him into the tower and with a machine gun at hand, fast, furious hand-to-hand action follows. Under Digby's guidance all the prisoners escape in planes, while Allison is left to die as the tower is bombed.

The title and theme offer little, and the names of Howard, Fairbanks, Jr., Lukas and Barrat appear to be the most effective medium of stimulating curiosity. The feminine characters appear very little, so strong inference will be necessary to bring out the romance.

A straight-from-the-shoulder campaign, concentrated in advertising and publicity and practically ignoring ballyhoo exploitation but taking full advantage of the modern saleable features of the show, daring and vivid in its conception and development, may bring average business.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Based on novel, "Fellow Prisoners," by Sir Philip Gibbs. Screen play by Edward Chodorov. Supervised by Hal Wallis. Directed by Roy Del Ruth. Asst. Frank Shaw. Editor Wm. Holmes. Photography by Barney McGill. Art Dir. Robt. Haas. Gowns by Orry-Kelly. Running time, 72 minutes. Release date to be determined.

CAST

Allison	Leslie Howard
Digby	Douglas Fairbanks, Jr.
Erlich	Paul Lukas
Monica	Margaret Lindsay
Cocky	Arthur Hohl
Commandant	Robert Barrat
Strogin	John Bleifer
Haversham	Phillip Faversham
Adjutant	Frank Reicher
Elsa	Joyce Coad
Martin	Wm. LeMaire
Guerand	J. Carroll Naish
Sergeant-major	Bert Sprotte
Elsa's lover	Reginald Pasch
Orderly	Harry Cording
Major-general	Halliwell Hobbs

Victims of Persecution

(Bud Pollard)

Drama

A drama intended for propaganda, pleading against racial intolerance as practiced from time to time against the Jew, this independently produced picture merits little consideration from the standpoint of general exhibition. Where a Jewish community will permit the exhibitor to draw upon an audience wholly in sympathy with the aim of the film, an audience almost necessarily composed for the most part of Jews, the picture may have some selling value.

In addition to its special character, and perhaps even more important, is the wholly weak caliber of the performances. The work of the players, almost without exception, is completely inadequate, scarcely to be expected from a Hollywood studio.

The story concerns a New York judge, played by Mitchell Harris, who is in personal danger from belligerent factions as well as in danger of losing a nomination for governor as a result of his judicial insistence on a completely fair trial for a Negro. Despite the efforts of his friends and his daughter, played by Betty Hamilton, to dissuade him, he persists in his course of action.

A patriarchal grandfather, just arrived for a visit from the Holy Land, contributes ancient wisdom and a homely philosophy. When he learns of the mental struggle of the judge, his son-in-law, he tells an ancient story of his people and persecution, which is depicted with a flash-back technique silently, while the grandfather tells the story, thereby indicating to the judge that his course is the correct one.

The conclusion finds the judge not only vindicated in his stand, but also elected overwhelmingly as governor. The daughter completes the romance carried on with a wealthy young man who had contributed financially to her father's campaign.

The film is beset by a cast which, in its weakness, causes the picture as a whole to lose considerably. The story itself, unfortunately, is too drab, too special in its character to have any wide appeal.—Aaronson, New York.

Produced and distributed by Bud Pollard Productions. Directed by Bud Pollard. From the play of the same name by David Leonard. Photographed by Frank Zucker. Release date, June 16, 1933. Running time, 60 minutes.

CAST

Judge Aaron Margolies	Mitchell Harris
Ruth Margolies	Betty Hamilton
Judah Rosenbach	Judah Bleich
Frederick Morgenstern	Shirling Oliver
John McLean Carter	John Willard
George Carter	Bud Pollard
Sarah	Ann Lowenworth
Henry	Dan Michaels
Doctor	Charles Adler
Herschel	David Leonard

The Life of Jimmy Dolan

(Warner)

Drama

Geared to an unusually fast pace, suffering no momentary lapses of action or purpose, "The Life of Jimmy Dolan" contains a neat combination of romance of clean-cut, dramatic type, speedy action in the boxing ring, and a clever touch of comedy, capably handled.

The story is well rounded, of definite interest and possessing angles calling for exploitation. It is definitely a salable picture, from the standpoint of dramatic plot components as well as by reason of the type of story involved. The cast is good, and offers at the same time a splendid opportunity for marquee decoration. The leading names should draw patronage, including Douglas Fairbanks, Jr., Loretta Young, Aline MacMahon, Guy Kibbee, Lyle Talbot and Fifi Dorsay, the last two in comparatively minor roles.

It is a down-to-earth yarn, of prize fighters, farms and the boy who is drawn into a clearer view of a purpose in life, learning something of self-sacrifice. Jimmy Dolan wins the light-heavyweight boxing title and celebrates with a wild twosome party in his apartment. His philosophy of life revolves about the conception that a man is a sucker to do something for some one else. Fairbanks is the young and cocky fighter. His manager arrives with Miss Dorsay and a reporter friend. In an ensuing argument Fairbanks hits the reporter, killing him without realizing it, and falls into a drunken stupor. They carry Fairbanks to his training camp in the mountains, and the manager and Fairbanks' girl, escaping in a car, crash and are killed, the resulting fire making the manager unidentifiable.

Fairbanks finally finds himself at a small ranch in the West, meets Aline MacMahon and her niece, Miss Young, who are caring for four paralytic youngsters. Dolan, the night-life fighter, hunted and afraid, comes to love Miss Young. When they are about to lose the ranch for want of a $2,000 payment, Fairbanks goes into the ring for a prize of $500 per round as long as he is able to stay. Kibbee, detective after Fairbanks, comes to the dressing room to get him after Fairbanks had won the necessary $2,000, but relents at the last moment, leaving Fairbanks to return to Miss Young, the aunt and the youngsters.

Miss MacMahon, in her usual splendid style, contributes the comedy, while the youngsters, all giving good performances, add a lively, appealing touch to the story. The exhibitor has here fast action, clean romance and fine performances, with the ring atmosphere lending the opportunity for exploitation. The ring sequence is crowded with punch, having no semblance of artificiality about it, and worth special note in punchy selling copy. Sell the idea of the boy who learned there is satisfaction in doing something for some one else without getting something for it. It is well-rounded, lively entertainment.—Aaronson, New York.

Produced and distributed by Warner Bros. Directed by Archie Mayo. Based on a play by Bertram Milhauser and Beulah Marie Dix. Screen play by David Boehm and Erwin Gelsey. Photographed by Arthur Edeson. Film editor, Bert Levy. Art director, Robert M. Haas. Release date, June 3, 1933. Running time, 70 minutes.

CAST

Jimmy Dolan	Douglas Fairbanks, Jr.
Peggy	Loretta Young
The aunt	Aline MacMahon
Phlaxer	Guy Kibbee
Doc Woods	Lyle Talbot
Budgie	Fifi Dorsay
Reggie Newman	Harold Huber
Goldie	Shirley Grey
Magee	George Meeker
George	David Durand
Sam	Farina
Freckles	Mickey Rooney
Mary Lou	Dawn O'Day
Malvin	Arthur Hohl

Hulu

(Principal)

Scenic and Dancing

Frankly of the travelogue type of production, with a bit of action thrown in as the native Hawaiian draws a knife with which to pay his disrespects to the American intruder upon the native dances at a betrothal party, this picture merits interest particularly in its depiction of the islanders' dances. A Tahitian girl's portrayal of a love dance is especially graceful.—Running time, 27 minutes.

Screen Souvenirs—No. 13

(Paramount)

Entertaining

Always entertaining, always productive of audience laughs, is this series of subjects, which, with the addition of often humorous accompanying dialogue, pictures the motion picture of yesterday. The fashions are amusing, the action of the players by contrast with today draws virtually continuous laughter. This subject is no exception, including as it does a typical New York crowd of the early days of the century, President Taft at the opening of the Panama Canal, presenting the serious note of general interest, and a "Curse You, Jack Dalton" melodrama, with Sydney Drew and Clara Kimball Young, which provides a continuous laugh, measured unconsciously against today's standards.—Running time, 10 minutes.

The Cougar's Mistake

(Educational-Fox)

Interesting

Interesting and actively exciting is the pursuit of a marauding cougar in the hills, via dog pack. When the cougar raids the chicken coop, the baying, racing hounds are set on his trail. Swiftly and surely they trace their objective, until finally he is treed. Roped, the animal is dragged to the ground, there bound and carried off. Though the subject matter has been done before, it is still highly interesting short material, and should prove generally appealing. The effort, in the accompanying dialogue, to make bad puns and the like, serves only to detract from the effectiveness of the subject.—Running time, 9 minutes.

JENKINS' COLYUM

Sioux Falls, S. D.

DEAR HERALD:

They say that "all signs fail in dry weather" and that has been proven here in South Dakota. Usually when we go into a state we take three or four rains with us, but we must have lost our rabbit's foot, for it hasn't rained since we entered the state and it is so hot that a red hot poker would feel like an icicle.

Sherm Fitch is the branch manager for RKO here in Sioux Falls. Sherm is a right nice boy except when he gets you out on the golf course and then he is so doggone ornery that the fleas won't bite him. We are going to drive Sherm over to O'Neill, Nebraska, where he has bought a new Studebaker "Commander" car, and then we are going down home for the weekend to see if our wife's Persian cat has had kittens yet. Our Persian is a great cat. She has long, silky fur and she sleeps in the dough pan of nights and that's what makes our biscuits hold together so well.

We are expecting the mayor to declare a holiday when we get home. The "Silver Cornet Band" will lead the parade, there will be "Welcome to Our City" signs in all the windows and the marshal will permit us to park in front of a fire plug—that is, maybe. But more likely we will be threatened with a court action if we don't pay up our last winter's coal bill and give a bond to keep the peace while we are sojourning within the sacred precincts of our beautiful city, located on the banks of the Elkhorn. Gosh-all-fishhooks, what's this country coming to anyhow.

Next week we are going back to Sioux Falls and drive to South Dakota for a week or ten days with Sherm at the wheel of his new Commander. Sherm has become so chesty that he refuses to ride in April Shower, but April Shower won't care about that, for she is rather choice of her company anyhow.

▽

We note that the producers out in Hollywood have issued an edict that hereafter no dogs will be permitted in the studios. The reason being that recently some pup bit a guy out there and now all dogs are barred. They may say that when a dog bites a man it isn't news, but when a man bites a dog it is entitled to front page space. That's probably why Ramon Novarro bit a pup in "The Barbarian," which was the best "kick" in the picture, but the pup did the most of the kicking.

That edict will be mighty tough on Miss Rexy Clementine, the "toast of Broadway" and "the Idol of the screen," for she will have to leave her darling Fifi at home in the tender care of a couple of maids, two butlers and a janitor, which will be terrible, Abner, simply terrible.

We can't understand why Hollywood pays more attention to pups than they do children. The town is simply overrun with pups, but you seldom see a child out there, that's why we are again extending our congratulations to Mama Louise Fazenda.

▽

We are told that the screen is the greatest educational factor of the age. If that be true then we wonder if the rising generation is to acquire its knowledge of morality, of chastity, of marital sacredness, of purity and common decency from the screen as it is being portrayed in too many instances today. Why not try some Saniflush.

Ever since the HERALD has permitted the publication of this Colyum we have tried to act as the official mouthpiece of something like eight thousand exhibitors, the most of whom we know personally, and we have inveighed against "dirt" and "smut" and "sex" and other objectionable matter on the screen, and we have tried to present the viewpoint of those exhibitors as they see it, and we will leave it to them as to whether or not we have represented them correctly.

We have tried to preach the gospel of clean entertainment as being the life-blood of this business. Twelve thousand box offices of the country are being penalized by too many morbid-minded producers and directors. Saniflush is a great cleanser.

Did you ever know of George Arliss, Lionel Barrymore, May Robson, Marie Dressler, Will Rogers, Irene Rich and a few more playing in cheap, bawdy pictures? And why haven't they? Because they value their reputation too highly. It is only those ballyhooed, three-sheeted, press-agented would-be stars who will lend themselves to the portrayal of such trashy entertainment.

We have traveled far and wide. We believe we know the reaction of the public and of thousands of exhibitors to "dirt" in pictures as well as any man on earth (and this isn't said in a spirit of egotism either) and we would like to have the producers fix this in their minds definitely, that *the public and twelve thousand exhibitors can't be wrong.*

▽

Out in Hollywood we understand that Zasu Pitts is demanding ten thousand dollars per picture for making two-reel shorts for Paramount. We like that gal Zasu, we think she's a riot, and if there is anyone worth that amount Zasu is, but we don't think anyone is.

▽

Charlie Ruggles has made "Melody Cruise" and we'll betcha it is a dandy. We like that boy Charlie, we always did, but Charlie don't know it, and probably wouldn't care if he did, but he's just our kind of a chap and he can't help himself if we want to like him. This is a free country, 'gosh, and we'll like whoever we darn please. If they never get a better actor on the screen than Charlie it will be all right with us.

When Charlie Ruggles plays a part
He plays it with such zest and vim
That no other star can even start
In playing comedy parts with him.
He'll make you laugh till you can't see
And he'd make a bullfrog climb a tree.

COLONEL J. C. JENKINS,
The Herald's Vagabond Colyumnist

Plan 1930 Protection Policy For Pennsylvania Territory

If a plan agreed upon by a committee of the MPTO of eastern Pennsylvania, southern Jersey and Delaware is approved by Stanley-Warner and Comerford representatives, the 1930 protection agreement will be continued in that territory.

Borg Joins Columbia

Russell C. Borg has joined Columbia as salesman in southwestern Kansas, having disposed of his interest in Associated Film Distributors, Inc., Kansas City. Marvin L. Godwin has taken Mr. Borg's interest and will head the company.

Plan "College Humor" Campaign

Five key situations have been selected by Paramount for pre-release of "College Humor" as the first step in an intensive exploitation campaign. Conducting the showings are John Flinn, Boston; Ed Corcoran, Washington; Bill Danziger, Cincinnati; Bill Pine, Los Angeles; Tom Bailey, San Francisco. General release of the film is June 30.

TRAVELERS . . .

WILL H. HAYS left New York Wednesday for Hollywood. In the party were MRS. HAYS, MR. AND MRS. E. H. KRON, MR. AND MRS. HILL SMITH, EARL E. BRIGHT and WILL H. HAYS, JR., all of Hollywood.

EDMUND GRAINGER arrived in New York by plane Sunday to meet his father and mother, MR AND MRS. JAMES R. GRAINGER, in from Italy.

HOWARD DEITZ of MGM has extended his stay on the Coast.

JAMES DUNN is in New York for a month's vacation.

MURRAY BEIER of Madison Pictures is expected back in New York this week from a tour of the East.

ERNST UDET, flyer for Universal's "S. O. S. Iceberg" in Greenland and the Swiss Alps, arrived in New York Thursday aboard the Europa.

CLAUDE RAINS, Theatre Guild player, left Thursday for the Coast to join Universal.

JEROME P. SUSSMAN, Paramount special representative in South Africa, arrived in New York Friday.

C. W. TRAMPE, president of the Milwaukee Film Board of Trade, and BEN KOENIG, secretary, are at the Park Central, New York.

MARCEL MEKELBURG of Century Film of Boston and I. J. ROHER of Perfection Pictures, Toronto, are in New York conferring with CHARLES L. GLETT, vice-president of Monarch.

LEW AYRES airplaned to Chicago from New York Wednesday, to the Century of Progress.

MIKE SIMMONS of Monogram is on his way to the Coast.

GEORGE R. BATCHELLER of Chesterfield left Sunday for a week on the Coast.

MAURICE LIVINGSTON is in New York from Paris with a number of French talking pictures.

NANCY CARROLL is at the Waldorf, New York, from Hollywood.

MR. AND MRS. GEORGE BARNES (JOAN BLONDELL), SID SILVERS, MR. AND MRS. AL JOLSON (RUBY KEELER), ALINE MCMAHON, BETTE DAVIS, DICK POWELL, JUNE KNIGHT, KATHARINE HEPBURN, ADOLPH ZUKOR, and ERNST LUBITSCH, all in Hollywood from New York.

FLORENCE DESMOND en route to Hollywood by boat to start on Fox contract.

WHEELER AND WOOLSEY, in Shanghai on world tour, cabled they'll return to Hollywood in August.

CHARLES RUGGLES arrived in New York from the Coast.

LYLE TALBOT returned to Hollywood from an Omaha vacation.

LOUIS BROCK left Hollywood for New York for the Radio convention.

E. J. SPARKS and FRANK ROGERS of Sparks Florida Enterprises visited the Warner home office.

IRENE DUNNE returned to Hollywood from New York.

DUDLEY DIGGES arrived last week in New York from the Coast.

HAROLD ROBB, of the Robb and Rowley circuit in Texas, was in New York this week.

FRED JACK, Warner's Southern District Manager, left New York for Dallas.

HENRY COHEN, manager of the San Francisco United Artists theatre, is back on the Coast.

MORT BLUMENSTOCK, Warner, returned to New York from Atlantic City.

ED FINNEY left New York for Hollywood.

DUDLEY NICHOLS returned to Hollywood after a two-week vacation in New York.

LAURA LA PLANTE and LILLIAN GISH sailed for Europe.

AL LICHTMAN leaves for the United Artists studio next week.

MARY PICKFORD left New York for the Coast.

MADY CHRISTIANS, German actress, arrived in New York.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Allied

SPIRIT OF THE WEST: Hoot Gibson—The best of the six Gibsons I have used and all of them have been satisfactory. Ordinarily a western doesn't appeal to me, but I thoroughly enjoyed this. These westerns with plenty of comedy, as all Gibsons have, are what the small towns need. Had lots of favorable remarks on this.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

Columbia

BITTER TEA OF GENERAL YEN: Barbara Stanwyck—Another good one from Columbia. Splendid acting, but too deep for a small town. Business pretty fair, and we were pleased with this show. Running time, 68 minutes. Played May 28-29-30.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

CORNERED: Tim McCoy—Showed this last part of week to average business, the first two reels a little bad from poor dialogue, but picks up from there on and makes good western picture.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

NO MORE ORCHIDS: Carole Lombard, Lyle Talbot—A very good picture from Columbia. Story good, acting good, and the whole show is very good. We should have more of these pictures. Lombard is the whole show and she is marvelous. Business above average and everybody pleased. Played only one day, but it would stand two days. If you have not played this one, by all means play it on the two best days of the week. Running time, 70 minutes. Played May 31.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—Oh where, oh where has this picture been all my life? I have no criticism to offer you, but please do play it and let your patrons do it for you, and do not fail to ask Mr. Rogers to send you one of Miss Martini's pictures; he promised me one. Good biz, yea. You will do the same. Running time, 70 minutes. Played June 4-5-6.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

SOLDIERS OF THE STORM: Regis Toomey, Anita Page—A clean little picture, well acted and pleasing. Drew fairly well. Columbia has some good program pictures, and they seem to draw well. Running time, 70 minutes. Played June 10.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

WESTERN CODE, THE: Tim McCoy—Another good western picture from Columbia. McCoy is very good, story good and plenty of action and thrills. Everybody well pleased and business about average. If Columbia could only make features as good as they can westerns, they would be up with the other major companies. Running time, 60 minutes. Played June 3.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHEN STRANGERS MARRY: Jack Holt, Lillian Bond—Nice program picture; it will hold interest until the end. Jack and Lillian do some fine acting, and it will please them all. Running time, 65 minutes. Played June 11-12.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

First National

BLONDIE JOHNSON—Joan Blondell, Chester Morris—A very good program picture. Stars good and story interesting. All liked it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CENTRAL AIRPORT: Richard Barthelmess, Sally Eilers—Good picture. I never played a bad one with Barthelmess. Sally Eilers excellent in her part as are the other members of the cast.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

LIFE BEGINS: Loretta Young, Eric Linden—Picture appeals particularly to women. Half the men dislike it. It will pay if exploited, and should receive that effort. About average three-day gross with heavy rain first day. Played May 14-16.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

LITTLE GIANT, THE: Edward G. Robinson—Excellent. Another good one from Warners. It's getting to be a habit with this company, and Robinson pictures are among the best.—S. H. Rich. Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SILVER DOLLAR: Edward G. Robinson—A splendid picture. Robinson has never failed one yet. We think he is great, and so does Warner Bros. Why not? Running time, 78 minutes. Played May 7-8.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

THEY CALL IT SIN: Loretta Young, George Brent—Picture that seemed to please all classes and heard many favorable comments. Used Warners "Meal Ticket" featuring the Baron, with this program, and it was so terrible that it spoiled the show. Played May 25-27.—Orpheum Theatre Kerrobert, Canada. Rural patronage.

THREE ON A MATCH: Joan Blondell, Warren William, Ann Dvorak, Bette Davis—Picture pleased everybody. Business 97 per cent. Played May 21-23.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

TIGER SHARK: Edward G. Robinson—Excellent picture which should interest all classes. Rather morbid and did less than average business here. Played April 20-21-22.—Orpheum Theatre, Kerrobert, Canada. Rural patronage.

20,000 YEARS IN SING SING: Spencer Tracy, Bette Davis—The best prison picture we have played to them that like this kind of entertainment. It gave satisfaction, but I think we have had about enough of prison and hard-boiled pictures, and we now need something entertaining to send them out laughing with a desire to come back. Played June 4-5.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

YOU SAID A MOUTHFUL: Joe E. Brown, Ginger Rogers—Business 110 per cent. Picture good. Played May 28-30.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Usual Brown show. Good clean humor. Grossed below average and it seems that Joe Brown has worn out his welcome here. Even the kids don't come to see Joe these days. Played May 11-13.—Orpheum Theatre, Kerrobert, Canada. Rural patronage.

Fox

BROADWAY BAD: Joan Blondell, Ricardo Cortez—Boringly Bad should have been the title. Another from Fox cut over the same pattern, the Broadway star falling for the small town boy, the inevitable baby and the fight for possession, and in the trial heroic Cortez taking the blame and they were happy ever after.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CALL HER SAVAGE: Clara Bow—Comments divided. Quite a few panned it and still others praised it highly. Personally I would rate it just fair. Drew just average business and the average now is terrible.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

CALL HER SAVAGE: Clara Bow—Good patronage. This is a fine picture. We need more of this kind to help business. Good for any night.—Hubert Ellison, Pastime Theatre, Protection, Kan. Small town patronage.

CAVALCADE: This is a big production, but did not go over due to foreign atmosphere and English dialect which was hard to understand. Some pleased, but majority did not care for it. Business on this no more than normal. Running time, 110 minutes. Played May 14-15-16-17.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

CAVALCADE: All star. Fox calls it a big picture. I say very ordinary and a skin game to get extra money for it. Had I seen it before making a deal, would not have had it at any price. To my situation an ordinary program picture, made less desirable on account of length. Lost money on the run. Running time, 109 minutes. Played May 28-30.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

CAVALCADE: Clive Brook, Diana Wynyard—"Picture of the Generation." It's as big as life itself, One of the greatest pictures of all time. Personally, I think it perfect in every respect except sound. The recording is off, and very hard to understand. It's a masterpiece of the very first class, and deserves a place among the best. I have no words that can express the magnitude and perfection of this wonderful picture. All I can say is that it is a perfect picture, portraying a period in the history of England and the world. The cast with the exception of Clive Brook are unknown and yet each character in their part are as good as Brook. The picture is 100 per cent English, and every word spoken has the natural English accent; therefore, does not appeal to the average theatre fan. In fact, fully half the people in small towns, and I believe large towns, also, will not care for the picture, because of the English cast and talk. The picture started big and fell very low the second and third day. Many people told me it was absolutely no good. I think it will be a failure as a box office attraction in the small towns, but regardless of this I say it's a great picture, and it's clean. It's an honor for a theatre to play a picture of this kind even if they lose money. I spent two years in England, and I know the English people and can appreciate a perfect picture like "Cavalcade." Played June 4-5-6.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

GOLDEN WEST, THE: George O'Brien—Best western we have had this year and we have used quite a number. The box office, however, didn't get any extra exercise even though we stepped on this as we used it to open a new serial.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

GOLDEN WEST, THE: George O'Brien—A very good western that went over great. Ran this on Family Night, to the best house for months. Fine entertainment for the western fans. Running time, 74 minutes. Played May 24-25.—Gladys E. McArdle, Owl Theatre, Lebannon, Kan. Small town patronage.

PLEASURE CRUISE: Genevieve Tobin, Roland Young—Below average. Fox is not holding up as well on their program this year. It it wasn't for "State Fair," "Call Her Savage," "Congorilla," "Face in the Sky," "Too Busy to Work," "Adorable," "Fox would be a washout. "Pleasure Cruise" is just a picture, that's all.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

SAILOR'S LUCK: James Dunn, Sally Eilers—Sammy Cohen steals the show. This is a good evening's entertainment and was enjoyed by every one.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

STATE FAIR: Will Rogers, Janet Gaynor—It's a distinct pleasure to be able, in my feeble way, to add words of well deserved praise to the thousands that have been bestowed on this clean, wholesome and 100% enjoyable production. No need here to try to build up a fictitious and inflated adult patronage by stating "Not for Children." There was entertainment, plus, for all ages, ranging from first to second childhood. Real human life, without being raw. Not highbrow, but nevertheless big. Fox Corporation should and no doubt does feel proud of this production. I should, and most certainly do, feel proud of having given this to my patrons, who should, and have so advised me, do, feel that they received 100% on their investment. The members of this cast, including "Blue Boy," fitted into their parts like the proverbial glove. And Fox permitted me to retain some of the net profits, which as you know does not always happen. Running time, 100 minutes. Played May 28-29.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Exceptionally well received. Many many excellent comments. Proved to be one of the most popular pictures I have run for many months. Considered here the best Gaynor-Farrell since "High Society Blues."—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

TOO BUSY TO WORK: Will Rogers—Rogers in a different role that is very fine. This is easily one of the best pictures of the past year. Excellent story and a world of philosophy that nearly every one can grasp. If I was writing this for "Liberty," this show would get four stars.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

TRICK FOR TRICK: Ralph Morgan, Victor Jory—Not much of a show. Played May 30-31.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WARRIOR'S HUSBAND, THE: Elissa Landi—Some liked it; thought it was good comedy; others didn't care for it. Business average. Running time, 75 minutes. Played June 2-3.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

YOUNG AMERICA: Spencer Tracy—Passed this up

last year, but after reading a lot of good reports decided to use it. Exhibitor Rich of Montpelier, Idaho, in the Herald of May 27 gave this a report that expresses my sentiments exactly. It is certainly a great little family show. If you passed this up last year don't lose any time booking it in.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

ZOO IN BUDAPEST: Loretta Young, Gene Raymond—Very ordinary picture, although contains beautiful photography. Nice love story. Drags considerably from start up to last couple of reels. Business below normal. Running time, 85 minutes. Played May 28-29-30.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

ZOO IN BUDAPEST Gene Raymond, Loretta Young—A fair Saturday picture on account of the animals. Some good shots of fowl. Photography good. Loretta Young, 18-year-old girl from an orphanage, the dumbest 18-year-old girl I ever saw. Miss Young deserves better parts and better director. Picture is clean, nothing objectionable. Played June 3.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Mayfair

HELL'S HEADQUARTERS: Jack Mulhall—Played this without advertising on a Saturday night, due to disappointment in not receiving prints booked. Here is a little independent picture that pleased every one who saw it, and made us enough to eat the next day. That's good. Running time, 58 minutes. Played May 27.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

MGM

DEVIL'S BROTHER, THE: Laurel & Hardy, Dennis King—This is very good; pleased 90 per cent. Average business. Running time, 92 minutes. Played June 2-3.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

FAST LIFE: William Haines, Madge Evans—A good action picture with good comedy and gave satisfaction on a double bill.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FAST LIFE: William Haines—Best Haines has made for some time. Cliff Edwards as good as Haines. Pleased every one and drew good business. Running time, 75 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

GABRIEL OVER THE WHITE HOUSE: Walter Huston—Very good show; pleased 75 cent. For some reason, didn't get rental on this. Running time, 87 minutes. Played June 5-6.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

MADE ON BROADWAY: Robert Montgomery, Sally Eilers—A very good picture from Metro. Montgomery is the whole show, but both Sally Eilers and Madge Evans are very good. Business good and everybody well pleased. We advise you to play this one two days or longer. This is the first picture from Metro in quite a while that has pleased our patronage and we hope that there will be more like it. Running time, 70 minutes. Played May 29-30.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NUISANCE, THE: Lee Tracy, Madge Evans—Just another program picture from Metro. Tracy is very good in his role as a trickster lawyer and Madge Evans is more lovely than ever. This is good entertainment for old and young. Wherever Tracy is liked it should do a good business. Here he does not draw. If you have a Family Day, by all means play it on that day as it is good clean entertainment. Running time, 80 minutes. Played June 6.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SECRET OF MADAME BLANCHE, THE: Irene Dunne, Phillips Holmes—Just another picture from Metro. Good for one day only. From previous write-ups we thought this would be a big flop, but it turned out to be a fairly good program picture and business about average. There are too many sad scenes in this one and that is what killed the picture. Acting by Irene Dunne and Phillips Holmes very good and the show as a whole pleased every one. Running time, 80 minutes. Played June 5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TODAY WE LIVE: Joan Crawford, Gary Cooper—War, tears, noise, more tears, fog, rain, no business.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

WHISTLING IN THE DARK: Ernest Truex, Una Merkel—A picture that pleased all who saw it. Ernest Truex is not known here, but gives a very good performance. Una Merkel popular here. Running time, 78 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHISTLING IN THE DARK: Ernest Truex, Una Merkel—Another flop from Metro. Truex unknown in our community and Merkel has no drawing power. Had several walkouts on this one and as a whole the audience was not pleased. Metro has had several flops this season, but perhaps the others will make up the loss. By all means do not play this over one day. Only fair entertainment. Running time, 78 minutes. Played midnight show, May 28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WHITE SISTER, THE: Clark Gable, Helen Hayes—Mighty good picture. It's refreshing to have a good clean story with love interest again. Played June 4-5.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WHITE SISTER, THE: Clark Gable, Helen Hayes—Wonderful acting, good picture, fair business.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

WHITE SISTER, THE: Helen Hayes, Clark Gable—Excellent. Should go over anywhere. Pleased 90 per cent. Running time, 101 minutes. Played June 9-10.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

Paramount

BEDTIME STORY, A.: Maurice Chevalier—Did more than ordinary business on this. Everyone pleased. Baby LeRoy helped this one. Also helped by good comedy by Edward Everett Horton. Picture very good. Good Sunday picture. Running time, 86 minutes. Played May 7-8-9-10.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

BEDTIME STORY, A.: Maurice Chevalier.—A very fine production. Has all the elements of entertainment. Every one enjoyed it. More like it, please. Running time, 86 minutes. Played June 4-6.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

CRIME OF THE CENTURY: Stuart Erwin, Wynne Gibson.—I've seen a lot of crime and mystery stories but I've never seen one that was as interesting as this picture. The know-it-all reporter is portrayed by Erwin and he certainly knows how. The rest of the cast do remarkably well and turn out a fine picture. Drew extra good business and sent them home happy. Running time, 75 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

EAGLE AND THE HAWK, THE: Fredric March, Cary Grant—Among the best airplane pictures released. Press book contains wonderful exploitation stunts, which we used to build up a good business for four nights. Running time, 72 minutes. Played June 4-5-6-7.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

FAREWELL TO ARMS, A: Gary Cooper, Helen Hayes—Did not hear many comments about this, but box office showed up very nicely. Running time, 90 minutes. Played June 8-9.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

FROM HELL TO HEAVEN: Jack Oakie, Carole Lombard—Only fair entertainment. Mixture of murder and horse racing. Oakie gave a sorry performance and due to the fact that he is not liked here, many people stayed away. Why, oh why do they keep making pictures and putting the murder angle in them? People want to laugh and keep happy through these trying times but there is always something to make the pictures sad. Running time, 70 minutes. Played June 2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

GIRLS ABOUT TOWN: Kay Francis, Joel McCrea, Lilyan Tashman—Picture mostly comedy and good for midweek. Business average. Played May 17-18.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

HERITAGE OF THE DESERT: Randolph Scott—Western picture nicely done. Business average with vaudeville. Played May 19-20.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

INTERNATIONAL HOUSE: Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Burns and Allen.—On same order as "Big Broadcast" but this picture has more comedy and more action. Snappy all the way through. Business way above average. Running time, 67 minutes. Played June 11-12-13-14.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

KING OF THE JUNGLE: Buster Crabbe, Frances Dee—Clean, entertaining tale of the jungle, shifting to circus. Used this as a benefit tieup with Parent-Teachers' organization. Was O.K. for that or any other showing. Played May 17-18.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

KING OF THE JUNGLE: Buster Crabbe, Frances Dee—Did good business despite three days' downpour of rain. Picture that will please young and old alike, it has thrills, romance, plenty of excitement. Will stand extra advertising. Good picture for any day of the week. Played May 11-12-13.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

KING OF THE JUNGLE: Buster Crabbe—An exceedingly good picture of the Tarzan variety. If your patrons like lots of wild animals and excitement feed them this one. Business was big and everyone seemed satisfied. Running time, 74 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

LADY'S PROFESSION, A.: Alison Skipworth—Very entertaining program picture. Not much drawing power, but will please the ones that come. Running time, 72 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

LADY AND GENT: George Bancroft—A very fine production and full of entertainment. Running time, 85 minutes. Played May 31.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MADAME BUTTERFLY: Sylvia Sidney—Even Ruggles can't make this go over. Used this on a Sun.-Mon. Opened very bad and almost nothing the second night ($3.90 to be exact).—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MYSTERIOUS RIDER, THE: Kent Taylor—A good western that gave me the second best Saturday's business in over a year. Very easy to ballyhoo. I dressed up a boy in a black robe and let him ride a horse all over the community and this created quite a lot of interest in the picture. Only kick that I had that it was not long enough. Running time, 57 minutes.—H. B. Schuessler (Martin Theatres), LaFayette Theatre, LaFayette, Ala. Small town patronage.

NO MAN OF HER OWN: Clark Gable, Carole Lombard—An unusual story to begin with and that is what they say they want. Story sustains interest, stars are more than capable. Showed this first half of week to poorest business in past six weeks. Weather is so hot it is intolerable.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

NO MAN OF HER OWN: Clark Gable—Here's a surprise. Unexpected business came in on this. Did not think it would appeal here, but had a good house each night. Acting splendid, but we thought the story weak. Running time, 80 minutes. Played May 25-26.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

70,000 WITNESSES: Phillips Holmes, Dorothy Jordan. Excellent family picture with business about summer average.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

SHE DONE HIM WRONG: Mae West—It is my opinion that Mae West is the only one that could have gotten away with this picture. A light of love and what a light of love. There is a paucity of story, very weak, in fact, disjointed direction. Only this glamorous actress with her husky tough voice could have carried such a weak story and gotten away with it, but they liked her and she will be looked for in her next picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SIGN OF THE CROSS: Charles Laughton, Claudette Colbert, Fredric March, Elissa Landi—As all of DeMille's pictures they are about four reels too long. There is too much stress on agony. Many sequences could have been cut short, especially where they were torturing the boy (Stephanie in the cast). This scene the agony was revolting to many, and three women with children walked out on it. At that scene. Then the march of the Christians was entirely too long. Fredric March, Elissa Landi and Claudette Colbert gave outstanding performances. The picture is too gruesome to rank as the biggest of DeMille's. It has not the beauty of "The Ten Commandments" and it is my guess that it will fail at the box office in most small towns as it did here. The gross fault of the picture is that it takes the story too long to develop, DeMille's yen for detail spoils it as big audience value.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SONG OF THE EAGLE: Charles Bickford, Mary Brian, Richard Arlen—Holds interest throughout, a man's picture. Played June 1-2.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SONG OF THE EAGLE: Richard Arlen—Beer, beer and more beer. Made the mistake of playing it on Sunday. Would be OK for midweek.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

STORY OF TEMPLE DRAKE, THE: Miriam Hopkins—Advance reviews made us rather afraid to put this picture on best nights, so booked it in the middle of the week. Sorry didn't play this on my best nights as we did a very nice business, second night better than the first and could have played three nights, as picture got good word of mouth advertising. Although picture is strictly adult entertainment, it is not offensive as we were led to believe. Running time, 71 minutes. Played May 31-June 1.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

STRANGERS IN LOVE: Fredric March, Kay Francis—Business 90 per cent. Picture very satisfactory. Played May 31-June 1.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

SUNSET PASS: Randolph Scott—A good Zane Grey western. Always please here. Running time, 65 minutes. Played June 7-8.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

TERROR ABOARD: Charles Ruggles, Neil Hamilton—Our people fed up on this type of picture long ago. Running time, 65 minutes. Played May 31-June 1.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

TONIGHT IS OURS: Claudette Colbert, Fredric March—Very good romantic drama. The picture is ordinary but will please. Drew good business. I have noticed quite an increase in business since the first of March. I believe conditions are improving, and believe me we all need it. Running time, 78 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

UNDER COVER MAN: George Raft—A sort of gangster picture that has some very clever angles and is most interesting from beginning to end. While business for the last half of week was off, believe reason for this is terrific hot weather.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

UNDER THE TONTO RIM: Stuart Erwin—Not as good as the other Zane Greys that Paramount have released but will draw and satisfy. Paramount are to be congratulated on their product as they haven't made a poor one yet. Running time, 59 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

WOMAN ACCUSED, THE: Nancy Carroll, Cary Grant—Good all around picture.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

RKO

DIPLOMANIACS: Wheeler & Woolsey—Just fair. In my estimation, their poorest. Not a special, in fact ordinary, very ordinary. Running time, 60 minutes. Played May 21-23.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

GOLDIE GETS ALONG: Lili Damita—Just film. Running time, 66 minutes. Played May 24-25.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

HALF-NAKED TRUTH, THE: Lee Tracy—About the average for RKO this season. This makes a satisfactory mid-week or Fri.-Sat. show. RKO has made a number of good shows this year but they just don't draw.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

OUR BETTERS: Constance Bennett—Too much English environment and too much talk to please the average small town patron. About the weakest thing Connie has offered in a long, long time. Had a good many walkouts, and the ones that sat through were only waiting to see the news and cartoon. Running time, 72 minutes.—H. B. Schuessler (Martin Theatres), LaFayette Theatre, LaFayette, Ala. Small town patronage.

PENGUIN POOL MURDER: Edna May Oliver—Poor business. This picture has a poor plot and murder stories have had their day here. This picture has nothing in it that it takes to draw good crowd.—Hubert Ellison, Pastime Theatre, Protection, Kansas. Small town patronage.

SAILOR BE GOOD: Jack Oakie—This must have been a good picture before the censors cut it to pieces. It didn't make good sense with what was left of it. Excellent business, however, so we are satisfied. Good comments. Print in rather poor condition, which is unusual for RKO. Running time, 68 minutes. Played June 3-4.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

STRANGE JUSTICE: Marian Marsh, R. Denny—Just another program picture. Some said good, some said no good, and there you are.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SWEEPINGS: Lionel Barrymore—Very good.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

Tiffany

SUNSET TRAIL: Ken Maynard—Good western and average business. Played May 26-27.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

RED HAIRED ALIBI: Merna Kennedy—A good entertaining picture. Played as a double bill with "Fargo Express" and was a satisfactory show. Had both quantity and quality.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

United Artists

KID FROM SPAIN, THE: Eddie Cantor—To the exhibitors who think the good old days are gone for good, play this and you'll change your mind. The public knows a good picture and is willing to spend their money for what it wants.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

SECRETS: Mary Pickford, Leslie Howard—This is a clean picture that did ordinary business. Nothing unusual about this. If your patrons like Mary Pickford, it will please. Running time, 84 minutes. Played May 21-22-23.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

Universal

COHENS AND KELLYS IN HOLLYWOOD: George Sidney, Charles Murray—Very good comedy feature. Business average. Played May 24-25.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

FIGHTING PRESIDENT, THE: A flop. This is a very poor picture and did no business for me.—Hubert Ellison, Pastime Theatre, Protection, Kansas. Small town patronage.

FOURTH HORSEMAN, THE: Tom Mix—This is one of Tom's best westerns. Went over big with our kids and rural patrons. Sound good, acting good and directing good. Played June 9-10.—Amuzu Theatre, Inc., Inman, S. C. General town and country patronage.

KISS BEFORE THE MIRROR: Gloria Stuart, Nancy Carroll, Paul Lukas, Frank Morgan—We have never run a better picture at this theatre. The work of Frank Morgan and Paul Lukas was particularly outstanding. Nancy Carroll was all that could have been asked. You need not be afraid to take this one on. If James Whale ever gave better directing we have yet to see it. Played June 12-13.—Amuzu Theatre, Inc., Inman, S. C. General town and country patronage.

MY PAL, THE KING: Tom Mix—A good Mix that did not draw as well as other Mixes I have played. Possibly due to free show competition nearby. —L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

DANCE "MANIA" IN CARTOON COMEDIES

Herman J. Brown of the Majestic and Adelaide theatres at Nampa, Idaho, rises to ask a question regarding cartoon comedies. Writes Brown: "Will they never quit making everything dance in these comedies? Since the first Disney, the cartoon comedy makers have the dance mania. The public is fed up with it."

OKAY AMERICA: Lew Ayres—A very good newspaper-gangster type of picture. However, was no draw at the box.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

OLD DARK HOUSE, THE: Karloff—Nothing to it. Never should be taken out of the can. Running time, 72 minutes. Played June 7-8.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PRIVATE JONES: Lee Tracy—Flopped here, but a good picture. Tracy hurt himself in "Clear All Wires" and our patrons asked before they bought a ticket if it was any better.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

RIDER OF DEATH VALLEY: Tom Mix—Western well done with good cast. Business 110 per cent. Played June 2-3.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

TEXAS BAD MAN: Tom Mix—Good western. Mix still stands them out. Put this on my bargain night and it looked like old times. Business 50 per cent increase.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Warner

42ND STREET: Warner Baxter, Bebe Daniels, George Brent, Ruby Keeler—The best show I have run for a long time. Attendance was not so large as it should have been, owing to the fact that it had been run in an adjoining town three days ahead, and also in another adjoining town about six weeks ago. This show pleased 100 per cent plus. Not one unfavorable criticism. Don't hesitate to step on the advertising. You can't over-advertise this one. Running time, 89 minutes. Played June 3-4-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

42ND STREET: Warner Baxter, Bebe Daniels, George Brent, Ruby Keeler—Very good. Did above average business. Running time, 89 minutes. Played May 29-30.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

GIRL MISSING: Glenda Farrell—A real picture. Pleased 100 per cent. This girl Glenda Farrell is welcome here anytime. Running time, 68 minutes. Played June 11.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

GIRL MISSING: Glenda Farrell, Ben Lyon—A very interesting picture from start to finish. Another murder-mystery picture, but our patrons are fed up on them and business not so good. Why do the producers continue to make the type of pictures that the public do not want? We would advise you to play this one day and try to get by on it. Story good but nobody likes them. Running time, 72 minutes. Played June 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—Truly a splendid picture. Story gripping and acting very good. However crime pictures are out here and this turned out to be one of the biggest box office flops although I paid special prices on it. Played June 8-10.—Orpheum Theatre, Kerrobert, Canada. Rural patronage.

KEYHOLE, THE: Kay Francis, George Brent—A very nice program picture. Good acting, story interesting to the young folks. The few we got in on it were satisfied. Very slow and no drawing power. Played June 6-7.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

KING'S VACATION, THE: George Arliss—A wonderful picture. Why is it that people will turn out to see some picture that is punk, and when a real picture such as "King's Vacation" with George Arliss comes along, they pass it up. Did not make rental, three days. Guess it is too high class for my town. We liked it, even if we did lose money on it. Running time, 63 minutes. Played June 4-5-6.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

PARACHUTE JUMPER: Douglas Fairbanks, Jr., Bette Davis—A keen film. Doug. Jr. gets better and better all the time, and how my patrons like him! He is my personal favorite among the younger stars. Can't see how Joan could let him go. In this he has nice support from Bette Davis and funny Frank McHugh. "Swell entertainment" was the verdict of an average Saturday night crowd. Romance and air thrills is what you have to sell here, and good shorts of any sort can be played with it. Can anyone tell me the name of the theme song used in the background of this picture? It is the same one that was used throughout "Cabin in the Cotton." Warner's have certainly put out a real line-up of films this season—hardly a lemon in a corload. Sure hope they repeat next fall!—Roland H. Viner, Morris Theatre, Morris, Ill. General patronage.

RIDE HIM COWBOY: John Wayne—Good western. My people sure eat up these westerns on my bargain night. Business way above average.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SO BIG: Barbara Stanwyck—Played this a little late, but am sorry I held it back, it pleased most every one. Stanwyck is still good card here, and she should be in any state. Very fine acting. Running time, 75 minutes. Played June 7-8.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

SUCCESSFUL CALAMITY, A.: George Arliss—Fine show, acting very good, and a dandy story. Mr. Arliss is a great actor. Average biz. and that is darn good nowadays. Played May 21-22.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

TELEGRAPH TRAIL, THE: John Wayne—Just a dandy western. Not too much of any one thing. A splendid story well told. Nearly a second "Covered Wagon." Should please any place on earth where outdoor pictures are shown.—Ned Pedigo, De Luxe Theatre, Garber, Okla. Small town patronage.

UNTAMED AFRICA: Good jungle picture. Real scenes. Sponsored by National Geographic. Worth running. Tie up with school to put it over. Voice off stage explains situations, but roaring of animals heard OK.—Philip Rand, Rex Theatre, Salmon, Idaho. General patronage.

WAX MUSEUM, MYSTERY OF THE: Glenda Farrell, Lionel Atwill—A horror picture in color that everyone seemed to like and the young folks thought great. Personally I do not like horror pictures but this one is good. Glenda Farrell steals the show, as always. Glenda is box office here. Beautiful color effects. Running time, 72 minutes. Played May 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

World Wide

FARGO EXPRESS: Ken Maynard—Good western. Played as a double bill with "Red Haired Alibi" and was a satisfactory show. Had both quantity and quality.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Short Features

Columbia

COLLEGE GIGOLOS: Sunrise Comedy—Another sorry comedy from Columbia. Only one good scene in entire two reels. No story and acting very poor. It is a certainty that Columbia cannot make two-reel comedies. In our opinion, they should discontinue making two-reel comedies. Running time, 17 minutes. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CURSE OF A BROKEN HEART, THE: Sunrise Comedy—So rotten that it was good. This kind of comedy may get laughs in the big towns, but they can't get a wrinkle here.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CURSE OF A BROKEN HEART: A burlesque on the oldtime "Meller-drammer" that pleased our crowd. Cleaner than most of Columbia's comedies, and one of the best we have received from them. Running time, 20 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

FARE PLAY: Scrappy Cartoon—A very good cartoon comedy. Music good and contains many laughs. Columbia certainly has good cartoons and they are what our patrons like. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LADIES NOT ALLOWED: Lambs Gambols—The Lambs may be nice Lambs on the stage, but as far as the screen is concerned, the industry would be better off if "Ladies Not Allowed" would be the last Lambs Gambols comedy. Running time, 17 minutes. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

LAMBS ALL STAR GAMBOL—Without a doubt the worst so-called comedy we have shown. Not even a smile in it. Some of the younger fellows left the theatre to go out for a smoke until this thing blew over. Customers hunted me up after the show and told me how rotten it was. Was going to shelve the rest of the Lambs Gambols after running this, but will try another, with the hope that they won't get worse.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

MICKEY'S REVUE: Mickey Mouse—All of Columbia's Mickey Mouse cartoons are as good as money can buy. Running time, 8 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

MINSTREL SHOW, THE: Krazy Kat Kartoon—

Another very good musical cartoon from Columbia. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

RED MEN TELL NO TALES: Eddie Buzzell—The best short we have received from Columbia except Mickey Mouse. Caused many favorable comments. Running time, 1 reel.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

SUNRISE COMEDIES: No matter which you run, they are all bad. Columbia better stick to pictures and let the comedy market alone. We have run four to date and every one bad. That's a record to tie to. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Educational

AS THE CROWS FLY: Moran and Mack—Just as good a slapstick comedy as anybody would want to see. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

COCKY COCK ROACH: Terry-Toon—Clever cartoon.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FOR THE LOVE OF LUDWIG: Andy Clyde—We thought this only fair. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HITCH HIKER, THE: Harry Langdon—Not as funny as the star's previous comedies, but got by to a few hearty laughs. Running time, two reels.—A. N. Miles Eminence Theatre, Eminence, Ky. Small town patronage.

Master Art

MOTHER'S MELODIES: Organlogue—Just passable.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

SING WITH THE STREET SINGER: Arthur Tracy—Organlogue. Satisfactory.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

MGM

CHARLEY CHASE COMEDIES: They are not so good this year by many a mile. What's gone wrong? —Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

CIRCUS: Flip the Frog Cartoon—A fair cartoon. Does not compare with Mickey Mouse or Krazy Kat. Running time, 6 minutes.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

CUCKOO THE MAGICIAN: Flip the Frog Cartoon—Will get box office, although there is not much entertainment to it.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FALLEN ARCHES: Charlie Chase—Patrons seemed to enjoy this one.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SONG PARADE: Lew White—Organlogue. Not worth much to us.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

FREE WHEELING: Our Gang—The Our Gang comedies have been very poor, but this is exceptionally good. Lots of action.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

KID FROM BORNEO, THE: Our Gang—A very funny kid comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MAIDS A LA MODE: Thelma Todd, Zasu Pitts—Fair. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Cape Charles, Va. Small town patronage.

MR. BRIDE: Charley Chase—Another Charley Chase comedy from Metro. Only fair entertainment. Story very poor and audience did not like it. If Chase is to continue making comedies Metro had better get better stories for him or he will be the biggest flop of the comedians. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MUSH AND MILK: Our Gang—Average Our Gang comedy. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Cape Charles, Va. Small town patronage.

NOW WE'LL TELL ONE: Charlie Chase—Charlie wears a belt in this one which endows him with characteristics not his own—classical dancer, prize fighter, sheik, etc. Not bad. My patrons like to have Charlie sing and dance.—Mrs. Howard Maylor, Oak Harbor Theatre, Oak Harbor, Wash. General patronage.

THE NURSEMAID: Flip the Frog—"The Nursemaid" is not up to the standard of cartoons. Flip has seen his best days and we hope that they will be discontinued next year or will be greatly improved. Running time, 9 minutes.—J. J. Medford, Orpheum Theate, Oxford, N. C. General patronage.

OVER THE COUNTER: Colortone Musical Revue —Beautifully colored two-reeler, plenty of girls, clever plot, but too snappy in spots for a small town, although most of our patrons seemed to like it.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

RED NOSES: Pitts-Todd—Seemed to please. Got a number of good laughs. Picture old and print in very poor condition.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

ROOSEVELT, THE MAN OF THE HOUR: Not much to this, just old newsreel shots of Roosevelt. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Cape Charles, Va. Small town patronage.

RUMMY, THE: Taxi Boys—Not much to this. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

SCHOOL DAYS: Flip the Frog—A clever cartoon that pleased all the kiddies and most of the elders.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TOY PARADE, THE: Oddity—A very clever oddity from Metro. Very good for children, but the adults did not care much for it. We suggest that you play it at kiddies' matinee if you have them; if not, any other time that you have a good child attendance. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

TROUT FISHING: Fisherman's Paradise—Better than usual sports reel.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

WHISPERING BILL: Chas. (Chic) Sale—Excellent for feature night filler.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Paramount

BABBLING BOOK: Burns and Allen—Patron's remark, "They're crazy, but I nearly laughed myself to death."—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

BETTY BOOP'S KER-CHOO: Betty Boop—A very good cartoon comedy from Paramount. Betty Boop is just a little different from the others and as a rule they are all very good. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BETTY BOOP'S KER-CHOO: Betty Boop—Very good. Running time, 8 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

DENTIST, THE: W. C. Fields—A funny two-reeler, that was rather resented by the dental profession in this town. Lots of laughs from my customers. Running time, 18 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

DINAH: Mills Bros.—Fair, but sound track not very good. Could hardly understand them at times. Running time, 8 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

HAWAIIAN FANTASY: Vincent Lopez—A dandy subject, good music, pleased everybody. Running time, 7 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

HOLLYWOOD ON PARADE: No. 2—No excuse for this one. Print in bad shape. Not funny. These "Hollywood on Parade" do not seem to take with our customers. Running time, 10 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

HOLLYWOOD ON PARADE NO. 7: Not so good as other numbers in this series. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HOLLYWOOD ON PARADE: No. 9—Good filler.— D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

JABS AND JOLTS: Grantland Rice Sports Eye View—Very interesting sports reel that features Jack Dempsey, Charles Francis Coe and Grantland Rice. Went over well on a Saturday.—H. B. Schuessler (Martin Theatres), LaFayette Theatre, LaFayette, Ala. Small town patronage.

MOONLIGHT FANTASY: Vincent Lopez and his orchestra—Outstanding as a musical reel and everybody liked it. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MUSICAL JUSTICE: Rudy Valee—All right, but didn't thrill any one. They are so hungry for a little music, however, that they welcome even the just fair ones.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

OLOHA OE: Royal Samoans—Fair.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

PARAMOUNT PICTORIAL: No. 10—Excellent.— J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

PEANUT VENDOR, THE: Armida—Clever singing and dancing by this dainty star. It's a Screen Song and the cartoon part is also good. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

POPULAR MELODIES: Screen Song with Arthur Jarrett—His singing is good. Cartoon portion fair.— D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ROBOT, THE: Cartoon—Audience seemed to like it. Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

ROOKIE, THE: Tom Howard—This comedy from Paramount is terrible. No story, and acting is very poor. We had quite a few kicks on it and we would suggest that Paramount discontinue making Tom Howard comedies. Do not play it if you can get out of it. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SNOW-WHITE: Betty Boop—Clever cartoon that features "Saint James Infirmary Blues" sung by Cab Calloway. I featured this in my advertising and believe that it helped.—H. B. Schuessler (Martin Theatres), LaFayette Theatre, LaFayette, Ala. Small town patronage.

TEN DOLLARS OR TEN DAYS: Eddie Younger and His Mountaineers—Just fair mountaineer type musical one reel.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

TIME ON MY HANDS: Ethel Merman—Good. Running time, 8 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

RKO

DIZZY DAY, A: Aesop Fable—Nothing to it. Poorest fables I ever run.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DRUGGIST'S DILEMMA, THE: Clark & McCullough—A fairly good comedy. Will get by.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOCUM HOTEL: Aesop Fable—Good. Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HOCUS POCUS: Clark & McCullough—A two-reel comedy so bad it was good slapstick in the worst way.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ICE MAN'S BALL: Clark and McCullough—We think these are about the best slapsticks we get. Pleased 100 per cent, and lots of favorable comments. Running time, 18 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

MAGIC ART: Fable—A little better than usual cartoon.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

MASQUERS COMEDIES: Should realize they are professionals and turn out better stuff. They are sagging badly.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

MICKEY'S RACE: Mickey McGuire—Good. Kiddies will enjoy it.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MOONSHINER'S DAUGHTER, THE: A good burlesque. Running time, 20 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PATHE REVIEW: These are not very interesting. The gentleman who slipped them on my contract could be taken for petty larceny.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PUZZLED PALS: Tom and Jerry Carton—A good filler.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RINK, THE: Charlie Chaplin—This is the best of these reissues that I have run.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SILVERY MOON: Aesop Fable—Excellent.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

SLIP AT THE SWITCH, A: Charles "Chic" Sale— Half liked it and half thought it was silly, though Chic in his old man role is a big favorite here. This put him in a different character and that wasn't so good.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

THROUGH THIN AND THICKET: Masquer Comedy—A very good two reel comedy.—Bert Silver, Silver Theatre, Greenville, Mich. Town and country patronage.

United Artists

MICKEY MOUSE and SILLY SYMPHONIES: That man Disney is underrated. He is a greater genius than Chaplin ever thought of being. You are witnessing screen history when you run his shorts.— Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

TOUCHDOWN MICKEY: Mickey Mouse—The photography and music are poor.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Universal

MARRIED OR SINGLE: Little Jack Little—Best of this series we've played.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.

MY OPERATION: Vince Barnett—Fair. Not much to this. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

ROCKABYE COWBOY: James Gleason—This two-reel comedy kept the crowd laughing. Three old cowboys adopt a baby and what a time they do have with the kid. It's real fun. The patrons enjoyed it.—A. M. Beare, Gem Theatre, Chester, Ill. General patronage.

ROCKABYE COWBOY: James Gleason—Three cowboys attempting to raise a baby make this comedy a splendid one for Saturday. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

STREET SINGER, THE: Arthur Tracy—Fair. Not so good as some we have had.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

YOO HOO: James Gleason and Wheezer—Wheezer runs away from an orphan's house where he has been mistreated and Jimmy Gleason give him a home. It's good. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SHOULD CROONERS MARRY?: Frank Albertson—Fair. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

Warner Vitaphone

AFRICA SPEAKS—ENGLISH: Pepper Pot Series—A good one reel short.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BABE O'MINE: Pepper Pot Series—If you run this one run it on family night. I ran it Saturday-Sunday and it was a wash-out.—Gladys E. McArdle. Owl Theatre, Lebanon, Kan. Small town patronage.

BOSKO IN PERSON: Looney Tune—Excellent. All Bosko's cartoons are good. Running time, 8½ minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

BOSKO THE DRAWBACK: Looney Tune—Satisfactory cartoon.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

BOSKO'S DIZZY DATE: Looney tune—Good—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

BOSKO'S WOODLAND DAZE: Looney Tune—A good one reel short.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BUZZIN' AROUND: Roscoe (Fatty) Arbuckle—This one seemed to please. A very good two reel short for the kind.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

C'EST PARIS: Broadway Brevity—Grand color musical. Patrons love it.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

HEY, HEY, WESTERNER: Broadway Brevity—Excellent. Color short. OK here. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Cape Charles, Va. Small town patronage.

HEY, POP: Roscoe (Fatty) Arbuckle—Billed this heavily, as Fatty's first talkie and I believe the comedy drew almost as many as the feature. Good. Running time, 18 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

MOVIE DUMB: The Naggers—Satisfactory one reeler.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

MUSIC TO MY EARS: Jack Denny and His Band—This Merry Melody is a good one, pleasingly staged with good talent, a very good single reel.—Mrs. G. C. Moore, American Theatre, Harlowton, Mont. Small town patronage.

PASSING THE BUCK: Alexander Gray—Several of our customers told us that this comedy was far superior to any musical they have ever seen. Personally, we don't think so, but it pleased them, and that's what we want. Running time, 20 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

RUN AROUND, THE: William Demarest—A two reel comedy. Just a wrinkle.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SPORT THRILLS: No. 3—Showing bicycle races and western rodeo. Your patrons will enjoy this one if they care for sports. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

WAY OF ALL FRESHMEN: Hal LeRoy, Mitzi Mayfair—Excellent. Pleased 100%. This is the type of shorts that click here. Here's hoping they make more of this type. Running time, 18 minutes.—J. E. Tunstall, Nottawa Theatre, Cape Charles, Va. Small town patronage.

Single Feature Policy Losing on Coast: Freuler

Single feature agitation on the West Coast is reaching the stage where results will determine the future of those exhibitors in favor of double-billing, according to John R. Freuler, president of Freuler Film Associates, now in Hollywood getting ready for the 1933-34 season. Mr. Freuler wrote from the Coast this week that receipts have dropped 20 to 40 per cent in many instances under the single feature policy.

"Exchange men and others close to theatre operation have told me that despite a concerted campaign in key cities to secure written agreements with exhibitors to run single bills only, there is growing realization that the double bill is an operating necessity," Mr. Freuler wrote. "The Mirror theatre in Hollywood was doing a profitable business with double features, but it was forced to close three weeks after conforming to a single feature policy."

Mr. Freuler said many other Coast exhibitors were closing their doors because of a drop in patronage since the elimination of double billing in California.

Substitute Operator Wins Full Pay in Court

A verdict of $1,455 was awarded last week by a circuit court jury at Atlantic City, N. J., to John J. Ratty, motion picture operator, against Raymond Reckard, business agent of the local union. Mr. Ratty went to work at the Warner theatre Oct. 15, 1930, as substitute for Mr. Reckard, who was to conduct a campaign against allegedly unfair theatres. Ratty was paid $72.50 by the theatre and was required to pay Reckard $47.50 weekly for use as a campaign fund. Ratty said he was assured by Reckard that he would be reimbursed later by the union.

Balaban & Katz Loss In 52 Weeks $993,638

Net loss of $993,638 for the 53 weeks ended Dec. 31, 1932, after provision for interest, depreciation, amortization and share of losses of subsidiaries, was reported this week by Balaban & Katz Corporation. In 1931 there was a net profit of $1,584,256, equivalent after preferred 7 per cent dividends to $5.25 a share on the 264,206 shares of $25 par common.

Safron Named Columbia Coast Division Manager

Jerome Safron, Columbia sales executive at the home office, has been named west coast division manager for the company, succeeding George C. Naylor. Appointment of a successor to Mr. Safron will be delayed for some time, according to Abe Montague, general sales manager.

With headquarters in Los Angeles, Mr. Safron will have jurisdiction over San Francisco, Seattle, Salt Lake and Portland, as well as Los Angeles.

Hoggan Joins Fox

W. R. Hoggan, formerly general sales manager for Paramount in Australia, is now with Fox as special representative.

SIGNED. . .

Columbia

Geneva Mitchell and Selmer Jackson added to "Design for Leaving" (short). . . . Florence Britton and Monroe Owsley engaged for "Brief Moment." . . . Hobart Bosworth joins "Lady for a Day." . . . Steve Clark and Charles West sign for "The Man Trailer." . . .

▽

Fox

Adolphe Menjou and Myrna Loy in "The Worst Woman in Paris," Monta Bell directing. . . . Will Rogers, Louise Dresser and Vera Allen assigned to "Life's Worth Living." . . . Lilian Harvey cast for "My Weakness." . . . Claire Trevor added to "Life in the Raw." . . . Mary McCormic and Reginald Mason engaged for "Paddy, the Next Best Thing." . . . Jack Byron and Leonid Snegoff join "The Devil's in Love." . . . Elizabeth Allen signed for "Shanghai Express." . . .

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MGM

Franchot Tone and Alice Brady assigned to "Dancing Lady." . . .

▽

Monogram

Archie Buchanan signed as production manager for "The Avenger." . . . Lew Collins engaged to direct "Happy Landing." . . . Rex Bell and Cecelia Parker in "The Fugitive." . . .

▽

Paramount

Wallace Ford succeeds Jack Oakie in "Three Cornered Moon" (B. P. Schulberg). . . . Margaret Dumont added to "Duck Soup." . . . Nydia Westerman joins "The Way to Love."

▽

Universal

Onslow Stevens cast for "Only Yesterday" and "The Secret of the Blue Room." . . . Lillian Miles in "Moonlight and Pretzels." . . .

▽

Warner-First National

Ted Lewis and his orchestra engaged for a short subject. . . . Paul Florenz will be associated with Roy Mack in the direction of musical and dance sequences in all short subjects. . . . Lloyd Bacon to direct "Son of the Gobs." . . . William Dieterle will direct "Shanghai Orchid." . . . Philip Faversham and Barbara Stanwyck in "Female." . . . Aline MacMahon, Glenda Farrell, Allen Jenkins and Frank McHugh cast for "Havana Widows." . . . Marjorie Lytell given contract. . . . Lewis Stone and Pat O'Brien assigned to "Bureau of Missing Persons," Roy Del Ruth will direct.

Distributors Will Appeal Los Angeles Restraint Case

Practically all distributors involved, including MGM, Universal, First National and Fox, are expected to appeal a lower court ruling in Los Angeles denying their motion for a new trial in the restraint of trade action brought by Fae Robison of Inglewood. The plaintiff had charged that the distributors had forced her theatre into the second run division. An original judgment of $39,000 had been awarded.

MGM Disavows Connection With Theatre Sales Company

"It has been called to the attention of Metro-Goldwyn-Mayer that the industry has been circularized by the Metro Sales Company, of Cleveland, Ohio, a firm whose business operations include buying and selling of theatres. This firm has no connection whatsoever with the Metro-Goldwyn-Mayer organization," a recent MGM statement said.

WABASH AVENUE

CHICAGO

Chicago's thousands of World Fair visitors will be augmented during July by plenty of folk from the industry when the parade of motion picture conventions gets underway. On June 29 Universal opens its Eastern and Western division conclave at the Congress. On the same date Paramount managers and salesmen from the Middlewest and Canada inaugurate their sales meeting at the Drake. Next will be Monogram salesmen and bookers from half a dozen midwest cities meeting July 13 and 14. Then, on July 17, United Artists opens its national convention at the Drake. And, to round out the convention schedule for the month, the Independent Theatre Supply Dealers Association will convene at the Stevens beginning July 28.

▽

Jack Thoma, divisional publicity director for Columbia, was caught in one of his brief stops at the local exchange. With "Cocktail Hour" and "What Price Innocence" on his schedule, Thoma was here just long enough to say "hello" and then left for Cincinnati and Cleveland, with Atlantic City as his ultimate destination to take part in the Columbia sales convention there.

▽

Percy Barr and Harry Goldberg are new members of the Fox sales force handling Educational product. Barr is covering the city territory while Goldberg is handling the country.

▽

J. P. Seman, formerly in the motion picture business and more recently the head of his own advertising agency, has joined the staff of Filmack Trailer Company.

▽

R. H. Cochrane, Universal vice-president, was in town to confer with Henry Herbel.

▽

Henry Ellman has a number of tenants with him in his new quarters on the third floor at 831 S. Wabash. Among those located in the offices are A. R. Johnson, representative in Chicago and the northwest for RCA, A. H. McLaughlin, who is handling the screen contest for Universal and the World's Fair, and D. H. Finke, head of Midwest Ticket and Supply Company.

▽

Wallace Mayer, formerly office manager at the United Artists exchange, has been appointed office manager of the local office of Exhibitors Screen Service by George West.

▽

Jack Miller was called to New York by the executive committee of the MPTOA to sit in on the conferences in connection with the drafting of the new industry code.

▽

A check-up among local exchanges indicates that a number of companies will increase their sales staffs. RKO already has five new men lined up, but, as in the instance of other exchanges, confirmation is being withheld until sales conventions are set.

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World's Fair visitors: Miss Jean Dressler, secretary to Jack Cohn of Columbia, and Adolph Pollak, president of Eagle Productions.

▽

Most encouraging is the change in opinions that perhaps the World's Fair won't mean box office suicide. Following the 10 day hot spell business picked up noticeably and a wave of optimism succeeded the gloom of the three preceding weeks.

▽

Orchard Theatre Company has acquired the Alcyon theatre at Highland Park from Bill Pearl.

HOLQUIST

Gordon, a Veteran TheatreMan, Dead

Isaac Gordon, 56 years old, owner of the Central Square and Waldorf theatres in Waltham, Mass, and formerly identified with many motion picture theatres in Boston and other suburbs, died at his home, 31 Hammond street, Chestnut Hill, last week.

Mr. Gordon was at one time active in the Paramount Publix corporation in New England and in the Embassy theatre, Waltham.

Keith Profit $43,101; KAO Loss $76,742

A net profit of $43,101.17 was reported this week by B. F. Keith Corporation and subsidiaries for the quarter ended March 31. Profit from operations totaled $271,634.19 before $228,533.02 depreciation and amortization.

Profit of $274,280.03 from operations of Keith-Albee-Orpheum Corporation and subsidiaries for the quarter was reported by Herman Zohbel, who made the reports as treasurer of both corporations, but depreciation and amortization amounted to $351,022.77. The net loss included that of Orpheum Circuit, Inc., and its subsidiaries.

19 Theatres Installing DeForest Wide Range

The new DeForest Phonofilm wide range equipment has been installed in the Waverly and Edgewood theatre at Baltimore of F. H. Durkee Circuit, and orders for installations have been issued for the same apparatus in the following twelve theatres of the same circuit: the Forest, Boulevard, State, Belnord, Patterson, Grand, McHenry, Pacy Garden and Arcade, all in Baltimore; the Circle at Annapolis, the State at Havre de Grace, Md., and the Riant at Conshohocken, Pa.

Orders for installation also have been received for the Ritz, Palace, Regent and Vilma theatres in Baltimore and the Strand at Dundalk, Md.

ON BROADWAY

Week of June 17

MAYFAIR

Cinderella	Educational
Desert Demons	Educational
Down Memory Lane	Universal

PARAMOUNT

Paramount Pictorial	Paramount

RIALTO

Popeye, the Sailor	Paramount
Screen Souvenirs—No. 13	Paramount
The Wonder Girl	Paramount

RIVOLI

Mickey's Mechanical Man	United Artists
Fifi	Vitaphone

RKO MUSIC HALL

Fresh Ham	RKO Radio
Divorce Courtship	RKO Radio

ROXY

Killing To Live	Amkino
The Klondike Kid	United Artists

STRAND

Impact	Vitaphone
Wake Up the Gypsy in Me	Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 77—Goodman is crowned golf champ—"Hurryoff" wins rich Belmont race—Ishii says nations must work together—Roosevelt talks to farm kids—First Lady flies across United States—Girls display summer dresses at Abington Hospital benefit—Big City swelters in heat.

FOX MOVIETONE NEWS—No. 78—Macon thrills World's Fair visitors—Crown Prince's son weds commoner—Roosevelt makes statement on war debts—Hail King George's birthday—Chinese hordes flee Japanese advance—West Pointers get commissions.

HEARST METROTONE NEWS—No. 276—Dern presents commissions at West Point—Romance blooms at World's Fair—St. Peter's shines for Holy Year—Sharkey trains for Carnera fight—Celebrate King George's birthday—Roosevelt made doctor of laws—President tells nation his stand on war debts.

HEARST METROTONE NEWS—No. 277—Columbia River on rampage—Kids get circus fever at San Antonio, Texas—War debt battle starts again—Princess Elizabeth Queen for a day—Cameraman visits pelican paradise in Gulf of Mexico—Roosevelt on vacation at sea—Sky ride opens at World's Fair—Wrestlers battle in New York.

PARAMOUNT NEWS—No. 91—Hail King George's 68th birthday—Buried April 29, at Bladensburg, Md., man still lives—St. Peter's alight for Holy Year—President talks on war debts—Hold West Point graduation exercises.

PARAMOUNT NEWS—No. 92—Weddings bloom in Normandy—Sensational crimes shock nation—Tiny plane in test at Santa Monica—Amos 'n' Andy christen rocket car at World's Fair—President on first vacation—Mme. Schumann-Heink celebrates 72nd birthday in New York.

PATHE NEWS—No. 92—King George speaks at Economic Conference—Ten die in blast at N. Arlington, N. J.—Unemployed girls' camp opened at Lake Tiorati, N. Y.—Dempsey congratulates Baer—President urges future farmers—United States golf crown won by Goodman—Cadet wins seven of nine prizes—Prehistoric monsters come to life at World's Fair.

PATHE NEWS—No. 93—Roosevelt's decision on war debts—Macon visits World's Fair—Prince Wilhelm weds commoner—Carnera trains for Sharkey fight—Sharkey fit for Carnera bout—Roosevelt gets degree from Catholic University—Stevenson explains home law—West Point graduation.

UNIVERSAL NEWSPAPER NEWSREEL—No. 154—President discusses debts—Crowds hail Macon at World's Fair—Train wreck kills 14 in France—Pigeons help speed sales at Augusta, Ga.—England celebrates King's birthday—White men in Indian ceremonial at Prescott, Ariz.—Cadets graduate from West Point—Torches light St. Peter's dome.

UNIVERSAL NEWSPAPER NEWSREEL—No. 155—Chinese troops burn bridges—Prize dogs picked in Hollywood—Explorer shows rare orchids at Summit, N. J.—Dike breaks at Kelso, Wash.—Chicago bank now beer saloon—Harvard crew defeats Yale—Tent circus visits the Bronx, N. Y.—Roosevelt on vacation cruise.

Deaf and Dumb Hear Knute Rockne at Last

The convention of the American Medical Association at Milwaukee, for a demonstration of the bone conduction hearing unit invented by Hugo Lieber, was the objective of Dan D. Halpin, executive assistant to Mr. Lieber. The medics came, saw and heard, but Mr. Halpin's real visit was on a call from the St. John's School for the Deaf and Dumb. They wanted to hear one of the late Knute Rockne's pep talks to his Notre Dame gridironers. They heard it, over the phonograph and via a tiny oscillator through the head bones to the inner ears.

U. S. Department Issues European Film Bulletin

The Motion Picture Division of the United States Department of Commerce has completed, for the public, a bulletin covering "The European Motion Picture Industry in 1932," which makes the sixth in the series of annual reports in that field. The bulletin may be purchased at 5 cents a copy through the Government Printing Office in Washington or through the New York district office of the Bureau of Foreign and Domestic Commerce at the Custom House.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHAIRMAN TAKES A BOW!

Greetings, salutations and all that. We're happy to be here.

Right now, our World's Fair Contests and other plans to expand the Club's activities find us up to our respective ears in work, so we'll beg off going into our dance for a spell.

However, we would like to emphasize our endeavor to continue making the services of the Round Table Club as vital to you, if possible, as you are to your theatre. That it is the medium of expression of over four thousand Club members, the country's representative showmen, is sufficient proof that the purposes of our organization are necessary in the successful conduct of this business.

Sincerely we ask this. Call upon us for any service that may make your lot happier, that will strengthen your worth, your prestige.

We are planning ahead. There are things to do. We note a more optimistic outlook throughout the industry and feel that the honest-to-Henry showman, the good manager is surely coming back into his own. We want to help further this long awaited move—"a consummation devoutly to be wished," and pledge our good right arm and both feet to this cause.

Many thanks for all the kind messages of welcome from our well-wishers in the field, home offices and studios and to those of you whom as yet we haven't met—we'll be seein' yuh!

▽ ▽ ▽

STILL *YOUR* BUSINESS!

Against a chaotic background of bank closings, dark houses, cut salaries, unemployment and a host of kindred ills, one concrete fact stands out like the proverbial bandage on a sore thumb—

This is still *your* business!

In a generation of turmoil and economic headaches, *your* theatre still functions, as much the life blood of your community existence as the baker and the next door druggist.

The world *must* be entertained and its millions find that needed entertainment within the portals of a motion picture theatre. As necessary as the movies are to your townspeople, even more necessary are you, the manager, to the theatre.

Upon your shoulders rests the structure of the motion picture industry.

Figure it out for yourself. In the words of that popular statesman—"let's look at the record." And the record will clearly indicate that without the manager, untiring in his efforts, there would in fact be no motion picture industry.

Whence come the millions that build and maintain those gigantic studios? From where the golden flow that supplies those Beverly Hills forty-room mansions and the gold plated foreign cars?—yes, the actual bread and butter for the legions who live off the motion picture?

Where? Right from your box office, mister, and you are the bird who makes possible that box office. You, the manager who opens the safe, gets the change from the bank, makes ready the tickets, sees that the house is clean, the lights on, every employee at his post.

And yours is the finger that buzzes the cashier to start selling and the booth to start grinding.

The greatest box office idea, the smartest ad, the natural front page story are not worth a hoot in a haystack unless *you* work them out to fit your needs and run yourself ragged to plant them where they will do the most good.

Studio executives, stars, directors, cameramen, division managers, home office advertising managers, branch sales managers, film salesmen, operators, ushers, cashiers, porters, doormen—they all wait on you. For your OK and yours only starts that precious stream of dimes and quarters into your box office that makes it possible for the industry to survive.

And if you can bring yourself to see it in that light, you'll look better, sleep better, work better and find new strength to battle against the devilments and harassments that beset the manager's job. For in spite of hell and high water—this is still *your* business!

▽ ▽ ▽

FREE WORLD'S FAIR TRIPS

On the following two pages, we give you all the details and dope on the summer awards for July showmanship, the contest sponsored by the Club in which live wire managers will be given one week all-expense trips to the Chicago World's Fair. Every manager, man and woman, in the United States and Canada is eligible for these grand prizes—every manager everywhere should enter. For the first time, to our knowledge, the film companies are combining to reward the diligent, conscientious, ever-working manager by making possible these trips at no expense to you. By their very generosity these film companies challenge your showmanship.

Let's show 'em.

A-MIKE VOGEL

PICTURE COMPANIES OFFER MANAGERS FREE TRIPS TO WORLD'S FAIR

Round Table Club Sponsors Contest for Best July Exploitation Campaigns; Fox, MGM, Monogram, Paramount, Radio, United Artists and Warners Will Pay All Expenses for Seven Days

by A-MIKE VOGEL

HOW would you like a real de luxe vacation? Five colossal days and nights in Chicago. How would you like to see the Century of Progress Exposition, the greatest World's Fair yet? How would you like to go places and do things—see the Chicago Cubs and White Sox play big league ball? Or would you prefer to golf on a sporty course, swim in Lake Michigan and wind up the day visiting the big theatres, and perhaps a snappy night club?

And all your expenses paid!

Is that sweet music—not too bad, what?

Well, that's the big vacation prize that will be awarded to seven hustlin' hot-foot never-stop showmen managers, with the film companies playing "papa".

Yes, it's so. And are we pleased purple to announce this news? That in cooperation with the following leading producers, Fox, MGM, Monogram, Paramount, Radio, United Artists and Warner Brothers, the Managers' Round Table Club now sponsors a Managers Prize Contest for the best July exploitation campaigns.

And what awards!

Seven one week all-expense trips to the World's Fair, the biggest show on earth. Two days for travel and five never to be forgotten days and nights in Chicago.

Check—

- ✓ *Contest opens July 1.*
- ✓ *Closes July 31. (All entries must be delivered or mailed before midnight, July 31).*
- ✓ *Winners will be announced in Motion Picture Herald, August 12.*
- ✓ *Prizes: Seven one-week, round-trip, all-expense trips to Chicago World's Fair.*
- ✓ *Given by Fox, Metro-Goldwyn-Mayer, Monogram, Paramount, Radio, United Artists and Warner Brothers.*
- ✓ *One prize by each company for best exploitation campaign on any one picture of that company's product played in July.*
- ✓ *Every manager, man or woman, in the United States and Canada eligible.*
- ✓ *Non-members of the Round Table Club included.*

Each of the seven above mentioned film companies is giving one award for the best campaign on any one picture of that company's product played in July.

But that doesn't mean you are confined to the product of one company or any one picture of that product. In fact, you may send in a campaign on every picture you play during the month. The more the merrier.

Every manager, man and woman, in the United States and Canada is invited to enter—urged to enter. Whether your theatre is a big capacity de luxer, neighborhood house or small towner; whether you operate just two nights a week or are open seven days a week, you are eligible.

Every entrant will receive the same consideration.

Don't get the idea that the judges

EVERY THEATRE MANAGER IN U. S. AND CANADA ELIGIBLE FOR AWARDS

will consider only the big first-run campaigns. Absolutely not! Third-runs will get the same break as the premier showings. It isn't what picture you play—it's what you do with it, that counts in the final scoring.

The manager with the tiny advertising budget who promotes costless and inexpensive exploitation will run "neck and neck" with the lad who shoots the bankroll. It isn't what you spend—it's what you get in exchange for every advertising dollar you lay on the line.

The contest opens on July 1, so you have a full week now to sit down and line up your exploitation possibilities to make sure you're off the mark with the opening gun.

Study your bookings carefully. Select those pictures on which you expect to concentrate. As no doubt you expect to enter campaigns on more than one picture, diversify your ideas to insure yourself "blanket coverage" over your bookings of the entire month.

Unusual newspaper stories, contests and theatre ads, co-op pages, classified page hookups, novel street stunts, public and high school tieups, lunch and civic club ideas, merchant cooperation and window displays, novel lobbies, special "days," benefits, local stage shows, and so on, are just a few of the many box office bell ringers that livewire managers will utilize to waft them off to Chicago on that golden cloud.

And be sure—and this is a big **must**—to send in the "evidence" with every campaign. To qualify for the contest, in addition to a detailed account of your campaign, you must forward tear sheets on all newspaper ads, stories, contests and publicity stunts; photographs of window displays, street stunts, special lobbies, parades, local stage shows, and so forth; special heralds, throwaways, door knob hangers, mailing pieces, etc. and etc.

This doesn't mean that you have to use all the foregoing in your campaigns in order to win, but whatever you do put over, be sure, be sure to send along the visual evidence.

And this is important. Don't wait until the end of the month to send everything in at once. Mail your campaigns immediately, for otherwise the judges will be swamped with entries and that might hold up the final judging. You don't want that to happen!

Double-Check

- √ √ *Entries must be forwarded as soon as each campaign is completed.*
- √ √ *Photos, tear sheets, heralds, programs, and so on, must accompany story of campaign.*
- √ √ *Manager's name and theatre must appear on all campaign material.*
- √ √ *Judges: Gabe Yorke (Fox), Si Seadler (Metro-Goldwyn-Mayer), Mike Simmons (Monogram), Robt. M. Gillham (Paramount), Robert F. Sisk (Radio), Monroe Greenthal (United Artists), S. Chas. Einfeld (Warner Bros.), A-Mike Vogel, Chairman of Round Table Club.*
- √ √ *All entries must be forwarded to: Round Table — Producers World's Fair Managers' Contest, Motion Picture Herald, 1790 Broadway, New York City.*

And if you can stand for another "important"—be sure to include your name and theatre on every thing you send in. That's very imp—well, necessary.

So polish up those ideas you've been saving for the right spot. This is **the** spot. Try to get in as many different and novel angles as possible. They don't have to be original (what is?).

So come on, gang. Give it the gun. Everybody's in, and that of course includes non-members of the Club as well. Look over your bookings right now. Strengthen your shows wherever possible. Get that supercharger working on the old beano.

It's a test of real showmanship and July is the month to challenge your ability, initiative and agility.

The rewards are worthwhile. Imagine seven big days to do as you please. Seven days and nights of good times of every kind. One hundred and eight hours to forget your worries, and relax.

A week you will remember with pleasure as long as you live.

The time of your life and it doesn't cost a dismal dime!

Contest opens July 1. Closes at midnight July 31. Winners announced in the Herald, issue of August 12.

Judges: Gabe Yorke (Fox), Si Seadler (Metro - Goldwyn - Mayer), Mike Simmons (Monogram), Robert M. Gillham (Paramount), Robert F. Sisk (Radio), Monroe Greenthal (United Artists), S. Charles Einfeld (Warner Brothers), and A-Mike Vogel, Chairman of the Managers Round Table Club.

These advertising executives have pledged themselves to render every possible aid to help you put this over. The companies they represent are right with you from the opening gun to make this the biggest contest of its kind.

Be ready July 1!


the world's fair at night

THE GUEST EDITORIAL

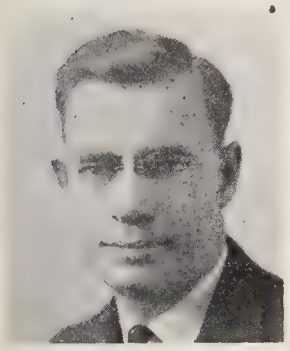
"A HAPPY ENDING"

by FRED HINDS

Owner, Strand Theatre, Whitewater, Wis.

Fred Hinds, is a well-known contributor to the MANAGERS' ROUND TABLE CLUB and his message as guest editor this week should be of interest to our thousands of members and readers. Fred's opinion is regarded highly by exhibitors all over the United States, who follow his comments in our "What the Picture Did For Me" Department. Again the Club extends a standing invitation to all members to use this and all other pages of this section to express their views on subjects of showbusiness.

No theatre can be more successful than the product it purveys to the public. In the final analysis, screenfare dictates in the principal measure the number of patrons who will or who will not give their support.



Judicious advertising will sell good pictures. All the advertising in the world will not sell poor pictures—often. Upon the combined decision of the first-night clientele rests the success or failure of the feature for the remainder of the run. A responsibility of the greatest import is placed on the producer of motion pictures. Not only do the returns from his huge investment depend upon him, but every one of the millions invested in theatres are no less dependent on his production decisions. Current economic conditions have already forced the majority of producer-owned theatres to the wall. The independents are struggling onward, without profit, merely because they are better managed.

▽

THE STUDIOS

It is probable the studios have never striven more valiantly to satisfy the fickle public than this season. It is also probable they have never succeeded better—with one exception. UNHAPPY ENDINGS! Twenty years ago theatre patrons would not accept unhappy endings. Ten years ago they would not accept unhappy endings. TODAY they will not accept unhappy endings. They NEVER will accept unhappy endings!

▽

UNHAPPY ENDINGS

In rapid succession we have played "Son-Daughter," "Back Street," "Payment Deferred," "I Am a Fugitive," "Strange Interlude," "Silver Dollar," "Madame Butterfly," "A Farewell to Arms," "Sign of the Cross," "Rasputin and the Empress," "Central Airport," "The White Sister," "Hell Below," "Frisco Jenny," "Island of Lost Souls"—just to mention a few. Every one had an unhappy ending. Several of these subjects would have been improved but little with happy endings; but the majority are splendid pictures, the box-office possibilities of which were immeasurably harmed by the inevitable "bad taste." Some of the features quoted did a rather good business; but the point is they would have done a much better gross with the time-honored finish.

▽

THEATRE RESPONSIBILITY

It is indeed a queer coincidence that this deluge of unhappy subjects should occur this season. People who are dejected almost beyond human endurance can hardly be expected to pay out what remaining money they may have for the purpose of becoming depressed further. More than that, the theatre has a certain, definite, civic responsibility. One could scarcely claim the persistent presentation of "agony" subjects is a correct discharge of this responsibility. Fundamentally, the most acute reaction is felt in a very practical way—at the box-office. Since most motion pictures are adaptations of well known novels or plays, prospective patrons are already aware of the subject matter. Thus do unhappy endings harm even the first night. The fact that Americans will accept an unhappy ending in a book and turn from it on the screen is subject for thought. Records of book sales and theatre statements of receipts, nevertheless, establish this fact.

▽

HAPPY ENDINGS

Transversely, we find screen narratives of the lighter vein not only producing the more enviable financial returns, but what is equally as important, sending our people away with smiles on their faces. Witness such current examples as "State Fair," "Forty-second Street," "The Kid From Spain."

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Perhaps eighty per cent. of this season's decrease in theatre attendance is due to causes beyond our control. There is, however, no reason why the other twenty per cent. should not be remedied within our own ranks.

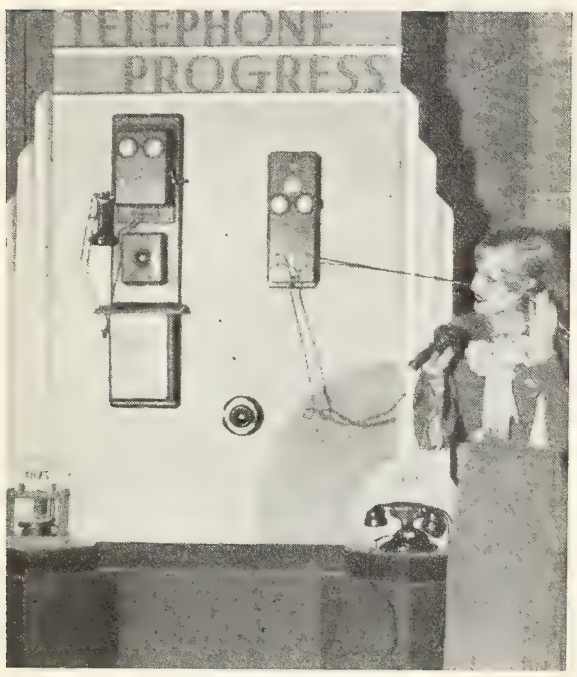
"WORLD'S FAIR WEEK" AT ORIGINAL ROXY HONEY OF AN IDEA

He couldn't take his theatre to Chicago, so he brought the World's Fair to the original Roxy, did Morris Kinzler, perpetual motion ad chief of that New York playhouse, and so successful was his "World's Fair Week" that we endorse it vigorously as a stunt to pull right now for more business.

With the cooperation of Irving Lesser, Managing Director, Kinzler secured from the New York office of the Chicago Fair, scaled down replicas of many Exposition buildings and sixty large photos of other points of interest there.

Then he contacted organizations who have displays at the Chicago Fair, and secured from them like exhibits for the Roxy. These contacts came so willingly that almost over night Kinzler had enough stuff to put the show over.

Among the displays were those of automobile manufacturers, railroads, aeroplanes,



Calling the Boy Friend

telephone (illustrated below), electric and gas exhibits; candy, soap and stamp companies; newspapers, magazines and books. These were divided into separate groups under such headlines as "Travel and Transport," "Communications," "Arts and Crafts," etc.

Another highlight was the exhibit of native handcrafts from more than thirty nations of the world secured from the local Consuls of these countries and placed in the mezzanine, which for the occasion was called "International Hall."

During the week different nationalities, such as Greek, Russian, Italian, Polish, sponsored native entertainment on the Roxy stage at no cost to the theatre. On each night the theatre was decorated with the different flags of these countries, and advertising in the local foreign press called attention to these occasions.

Kinzler opened "Fair Week" with formal ceremonies at which the New York Police Commissioner and Howard S. Cullman, Commissioner of the Port of New York officiated. The house staff was instructed in the nature of each exhibit under the direction of House Manager Edward J. Burke.

A registry book which patrons were invited to sign totaled 18,000 names at the end of the week. School children were given reduced rates during the week, and thousands attended.

Special trailers and other advertising was used for three weeks in advance, and during the "Fair" week the exterior and interior of the theatre were decorated with flags of all nations.

Kinzler reports that the increased business was surprising during one of the year's hottest weeks, and that the theatre got off the "nut" by having exhibitors paying for all transportation and installation.

Morris is kind enough to invite requests for further information from other managers who want to put on a "Fair" week, and for this purpose he is printing a detailed account on how he promoted his exhibits.

So go to it, as it sure is a honey of an idea, and a deep bow to Morris for one of the best executed campaigns of recent weeks.

BEER AND PRETZELS JUST TWO OF MANY BOUCHER CONTACTS

Back in Hagerstown, Maryland, city manager Frank Boucher, pioneer Round Table member, continues to keep the town show conscious by his work at the Maryland Theatre.

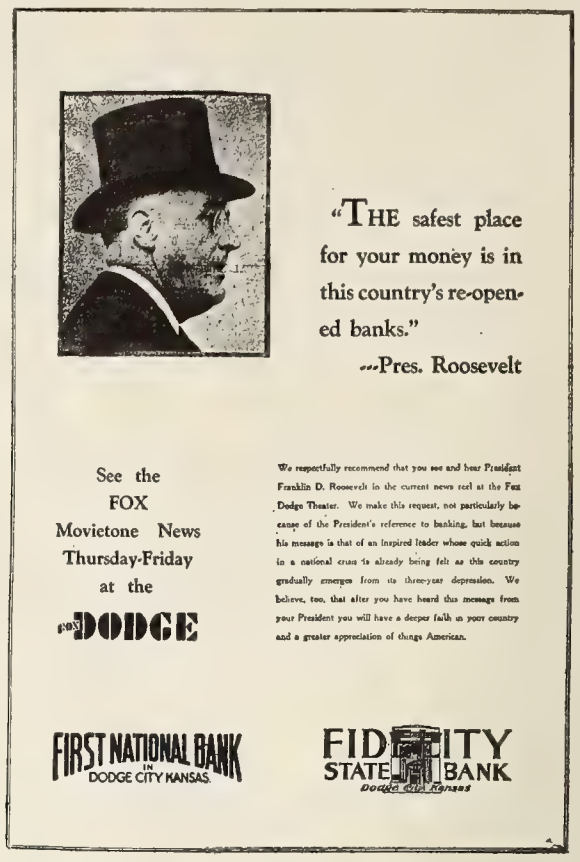
And when Frank landed a picture like "What, No Beer?" it was the most natural thing for him to tie-up with a local brewery for a supply of the amber fluid and then grab off a flock of pretzels. The two products thus obtained were then given free to patrons of the theatre as they entered the lobby to witness the picture playing the house.

But Frank also had another use for the pretzels. In glassine envelopes, he placed a couple of them, and then had two or three pretty girls, costumed, hand out the envelopes, which contained a plug on the picture. The girls covered the town pretty thoroughly.

Boucher is an artist at tie-ups. He grabs them, by dint of hard work, wherever he goes, and recently he effected a contact with a local candy store whereby the establishment printed up a number of bags containing plugs on the picture and a store plug. In one corner of the bag was a box stating that if an imprinted number corresponded with that of one on a list posted in front of the store, the holder would be given a free ticket to the theatre.

Frank worked this gag with a number of merchants and since it is one that is easily adaptable to whatever you might have to sell, why not give it a chance in your position.

TIMELY PROMOTION!



Above is a reproduction of a timely cooperative ad promoted in connection with the showing of a Movietone News containing President Roosevelt's address on the banking situation. Jay Wooten, manager of the Fox-Dodge, Dodge City, Kansas, is the live-wire showman who put over the deal. Two banks bore entire expense of the ad, which brought extra dollars to the box office.

FREE RADIO SCRIPT ON "SAMARANG" SURE FIRE ADVANCE PLUG

The growing number of exhibitors who advertise their shows on the air will welcome the complete fifteen-minute radio script on "Samarang," just gotten out by Hal Horne and Monroe Greenthal, of U. A.

These boys, alive to every box office possibility, sold the idea originally to one of New York's big stores which sponsored the broadcast over a leading station.

It went over so well that U. A. has printed up a lot of copies, neatly bound and free to all exhibs. playing the picture. The script is complete, including cast, announcements, and even a contest angle at the end. This is good box office for advance plugging.

BIRTHDAY GREETINGS TO THESE MEMBERS!

Nelson S. Amos
L. S. Bach
N. J. Banks
O. Beer
Mark E. Berkhimer
Russell A. Bovim
Murray Bracker
C. J. Brown
William G. Burke
Leo Albert Buskay
William Cleary
Daniel C. Clinton
George A. Damon, Jr.
Irving Dreeben
Henry C. Earle
Marshall A. Edwards
Charles L. Epler
Walter Feist
Paul A. Fiset
Harold Gabrilove
Edmond E. Gentes
J. B. Giachetti
Marsh Gollner
J. Stoner Hadden
L. P. Hagemann
Thor Hauschild
E. Spencer Hedge
Ken Henry
Joe Hewitt
J. Dillard Hill
Lar Mar H. Keen
Paul M. Ketchum
Joe Klein
Mac Krim
Paul Kunze
Samuel Leffler
Phillip Lerner
Robert D. McGraw
Charles W. McHale
Charles H. McKinney
Edward C. May
Harold J. Murphy
Erik Paulson
Roy O. Prytz
Cecil B. Rosson
Howard Simerson
C. T. Spencer
Louis Stone
George Stoves
Jack G. Van
Bob Watson

• personalities

BEN SCHINDLER
former manager of the Capitol and Temple theatres, Dover, Del., and the Strand, Smyrna, Del., is now in charge of the Avenue Theatre, Wilmington.

LOUIS CLARK
manager of the Dome Theatre, Hollywood, Calif., his assistant, and two girl cashiers, are all qualified to become members of the Bandit's Relief Association. Four masked yeggs recently paid them a visit and departed with $1,038.

NICK WARREN
former assistant manager of the Criterion Theatre, Durham, N. C., has won a promotion to managership of the Criterion, Spartanburg, S. C. His new assistant is Charlie Covington.

DAN TOCCHINI
has reopened the Empire Theatre, Santa Rosa, Calif.

ERNIA GNESA and EDDY FRANSCIONI
have arranged to reopen the Mission Theatre at Soledad, Calif., near the famous mission founded in 1791.

J. N. and HENRY TOCCHINI
have taken over the Fox Theatre at Napa, Calif., from Sam Gordon and will operate it under a lease arrangement.

A. WAGON
and associates have taken over the New Turlock Theatre, Turlock, Calif., and will open the house on completion of alterations costing about $30,000.

FRANK ATKINS
who for many years conducted a theatre at Marysville, Calif., and later opened a fine house at Berkeley, has again taken over the Lyric Theatre in Marysville and will reopen the house early in June on the completion of alterations.

EDWARD P. LAWS
has taken over the management of the Fox West Coast Theatre at Turlock, Calif.

J. W. BASCOM
has transferred his interests in the Shastona Theatre, Mount Shasta City, Calif., to the Cordilleran Theatre Circuit, Inc.

B. TEMBORIUS
has taken over the Alamo Theatre, Lebanon, Ill. House was formerly operated by V. J. URBANE.

STANLEY P. GRIFFIN
has taken over the Premier Theatre, Oakland, Calif., and has reopened the house with moving pictures and stage specialties.

PHIL A. FREASE
veteran theatre operator in the Central California territory, has taken over the California Theatre in Palo Alto, Calif.

EUGENE PARISH
is the new manager for the Strand Theatre, Montgomery, Ala. He transferred from Chattanooga, Tenn., where he was connected with the State Theatre.

ROLLIN STONEBROOK
popular manager of the Alabama Theatre, Birmingham, Ala., is the proud father of a new daughter. The daughter will be called Ann.

GEORGE SPROULE
is at the helm of the new Rex Theatre at Newton, Kansas.

M. MERIWETHER
has been appointed resident manager of the new Tennessee Theatre in Johnson City, Tenn., by Sam Craver, owner and operator of the house.

JAMES A. RUNTE
formerly manager of the State Theatre for the Evergreen Theatres Co., has been transferred to the Portland, Ore. territory. He was formerly manager of the Paramount in Seattle.

RUSSELL A. BROWN
is the new manager of the recently reopened State Theatre in Spokane, Wash.

CLEM POPE
RKO City Manager and manager of the Albee in Cincinnati, Ohio, is devoting the major portion of his time to the operation of the house. NAT HOLT, divisional manager, is doubling in capacity of city manager.

WILLIAM J. GALLAGHER
has been made manager of the Arcadia Theatre, Wilmington, Del. Gallagher comes from Bangor, Maine, where he has been posted for the past three years.

GEORGE EVANSON
has acquired the Rialto Theatre at Claremont, S. D.

KOHLHORST BROTHERS
will remain in charge of the Gem Theatre, Olathe, Kan., but Glen Dickinson Theatres, Inc., will own a 50 per cent interest in it. Same policy will be inaugurated here as used in 16 other theatres of Dickinson.

JACK GROSS
manager of the Orpheum Theatre, Minneapolis, and Theodore Hays, Publix Theatres, are waging a fight to obtain a reduction in theatre license fees. The fee ranges from $35 to $500 a year; the Deluxe houses having to pay the latter fee. A petition has been filed with the city council asking relief.

GEORGE ALLEN
has taken over the lease on the Playhouse Theatre at Salt Lake City from Nat Fields.

RAY RUSS
has acquired the Camera Theatre at Stillwater, Okla., which was formerly operated by the Griffith Amusement Co.

JOE RUBENSTEIN
former salesman for RKO will manage the Lincoln Theatre, Hollywood, Cal., during the absence of JULES WOLFE, who is on an extended trip to Texas.

W. F. CROUCH
has reopened the California Theatre, Hollywood, Cal., with pictures and radio broadcasting features. C. C. REESE was the former owner.

GEORGE BOURKE
has taken the Tivoli Theatre at Sawtelle, Hollywood, Cal., and renovated it completely.

FRANK NEWMAN, JR.
has been named new manager of the Orpheum Theatre, Spokane, Wash.

R. E. CHARLES
is now holding down the managerial reins of the Liberty Theatre in Spokane, Wash.

WILL H. RICHARDS
has opened the Liberty, New Orleans, La., theatre as a second run house.

W. D. FULTON
skipper of the Southtown Theatre, Kansas City, has started "China Night" every week, giving away several sets of china-ware.

BILL ELSON
who operates the Seventh Street Theatre at Minneapolis, has acquired two RKO theatres at Grand Rapids, Mich. He will continue to maintain his headquarters at Minneapolis.

F. B. CRANDALL
has purchased the Crystal Theatre at Onida, S. D.

GUS and LOUIS KERASOTES
have added the Strand Theatre, Springfield, Ill., to their string of houses. It was formerly managed by E. F. CLARKE.

CHARLES BENSON
formerly manager of the Palace, Hartford, Conn., becomes company manager for the Thatcher Players in Hartford.

WILLIAM McGEE
is the new manager of the Warner Lyric Theatre in Hartford, Conn.

E. R. FRANKE
five years RKO City Manager in St. Louis, Mo., has been named manager of the Iowa at Cedar Rapids, Ia., succeeding L. M. GARMAN.

WALTER KESSLER
good Round Tabler has been transferred from the Reo, N. Y. C., to the State Theatre in Brooklyn.

CHARLEY McLEARY
has been appointed manager of Loew's Regent Theatre, Harrisburg, Pa., succeeding DON W. ROSS resigned.

LAWRENCE THOMPSON
assistant to ERNEST AUSTGEN, manager Loew's, Akron, Ohio, has been transferred to Loew's Palace at Indianapolis in a similar capacity.

EDWARD RICHARDS
is the new assistant manager at Loew's Theatre in Akron, Ohio.

FRANK HINES
has been appointed RKO city manager in Cleveland succeeding J. J. FRANKLIN.

J. P. WOOTEN
is manager of the Fox Theatre at Dodge City, Kan., and his assistant is L. Vaughan.

IRVING WATERSTREETT
manager of the Victory Theatre, Salt Lake City, Utah, is putting on a series of "Revival" nights that are meeting with success.

E. E. ROLLOFF
has acquired the Pastime Theatre at Mapleton, Minn., from W. Kohler.

BARNEY JOFFEE
manager of the Uptown Theatre, Kansas City, gave the kiddies a treat recently by giving them a "Joe E. Brown sucker." These were given during a run of a Joe Brown picture at the house.

C. W. TOOMEY
has taken over the Setab Theatre at Portola, Calif., conducted by Ned Bates since its opening several years ago. With the change in ownership the unique name loses some of its significance, this being the name of the original owner spelled backwards.

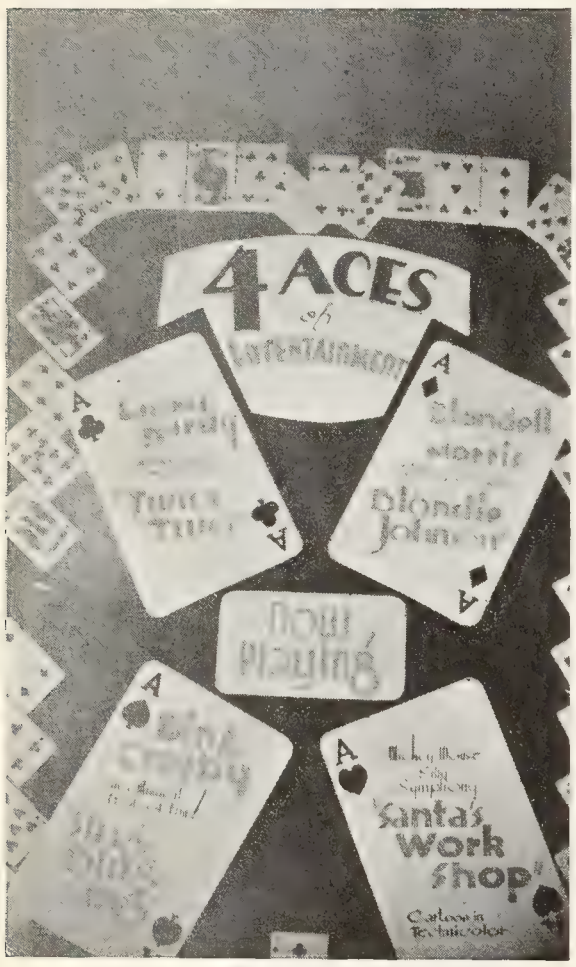
"FOUR ACES" STUNT GREAT; NEW TWIST TO PHONE TEASER

In this case "Four Aces" beat a Royal Flush, for Harry Botwick, enterprising manager of the Paramount Theatre in Rutland, Vermont, has designed a gag which bids fair to become popular among Club members.

The gag is called "Four Aces."

This stunt was used when Botwick secured four entertainment bits which he thought were out of the ordinary, to wit: a corking feature, a Bing Crosby short, a Laurel and Hardy comedy, and a Technicolor cartoon.

To plug this show, Botwick a few days in advance ran teasers in the newspapers to the effect: "Four Aces Are Coming." An advance trailer heralded the show's arrival. Then, he made up a very effective display by using ordinary playing cards and four Jumbo cards (the big ones shown in the photo). On the big pasteboards, he enumerated the various film subects. The newspaper ad, too, carried out the "Four Aces" tone. The result: tremendous.



Harry's Display

Now here's a stunt that you, too, can work to fine advantage. If you like, it might also be possible for you to cut-out and make your own playing cards. Many showmen will doubtless do this. However, we present the angle, through Botwick's courtesy, and pass it along. You can act upon it if it will fit your particular position.

Then another of Botwick's stunts to result in considerable cash business was used on "Prosperity," when he adopted the phone gag often used by Club showmen, but gave it another twist. Instead of advertising in the paper "Call 2571," he put out more than a thousand window cards, carrying nothing but the teaser phone number. More than eight hundred phone calls were received within two days. Botwick further enhanced the scope of his stunt by having theatre employees hand out, on the streets, visiting cards carrying only the phone copy.

A peculiar aftermath noticed by Botwick as a result of the phone calls has been that the phone calls to the theatre regarding the attraction, which usually numbered somewhere between ten and twelve, have been doubled.

This showman is certainly showing plenty of style on the old apple up there in Rutland and we are happy to be able to pass his efforts along to his fellow members and showmen. Keep it up, Harry, and let's have some more.

ODLUM AT IT AGAIN!

G. B. Odlum, formerly at the Colonial Theatre in Elmira, New York, is now making his headquarters at the Palace in Canton, Ohio. "G. B." certainly needs no introduction to us, he's an old-time live-wire showman, a "guest" editor, a steady contributor to these pages and a great fellow. All the luck in the world, "G. B."; we're rootin' for you.

ED DOREL EMPLOYED NUMBER OF STUNTS TO GOOD ADVANTAGE

Making good his promise to let fellow showmen know what has been going on in showbusiness out in his town, E. D. Dorrel, recently elected a member of the Round Table Club, sends along a brief description of a few stunts he used to boost box office trade.

One of the best stunts employed to date turned out to be the "One Cent Sale" idea, which consisted of giving two admissions for the price of one plus one cent. It happened that the local drug concern had on hand a lot of banners, price tags and other "One Cent" advertising matter and this material was obtained and used by Dorrel to excellent advantage. He also used the drug store's ad cuts by routing out all drug copy. This gag tripled average gross, saved considerable advertising expenses and rated a front page story in the local paper on account of its novelty.

In connection with "Conquerors" an "Old Settlers Reunion" was productive of a lot of publicity and good will. The newspaper tied-in with the affair and another deal with a local auto agency provided transportation of the old folks to the theatre. The newspaper arranged to have a hostess in the lobby to pick up notes about the early days and a number of old fashioned dresses and hats were secured for a lobby display. The fact that the picture's story concerned pioneer days in Nebraska provided additional appeal.

When his town suffered the loss of one of its largest department stores a short time ago Dorrel was right on the job to place a message before the crowds who visited the ruins. With a Bargain Matinee spotted the day after the fire he had a banner painted with copy, "The Fire Is Out and the Big Bargain Matinee at the Fox Is On". Matinee trade was excellent.

Dorrel's Kiddie Club is also functioning in a most satisfactory manner. The youngsters meet every Saturday afternoon about 45 minutes before the regular matinee goes on, during which the Club program is presented. He has a tie-up with the town's largest bakery to sponsor the Club and provide cookies, doughnuts and weekly awards for pop-drinking and pie-eating stunts. Three acts of vaudeville are also put on each week with winner judged by applause and permitted to appear in the grand elimination at the end of 10 weeks, at which time the winner became entitled to a trip to Omaha with all expenses paid by theatre and baker.

He also has the baker tied-in with the birthday card index and when one of the youngster's birthday is due he or she is sent two free admissions and a birthday cake. All members wear Fox Theatre buttons and talk Fox entertainment wherever they happen to be. Saturday matinee trade has been doubled since the Club was started.



If any of Dorrel's fellow showmen happen to have one of those old ad clocks around they might put it to work same as Dorrel has done. He soaked off all the old ads from the glass slides and lettered on the current program. These are then projected on a small screen atop the marquee. As there are 12 slides on the wheels and the clock mechanism changes them every minute, it is possible to flash the complete program, cast, shorts and everything every 12 minutes.

Thanks to Dorrel for the above suggestions and we're sure they'll be appreciated by his fellow Round Tablers. He's starting off well for a new member and we hope he will keep up the good work. More about his work at a later date.

Good Promotional Copy

Harry Maizlich, exploitation manager for the Warner Los Angeles Hollywood and Downtown Theatres, grabbed off a free three column ad for both theatres on "The Working Man," in every Los Angeles newspaper by staging a pre-view of the picture for the Ad Man Club of L. A. He then sold the papers the idea of giving promotional space to what Arliss had to say in the pix about advertising. The result was a three column ad ten inches deep written by an advertising agency and carried free in all L. A. papers.

In the Cutting Room

advance outlines of productions nearing completion

ONE SUNDAY AFTERNOON

Paramount

A romantic husband-wife love story which develops a dramatic tinge. The story is based on a stage play by James Hagan which enjoyed notable metropolitan success and the screen play is by Grover Jones and William Slavens McNutt. Direction is by Stephen Roberts, whose recent credits include "The Story of Temple Drake," "Night of June 13th" and "Lady And Gent." Photography is by Victor Milner.

In the story Gary Cooper is a hard-boiled but soft-hearted guy. The prologue establishes that Neil Hamilton wrecked Cooper's life and sent him to jail. Upon release, Cooper, now a dentist, has Hamilton in the chair and plans to kill him. The story flashes back to incidents that build up the drama.

Fay Wray is co-starred with Cooper. The picture introduces another new screen personality, Frances Fuller, who recently appeared in the stage version of "Animal Kingdom." She looks to be an embryonic composite of Lillian Gish and Helen Hayes, and, measuring up to her part, should provide a new name to talk about. Neil Hamilton is the heavy and the comedy relief is in the hands of Roscoe Karns.

ARIZONA TO BROADWAY

Fox

Contrary to the title tone, "Arizona To Broadway" is not a Western. Rather a colorful comedy romance, the yarn deals with a confidence man who outslicks the yokels as well as rival gold-brick artists. Hurly-burly in atmosphere, the story romps across the country with James Dunn making suckers out of the natives as well as those with whom he is supposed to be in cahoots, notably Joan Bennett and Herbert Mundin. Landing on Broadway, the outfit take a gang of racketeers for front money for a stage show and the picture acquires a musical tinge, as well as becoming a little dramatic as the fleeced smart guys hold Bennett and Mundin hostages until Dunn comes through.

Besides the names mentioned, Sammy Cohen, Theodore Von Eltz, Merna Kennedy and Earle Fox have prominent roles, with such personalities as Ned Flynn and Ray West brought into the theatrical finale.

The story is by William Conselman and Henry Johnson and is directed by James Tinling. The story seems okay for the Dunn character and personality and Mundin's role should be productive of plenty of comedy.

SONG OF SONGS

Paramount-Mamoulian

Not a musical, rather a dramatic, romantic, sexy character study. The locale is Europe. The picture is based on a novel by Herman Sudermann and stage play by Edward Sheldon. The screen play was prepared by Leo Birinski and Samuel Hoffenstein. Photography is by Victor Milner.

With Rouben Mamoulian directing, "Song of Songs" is the first Marlene Dietrich picture made by Paramount without the association of Josef von Sternberg.

The story deals with the life of an exotic peasant girl, who after serving as model for a statue embarks on a scarlet career that plays hob with all whom she meets. Becoming a baroness, yet still beloved by the sculptor, who considers her statue his masterpiece and his love song to her, as well as by many others, the story is distinctly suited to the Dietrich screen character. Dialogue and action contain many opportunities for her to turn in a great performance. In addition to her straight work, she sings a couple of songs.

Appearing opposite the star in the role of the romantic sculptor is Brian Aherne, a newcomer to the screen. Has appeared in several stage plays, notably as Katherine Cornell's leading man. In addition, cast includes Lionel Atwill, Alison Skipworth, Hardie Albright and Helen Freeman.

THE POWER AND THE GLORY

Fox-Lasky

Radically departing from accepted practices in story telling screen treatment, the yarn is told in stirring dramatic and romantic highlights. Contrary to biographies, the story starts late in the central character's life and flashes back to related incidents of his career. Thus while continuity may seem to be sacrificed, the yarn is not episodic. Rather it is held together by a strong chain.

Through Ralph Morgan, "The Power And The Glory" traces the career of Spencer Tracy from boyhood to climax, his romance with Colleen Moore, who spurs him on to great accomplishments as a mighty railroad builder, stock market wrecker, man of iron. Hated by men, loved by women, he falls victim to the charms of Helen Vinson, after his first wife, who freed him, is killed. At the critical moment of his life, his second mate betrays him and the world he built crumbles in chaos.

The story is by Preston Sturgess. Direction is by William K. Howard, who made "The First Year" (Gaynor and Farrell) and "The Trial of Vivienne Ware," Jesse L. Lasky is producing.

Spencer Tracy has the leading role. Colleen Moore, making her re-entry into talking pictures, is the inspiring wife, who sacrificed her happiness to Tracy's glory. Morgan is Tracy's lifelong friend and Helen Vinson is the double-crossing second wife.

The picture should include strong production values on a par with Lasky's "Zoo In Budapest" and "Warrior's Husband."

MAMA LOVES PAPA

Paramount

A domestic comedy, set in a typical American city of today. Treatment is modern. The picture is based on a story by Keene Thompson and Douglas MacLean, who will be remembered as the producer of some hectic comedies in the silent days. The screen play is by Nunally Johnson, Saturday Evening Post humorist, and Arthur Kober, a combination of authors and scenarists indicating plenty of fun.

The story deals with the antics of a henpecked husband and his ultraforceful wife. Unable to manage his domestic affairs, the husband dabbles in politics and develops into quite a figure. Atmosphere and action give an impression similar to the old Mr. and Mrs. Sidney Drew types of comedies.

"Mama Loves Papa" (title subject to change) is being directed by Norman McLeod, who was the man behind the gun on "Monkey Business" and "Horsefeathers."

With Mary Boland, who clicked in "Evenings For Sale," and Charlie Ruggles costarred, the cast also includes Lilyan Tashman, George Barbier, Walter Catlett, Tom Ricketts and Frank Sheridan. Photography is by Gilbert Warrenton.

Beginning with this issue MOTION PICTURE HERALD *will present periodically, as a new and additional service to the exhibitor, information on productions nearing completion, and in advance of the previews. No endeavor will be made to evaluate the picture, save as its box office merits may be anticipated from the facts presented concerning cast and aspects of the material. This preliminary report is intended to supplement, and not to supplant any part of* THE HERALD'S *rapid and prompt Hollywood showmen's reviews. In most instances these "In the Cutting Room" bulletins will appear from two weeks to a month before the picture is made available for screening in Hollywood. Many exhibitors have expressed a desire for such a service and there are many recent instances indicating that the speed with which pictures are now being pushed from the stage to the market can make these preliminary reports of decided value to showmen. It will be of interest to receive the comment and suggestions of exhibitors.*—TERRY RAMSAYE

Roosevelt Film Shown On Coast in Record Time

Speeding news films of President Roosevelt's war debt speech to theatres of the nation, 43 air express shipments, with a total weight of 198 pounds, were rushed by RKO from the Leonia, N. J., plant of Consolidated Film Industries by Railway Express Agency, and were shown at the farthest west points on the Coast in the evening of the day following their dispatch by plane from Newark Airport, due to the new 21½ hour coast-to-coast air schedules.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 178.—(A) To what extent and in what way have you found the Bluebook School beneficial to you? (B) What is a cartridge fuse; a plug fuse; a link fuse? (C) What various things do Underwriters' rules require with relation to cartridge fuses? (D) What are the required dimensions for a 60-ampere, 220-volt cartridge fuse, ferrule type; knife blade type?

Answer to Question No. 171

Bluebook School question No. 171 *was: (A) Tell us just how you would proceed to inspect film received from an exchange. (B) Suppose you had some old film from which you desired to remove the emulsion. How would you go about it? (C) Suppose you wish to know the exact film footage of a subject. You have no film measuring device. How would you ascertain its exact footage? (D) Suppose you have some film you wish to store for several years, without using it. What would you do?*

The following answered acceptably, in some cases with a bit of strain perhaps: S. Evans and C. Rau, G. E. Doe, Bill Doe, R. K. Wayland, W. Ostrum, Dale Danielson, K. Dowling, E. E. Parkinson, J. Wentworth, H. C. Lake, T. Van Vaulkenburg, H. Edwards, B. L. Blinkerdorfer, O. L. Evans, M. R. Davis, H. D. Schofield, B. Jones, L. F. Evans, D. Holler and D. R. Peters, D. L. Tapley, O. Allbright, S. Maybe and R. D. Konley, W. T. Soare and H. R. Baldwin, H. Haber and A. Breaston, P. Jackson and B. Diglah, R. Geddings, D. Goldberg and L. Hutch, D. T. Arlen and M. Spencer, L. G. Lamb and D. R. Lyon, R. Singleton and M. L. George, R. Rubin and L. Hendershot, D. L. Dillon, W. and S. F. Love, H. Rogers, G. Harrison and E. Harlor, P. L. Danby, H. B. Coates, T. H. and J. N. Wilson, G. Tinlin, D. L. Sinklow, O. L. Daris and M. Simms, B. L. Tanner and E. Rymer, N. T. Kane and G. Johnson and C. D. Carmody, T. S. Raymond, R. Geddings, L. Jones and B. L. Banning, H. True, L. M. Oglesby and Son, A. Bailey, D. U. Grainger, D. Emmerson, R. Suler and R. Wheeler, A. Ilks and P. L. Jenson, M. G. Greig and D. V. Peterson, L. H. Danville and R. S. Patterson, T. McGruder, E. W. Warner, D. L. Howard, F. F. Franks, R. S. Allen and T. N. Williams, D. M. Banks and L. Summers, G. Farmann, P. K. Daniels and F. F. Franks, T. Kelley and C. Cummings, J. T. Ballinger and D. L. Mason, D. Little and J. H. Rathburn.

Incidentally, the number of answers is, as usual, dropping down a bit as summer comes on.

On second thought, it is possible that continued failure to have your names listed as answering acceptably may, now that warm weather is upon us, be the cause of the drop-off. I note that few of those who have been even fairly successful have dropped. If that is true, my advice is to "stick." You are the ones who need this "school" most of all, as experience surely has shown you. Don't be quitters, men. Be stickers! In the end you will find yourselves to have been largely benefited.

We will listen to Dale Danielson on Section A. He says:

"The first thing I do after the film is in the projection room, is to see if the entire program checks with the film received. Next I line the film up in the order it is to be projected. Next, taking the first reel, I see that the reel is just what the reel band calls for, i.e., the correct band is on the correct reel. I glance at the external appearance of the reel and interior of case.

"Then I ascertain if the film has an exchange inspection seal. Paramount never uses an inspection seal however. In fact it isn't even sealed. I take particular notice of the leader, especially from footage number 8 on. That is where I thread. I exactly synchronize the leader, i.e. make exactly one foot footage number to footage number and exactly three feet between last number and picture. I either add or subtract film as is necessary. This I consider important as I thread exactly. This part completed, if I desire carefully to look at the reel it is placed on the motor driven rewind. This rewind is slow taking 9.14267 plus minutes per 1,000 feet of film. Besides an automatic stop I have an auxiliary switch that can be operated by the knee. I gently cup the film between my thumb and first finger. A ragged edge will be immediately evident. A loose splice is caught. In fact I inspect every splice, especially in some companies. There is a difference in splices by different exchanges.

"I notch places where film is split between margin and one sprocket hole. I frequently stop to note cleanliness of film, examine sound track, sprocket holes and for presence of scratches or other faults. At the tail end I look at the standard cues (the projectionist's greatest godsend), making sure there are at least nine or ten frames between the first of the last cue marks and picture ending and that there are eleven feet between cues. I hope and pray then that this reel will run the gauntlet in projection."

As to section B, Messrs. Evans and Rau tell it all in a few words. They say:

"To remove the emulsion from film, soak the film in a bucket of warm water in which a large double handful of washing soda has been dissolved. Afterward wash the film in clean, warm water."

Which really is all there is to it. Let the film soak for a while. The soda will affect nothing except the emulsion.

As to section C, some hundreds all said exactly the same thing in different words, namely: "Since every projector used in theatres passes exactly one foot of film to each revolution of the crank shaft, it is only necessary to run film through the projector and count the revolutions of the crank shaft, or what once was the crank shaft. Each revolution equals one foot of film."

D. It seems that in order to be able to answer the question, several obtained from the Eastman Company a booklet telling how to store film, and that is enterprise. However, while you will think I have a lot of nerve differing with the Eastman Company on a subject of this sort, I nevertheless do, on one point, namely, Eastman Company recommends mounting the film on large hub reel that would be comparatively free from oxidation.

Now why any reel at all? Personally I would wind the film on a large hub and remove the hub, or on a large wooden hub and leave the hub in if it is preferred, but with no metallic reel sides.

The advice otherwise is good: "(a) The film should be moist but not excessively so. (b) It should be wrapped in chemically pure black paper. (c) Placed in tin plate cans, one reel or roll of film to the can only, and (d) kept comparatively cool, say around 40 to 45 degrees Fahrenheit. (e) If the film is kept in storage for a long period of time it should be inspected each alternate year, first, however, having brought the film to normal temperature throughout, in order to avoid condensure of moisture with possible softening of emulsion."

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Dude Bandit, The	Hoot Gibson-Gloria Shea	May	1,'33	67	
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar.	15,'33	64.	Mar. 18,'33
Fighting Parson, The	Hoot Gibson-Marceline Day	May	22,'33	70.	June 3,'33
Intruder, The	Monte Blue-Lila Lee	Dec.	26	69.	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov.	1	69.	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov.	26	67.	Dec. 3
Shriek in the Night, A	Ginger Rogers-Lyle Talbot	Apr.	15,'33	70.	Mar. 25,'33

Coming Feature Attractions

Boots of Destiny — Hoot Gibson
Cheaters
Davy Jones' Locker
Midnight Alarm
One Year Later
Open for Inspection
Pullman Car
Red Kisses
Scarlet Virgin, The
Silk Trimmed
Slightly Used
Studio Secrets — Olga Autrey-George Douglass — July 22,'33
Valley of Adventure, The — Monte Blue
Without Children

CHESTERFIELD

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Forgotton	June Clyde-Lee Kohlmar	Feb.	15,'33	65	
I Have Lived	Alan Dinehart-Anita Page	June	15,'33		
Love Is Like That	Rochelle Hudson-John Warburton	Mar.	15,'33	65	
Secrets of Wu Sin	Lois Wilson-Grant Withers	Dec.	15	65	
Strange People	Hale Hamilton-Gloria Shea-John Darrow	Jan.	15,'33	65	
Women Won't Tell	Sarah Paden-Gloria Shea	Nov.	15	67	

Coming Feature Attractions

After Office Hours — Lew Cody-Aileen Pringle — July 7,'33

COLUMBIA

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp - James Murray - Thelma Todd	Jan.	15,'33	67.	Jan. 28,'33
Ann Carver's Profession	Fay Wray-Gene Raymond	May	26,'33	68.	June 17,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec.	24		
Below the Sea (Alternate title: "Hell's Cargo")	Ralph Bellamy-Fay Wray	Apr.	25,'33	79.	June 10,'33
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan.	6,'33	89.	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar.	24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb.	4,'33	71.	Jan. 21,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen-Donald Cook	Apr.	10,'33	65.	May 13,'33
Cocktail Hour	Bebe Daniels-Sidney Blackmer-Randolph Scott	June	5,'33	74.	June 10,'33
Dangerous Crossroads	Chic Sale-Diane Sinclair	June	15,'33		
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov.	4	67.	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec.	19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec.	28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov.	18	71	
Hell's Cargo (See "Below the Sea")					
Man Against Woman	Jack Holt-Lillian Miles	Nov.	15	68.	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan.	20,'33	57	
Mussolini Speaks		Mar.	10,'33	76.	Mar. 18,'33
Night of Terror	Bela Lugosi-Sally Blane	Apr.	24,'33	65	
No More Orchids	Carole Lombard-Lyle Talbot	Nov.	25		
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan.	20,'33	69.	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar.	4,'33	67	Apr. 15,'33
Rusty Rides Alone	Tim McCoy-Barbara Weeks	May	26,'33		
Silent Man	Tim McCoy-Florence Britton	Mar.	3,'33	68	
So This Is Africa	Bert Wheeler - Robt. Woolsey - Raquel Torres	Feb.	24,'33	70.	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page	Apr.	4,'33	67.	May 27,'33
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov.	5	65	Nov. 26
State Trooper	Regis Toomey-Evalyn Knapp	Feb.	10,'33	68.	Apr. 1,'33
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec.	30	69	
Thrill Hunter, The	Buck Jones-Dorothy Revier				
Unknown Valley	Buck Jones-Cecilia Parker	May	5,'33		
Treason	Buck Jones-Shirley Grey	Feb.	10,'33	61½	
What Price Innocence?	Willard Mack-Jean Parker				
When Strangers Marry	Jack Holt-Lillian Bond	Mar.	20,'33	68.	June 3,'33
Whirlwind, The	Tim McCoy-Alice Dahl	Apr.	14,'33	68	
Woman I Stole, The	Jack Holt-Raquel Torres-Fay Wray	May	1,'33	66	

Coming Feature Attractions

Biddy — Richard Cromwell
Brief Moment — Carole Lombard-Gene Raymond-Donald Cook
Fighting Code, The — Buck Jones-Diane Sinclair
Fighting Ranger, The — Buck Jones-Dorothy Revier
Kaleidoscope in K
King of the Wild Horses — Wm. Janney-Dorothy Appleby
Lady for a Day — Warren William-Guy Kibbee-May Robson-Glenda Farrell
Man of Steel — Jack Holt
Man Trailer, The — Buck Jones-Cecilia Parker
Man's Castle — Loretta Young
Ninth Guest
Party's Over, The
Twentieth Century
Wrecker, The — Jack Holt-Genevieve Tobin

EQUITABLE PICTURES

[Distributed through Majestic]

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Cheating Blondes	Thelma Todd-Rolfe Haroldе	Apr.	1,'33	66	
Gigolettes of Paris	Madge Bellamy-Gilbert Roland	Mar.	15,'33	65	
What Price Decency?	Dorothy Burgess - Alan Hale - Walter Byron	Mar.	1,'33	60.	Mar. 11,'33

FIRST DIVISION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Big Drive, The		May	20,'33	89.	Jan. 28,'33
Goona Goona		Sept.	1	65.	Aug. 27

FIRST NATIONAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb.	25,'33	69.	Feb. 4,'33
Central Airport	Richard Barthelmess	Apr.	15,'33	75.	Apr. 1,'33
Elmer the Great	Joe E. Brown	Apr.	22,'33	74.	Apr. 1,'33
Employees Entrance	W. William-Loretta Young	Feb.	11,33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan.	14,'33	76.	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar.	18,'33	65.	Jan. 14,'33
Heroes for Sale	Richard Barthelmess - Loretta Young	June	17,'33	76.	May 27,'33
Lilly Turner	Ruth Chatterton-Geo. Brent	May	13,'33	64.	Apr. 29,'33
Little Giant, The	Edward G. Robinson	May	20,'33	74.	Apr. 15,'33
Mind Reader, The	Warren William	Apr.	1,'33	68.	Feb. 25,'33
Silver Dollar	Edward G. Robinson	Dec.	24	78	Nov. 5
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb.	1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov.	26	72	Nov. 19

Coming Feature Attractions

Goodbye Again — W. William-Joan Blondell — July 22,'33 — 65. June 17,'33
She Had to Say Yes — Loretta Young-Lyle Talbot — July 15,'33 — 62. June 17,'33

FOX FILMS

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat	May	19,'33	83.	May 20,'33
After the Ball	Esther Ralston-Basil Rathbone	Mar.	17,'33	69.	Mar. 25,'33
Best of Enemies	Marian Nixon-"Buddy" Rogers	June	23,'33		
Bondage	Dorothy Jordan-Alex. Kirkland	Mar.	31,'33	65.	Apr. 15,'33
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb.	24,'33	59.	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov.	27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard	Apr.	15,'33	110.	Jan. 14,'33
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb.	3,'33	73.	Feb. 4,'33
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan.	15,'33	77.	Feb. 4,'33
Handle With Care	James Dunn-Boots Mallory	Dec.	25	75	Dec. 24
Hello, Sister	James Dunn-Boots Mallory	Apr.	14,'33	56.	May 13,'33
Hold Me Tight	James Dunn-Sally Eilers	May	26,'33	71.	May 27,'33
Hot Peper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan.	22,'33	76.	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar.	3,'33	70.	Apr. 29,'33
I Loved You Wednesday	Warner Baxter-Elissa Landi-Miriam Jordan-Victor Jory	June	16,'33	75	
Infernal Machine	Genevieve Tobin-Chester Morris	Feb.	10,'33	65.	Apr. 15,'33
It's Great to Be Alive	Edna May Oliver-Raul Roulien	June	2,'33		
Me and My Gal	Joan Bennett-Spencer Tracy	Dec.	4	78	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar.	24,'33	72.	Apr. 1,'33
Robbers' Roost	George O'Brien - Maureen O'Sullivan	Jan.	1,'33	64.	Apr. 1,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar.	10,'33	78.	Mar. 25,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan.	8,'33	64.	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov.	6	69	Nov. 26
Smoke Lightning	George O'Brien-Nell O'Day	Feb.	17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb.	10,'33	100.	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov.	20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov.	13	70	Nov. 12
Trick for Trick	Ralph Morgan-Victor Jory	Apr.	21,'33	69.	June 17,'33
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	May	12,'33	68.	May 6,'33
Zoo in Budapest	Gene Raymond-Loretta Young	Apr.	28,'33	85.	Apr. 22,'33

Coming Feature Attractions

Arizona to Broadway — James Dunn-Joan Bennett — June 30,'33
Berkeley Square — Leslie Howard-Heather Angel
Devil's In Love, The — Victor Jory-Loretta Young — July 21,'33
F. P. 1 — Conrad Veidt-Jill Esmond-Leslie Fenton — July 28,'33 — 90. May 20,'33
Life In the Raw — George O'Brien — July 7,'33
Life Worth Living — Will Rogers - Boots Mallory - Louise Dresser-Marian Nixon-Ralph Morgan
Man Who Dared, The — Preston Foster-Zita Johann — July 14,'33
My Lips Betray — Lillian Harvey-John Boles
Paddy, the Next-Best-Thing — Janet Gaynor-Warner Baxter
Pilgrimage — Marian Nixon-Norman Foster — 95
Power and the Glory, The — Colleen Moore-Spencer Tracy
Shanghai Madness — Spencer Tracy-Elizabeth Allen — Aug. 4,'33
Three Against Death — Marion Burns-Kane Richmond
Worst Woman in Paris? — Myrna Loy-Adolphe Menjou

FREULER FILM ASSOCIATES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	May	5,'33		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	May	29,'33		
Gambling Sex	Ruth Hall-Grant Withers	Nov.	21	65	
Kiss of Araby	Maria Alba-Walter Byron	Apr.	21,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec.	23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec.	5		
When a Man Rides Alone	Tom Tyler	Jan.	15,'33		

Coming Feature Attractions

Black Cat, The
Bulldog Edition
East of Sudan
Green Paradise
My Wandering Boy
Red Man's Country
Silent Army, The
Sister of the Follies

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1	72	Oct. 8
Gun Law	Jack Hoxie-Betty Boyd	Apr.	15,'33	63	
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov.	30	62	
Trouble Busters	Jack Hoxie-Lane Chandler	May	15,'33	55	
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan.	21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb.	6,'33	62	
World Gone Mad, The	Pat O'Brien-Evelyn Brent	Apr.	1,'33	80	Apr. 22,'33

Coming Feature Attractions

Buried Alive					
Curtain at Eight	Dorothy Mackaill-C. Aubrey Smith-Paul Cavanagh				
Sing, Sinner, Sing	Paul Lukas-Leila Hyams				
Woman in the Chair, The	Zita Johann-Alan Dinehart				

MAYFAIR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Apr.	1,'33	65	May 13,'33
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	1	67	
Her Resale Value	June Clyde-George Lewis	Apr.	15,'33		
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb.		'33	
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.		1	
Midnight Warning	William Boyd-Claudia Dell	Nov.		15	
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb.		'33	
Riot Squad	Madge Bellamy-Pat O'Malley	June	15,'33	70	
Sister to Judas	Claire Windsor-John Harron	Jan.	1,'33	75	Feb. 18,'33

Coming Feature Attractions

Dance Hall Hostess	Helen Chandler-Jason Robards-Edward Nugent	July	1,'33	73	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Barbarian, The	Ramon Novarro-Myrna Loy	May	12,'33	88	Apr. 15,'33
Clear All Wires	Lee Tracy-Benita Hume	Feb.	24,'33		Feb. 18,'33
Devil's Brother, The	Laurel and Hardy-Dennis King-Thelma Todd	May	5,'33	92	Apr. 8,'33
Fast Life	William Haines-Madge Evans	Dec.	16	75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar.	10,'33	66	Mar. 25,'33
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9	75	Dec. 17
Gabriel Over the White House	Walter Huston-Karen Morley	Mar.	31,'33	87	Apr. 8,'33
Hell Below	Robt. Montgomery-Jimmy Durante - Robt. Young - Walter Huston-Madge Evans	June	9,'33	105	Apr. 15,'33
Looking Forward	Lewis Stone-Benita Hume-Lionel Barrymore	Apr.	28,'33	83	Apr. 1,'33
(Reviewed under the title "The New Deal")					
Made on Broadway	R. Montgomery-Sally Eilers	May	19,'33	70	Apr. 8,'33
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb.	17,'33	72	Mar. 18,'33
Nuisance, The	Lee Tracy-Madge Evans	June	2,'33	80	May 6,'33
(Reviewed under the title, "Never Give a Sucker a Break")					
Outsider, The	Harold Huth-Joan Barry	Jan.	28,'33	90	May 2,'33
Peg O' My Heart	Marion Davies-Onslow Stevens	May	26,'33	85	May 20,'33
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar.	24,'33	127	Dec. 31
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	June	16,'33	100	May 6,'33
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb.	3,'33	78	Jan. 21,'33
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	23	79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clark Gable	Dec.	30	112	Sept. 3
Today We Live	Joan Crawford-Gary Cooper	Apr.	21,'33	115	Apr. 22,'33
What! No Beer?	Buster Keaton-Jimmy Durante	Feb.	10,'33	78	Feb. 11,'33
When Ladies Meet	Ann Harding-Alice Brady-Robt. Montgomery-Myrna Loy	June	23,'33	85	June 3,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan.	21,'33	78	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Apr.	14,'33	101	Mar. 25,'33

Coming Feature Attractions

Another Language	Helen Hayes-Robt. Montgomery	July	28,'33		
Big Liar, The	Jimmy Durante-Stuart Erwin-Jack Pearl				
Dancing Lady	Joan Crawford				
Dark to Dawn	H. Hayes - J. Barrymore - L. Barrymore - C. Gable - Robt. Montgomery				
Dinner at Eight	Marie Dressler-Wallace Beery-Lionel Barrymore - Jean Harlow-Madge Evans-Karen Morley-Edmund Lowe-Lee Tracy-Jean Hersholt			110	June 10,'33
Eskimo	Native Cast				
Hold Your Man	Jean Harlow-Clark Gable	July	7,'33		
Hollywood Party, The	(All Star Musical)				
March of Time, The	Alice Brady-Frank Morgan-Madge Evans-Eddie Quillan				
Midnight Mary	Loretta Young-Ricardo Cortez	June	30,'33	70	June 17,'33
Storm at Daybreak	Nils Asther-Kay Francis	July	14,'33		
Stranger's Return, The	Lionel Barrymore - Franchot Tone-Miriam Hopkins	July	21,'33		
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan				
Tugboat Annie	Marie Dressler-Wallace Beery-Robt. Young-M. O'Sullivan				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	May	10,'33	70	Apr. 29,'33
Breed of the Border	Bob Steele	Mar.	1,'33		
Crashin' Broadway	Rex Bell	Dec.	30		
Diamond Trail, The	Rex Bell	Dec.	30		
Fighting Champ	Bob Steele	Dec.	15		
Fighting Texans, The	Rex Bell	June	15,'33		
Gallant Fool	Bob Steele	May	29,'33		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15	7 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb.	15,'33	63	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1		
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searl	Feb.	28,'33	80	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar.	15,'33	68	Apr. 8,'33
Return of Casey Jones	Charles Starrett-Ruth Hall	May	25,'33		
Self-Defense	Pauline Frederick	Dec.	15	68	Dec. 10
Sphinx, The	Lionel Atwill-Sheila Terry	June	1,'33	70	June 3,'33
Strange Adventure	Regis Toomey-June Clyde	Nov.	20	7 reels	
West of Singapore	Betty Compton	Jan.	31,'33	68	Apr. 15,'33
Young Blood	Bob Steele	Nov.	5,'33		

Coming Feature Attractions

Avenger, The	Ralph Forbes-Adrienne Ames				
Fugitive, The	Rex Bell-Cecelia Parker				
Skyways	K. Crawford-Ray Walker				

PARAMOUNT PUBLIX

Features

Star	Title	Rel.	Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr.	21,'33	87	Apr. 29,'33
Billion Dollar Scandal	C. Cummings-Robt. Armstrong	Jan.	6,'33	78	Dec. 31
College Humor	Bing Crosby-Jack Oakie	June	23,'33	80	June 17,'33
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb.	24,'33	75	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9	70	Dec. 10
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie	May	19,'33	72	May 6,'33
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan.	6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb.	24,'33	70	Feb. 18,'33
Girl in 419, The	James Dunn-Gloria Stuart	May	26,'33	76	May 6,'33
Hello, Everybody	Kate Smith	Feb.	17,'33	70	Jan. 14,'33
I Love That Man	Nancy Carroll-Edmund Lowe	June	9,'33	75	May 6,'33
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft - Richard Bennett - Mary Robson	Nov.		95	Nov. 12
International House	Peggy Hopkins Joyce	June	2,'33	65	May 20,'33
Island of Lost Souls	Chas. Laughton-Richard Arlen-Leila Hyams	Dec.		70	Dec. 10
Jennie Gerhardt	Sylvia Sidney-Donald Cook	June	16,'33	76	June 10,'33
King of the Jungle	Frances Dee-Buster Crabbe	Mar.	10,'33	74	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar.	3,'33	72	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb.	3,'33	70	Jan. 28,'33
M	Peter Lorre			66	Apr. 8,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30	88	Dec. 31
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar.	31,'33	55	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan.	20,'33	59	
No Man of Her Own	Clark Gable-Carole Lombard	Dec.		76	Dec. 24
Pick Up	Sylvia Sidney-George Raft	Mar.	24,'33	75	Mar. 25,'33
She Done Him Wrong	Mae West-Owen Moore	Jan.	27,'33	66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb.	10,'33	123	Dec. 10
Song of the Eagle	Chas. Bickford - Mary Brian - Richard Arlen	Apr.	28,'33	83	Apr. 29,'33
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	May	12,'33	72	May 13,'33
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar.	17,'33	70	Mar. 4,'33
Sunset Pass	Randolph Scott-Tom Keene	May	26,'33	65	June 3,'33
Supernatural	C. Lombard - Randolph Scott-V. Osborne	May	5,'33	64½	Apr. 29,'33
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr.	14,'33	65½	May 6,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan.	13,'33	76	Jan. 7,'33
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2	74	Dec. 10
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr.	7,'33	59	
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25	72½	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona André	Feb.	17,'33	73	Feb. 4,'33

Coming Feature Attractions

Disgraced	Helen Twelvetrees-Wm. Harrigan	July	7,'33	65	
Duck Soup	Four Marx Bros.				
Gambling Ship	Cary Grant-Benita Hume	June	30,'33	72	June 17,'33
Her Bodyguard	Wynne Gibson-Edmund Lowe	July	21,'33		
I'm No Angel	Mae West-Cary Grant				
Mama Loves Papa	Charles Ruggles-Mary Boland-Lilyan Tashman	July	14,'33		
Man of the Forest	Randolph Scott-Verna Hillie	July	7,'33		
Midnight Club	Clive Brook-George Raft-Helen Vinson	July	28,'33		
One Sunday Afternoon	Gary Cooper-Fay Wray				
She Made Her Bed	Carole Lombard-Lew Ayres	July	28,'33		
Song of Songs	Marlene Dietrich-Brian Aherne				
This Day and Age	Charles Bickford-Nancy Colman				
Three Cornered Moon	C. Colbert-Richard Arlen-Jack Oakie-Mary Boland				
Way to Love, The	Maurice Chevalier				
White Woman	Dorothea Wieck-Walter Abel				

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	23	78	Dec. 10
Big Brain, The	Geo. E. Stone-Fay Wray-Phillips Holmes	June	23,'33	70	June 3,'33
Cheyenne Kid	Tom Keene	Jan.	20,'33	54½	
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar.	31,'33	72	Mar. 18,'33
Diplomaniacs,	Bert Wheeler-Robt. Woolsey	May	12,'33	63	Apr. 15,'33
Emergency Call	Bill Boyd-Betty Furness	May	26,'33		
Goldie Gets Along	Lili Damita-Chas. Morton	Jan.	27,'33	68	June 10,'33
Great Jasper, The	Richard Dix	Mar.	3,'33	76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec.	16	77	Jan. 7,'33
India Speaks	Richard Halliburton	Apr.	28,'33	75	May 13,'33
King Kong	Fay Wray-Bruce Cabot	Apr.	7,'33	100	Feb. 25,'33
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb.	3,'33	60	Dec. 31
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar.	24,'33	68	Feb. 4,'33
(Reviewed under the title "A Successful Blunder")					
Melody Cruise	Phil Harris-Charles Ruggles	June	9,'33	75	June 3,'33
Men of America	Bill Boyd	Dec.	9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan.	13,'33	52	Oct. 1
No Other Woman	Irene Dunne-Chas. Bickford	Jan.	6,'33	58	Jan. 21,'33
Our Betters	Constance Bennett	Mar.	17,'33	72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Erle Linden	Jan.	20,'33	62	May 6,'33
Penguin Pool Murder	Edna May Oliver-Jas. Gleason	Dec.	30	75	Nov. 12
Professional Sweetheart	Ginger Rogers-Norman Foster	June	16,'33	70	June 3,'33
Renegades of the West	Tom Keene	Nov.	25	55	
Rockabye	Constance Bennett-Joel McCrea	Nov.	25	75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb.	10,'33	68	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar.	10,'33	57	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec.	2	58	Dec. 17
Silver Cord, The	Irene Dunne-Joel McCrea	May	19,'33	74	May 13,'33
Son of the Border	Tom Keene-Julie Hayden	May	5,'33	55	
Sweepings	Lionel Barrymore	Apr.	14,'33	80	Mar. 18,'33
Tomorrow at Seven	Chester Morris-Vivienne Osborne	June	2,'33	64	May 13,'33
Topaze	John Barrymore-Myrna Loy	Feb.	24,'33	78	Feb. 11,'33

Coming Feature Attractions

Bed of Roses	Constance Bennett-Joel McCrea	June	30,'33		
Cross Fire	Tom Keene-Betty Furness	June	30,'33	55	Apr. 8,'33
Death Watch, The (Tent.)	Stuart Erwin-Dorothy Wilson				
Doctor, The (Tent.)	Lionel Barrymore-Joel McCrea-Dorothy Jordan				
Double Harness	Ann Harding-William Powell				
Flaming Gold	Bill Boyd-Mae Clarke-Pat O'Brien				
Flying Devils	Arline Judge-Bruce Cabot-Ralph Bellamy-Erle Linden	July	14,'33		
Glory Command, The	Bruce Cabot-Betty Furness				
Headline Shooters	Wm. Gargan-Frances Dee-R. Bellamy-W. Ford-G. Rateff				
In the Fog	Robt. Armstrong-Helen Mack				
Morning Glory, The	K. Hepburn-D. Fairbanks, Jr.				
No Marriage Ties	Richard Dix-Doris Kenyon	July	7,'33		
Rafter Romance	Ginger Rogers-Norman Foster				

STATE RIGHTS

Features

Title	Star	Dist'r.	Rel.	Date	Running Time Minutes	Reviewed
Alone	Elena Kuzmina	Amkino				
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan.	5,'33	71	Jan. 21,'33
Bal, Le	Andre Lefaur	Protex			80	Oct. 8
Charlotte Lowenskold	Birgit Sergelius-Erle Barclay	Scandinavian				
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr.	1,'33		

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Devil's Playground, The		Principal	Jan.	1,'33...54	
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Flaming Signal, The	Marceline Day	Invincible		64	
Forgotten Men		Jewel Productions	Feb.	'33..84.	May 27,'33
Fourteenth of July, The	Annabella - Georges Riguad	Tobis-Rene Clair		85.	Jan. 28,'33
High Gear	James Murray - Jean Marsh	Hollywood	Apr.	14,'33...67.	Apr. 22,'33
His Private Secretary	Evalyn Knapp-John Wayne	Showmen's Pics.	June	10,'33...60.	June 10,'33
Horizon (The Wandering Jew)	Nikolai Batalov	Amkino			
Hotel Variety	Hal Skelly-Olive Borden	Screencraft		68	
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigole		Principal	Feb.	15,'33...55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Plcts.	Mar.	9,'33.	
Laughing at Life	V. McLaglen-C. Montenegro	Mascot		70.	June 3,'33
Love and Passion		Yugoslavian Plcts.			
Manhattan Tower	Mary Brian - Irene Rich-James Hall	Remington	Dec.	1....67.	Nov. 19
Men and Jobs		Amkino	Jan.	1,'33...70.	Jan. 14,'33
Midnight	Sidney Fox - Lynn Overmann-H. Hull	All-Star Prods.			
Moon Over Morocco	Rene Lefebvre-Rosine Deream	Protex	Jan.	21,'33...80.	Feb. 25,'33
November Night (Polish)	S.Jaraez-J.Wegrzyn-J. Smosarska	Capital	Apr.	27,'33...97.	May 6,'33
Out of Singapore	Noah Beery	Goldsmith Plcts.		61	Sept. 24
Over the Seven Seas		Vanderbilt		70.	June 3,'33
Piri Knows All	Margit Dayka	Arkay Film			
Petemkin		Kinematrade	Mar.	31,'33...54.	Apr. 15,'33
Red-Head, The	Robert Lynen	Harold Auten	May	25,'33...88.	June 17,'33
Return of Nathan Becker	David Gutman	Worldkino	Apr.	13,'33...71.	Apr. 29,'33
Shadow Laughs, The	Hal Skelly-Rose Hobart	Invincible		67	
Seeko		Hoffberg		30	
Soviets on Parade		Kinematrade	Mar.	31,'33...60	
Sucker Money	Mischa Auer	Hollywood	Apr.	5,'33...70.	Apr. 15,'33
Taming the Jungle		Invincible	June	3,'33...59.	June 10,'33
Thunder Over Mexico		Sol Lesser			May 20,'33
Truth About Africa, The		Wm. Alexander		47	
Victims of Persecution	Betty Hamilton-Mitchell Harris	Bud Pollard	June	16,'33...60	
Virgins of Bali		Principal	Dec.	8... ..46.	Dec. 17
With Williamson Beneath the Sea		Principal	Nov.	24..... ..59.	Dec. 3
Wives Beware!	Adolphe Menjou	Regent Plcts.			
Woman in Chains	Owen Nares	Invincible		69.	Aug. 19

(Reviewed under title "The Impassive Footman"—Assoc. Radio British)

TOWER PRODUCTIONS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Darling Daughters	Marian Marsh-Joan Marsh	Feb.	'33.....60	Apr. 15,'33
Red Haired Alibi	Merna Kennedy-Theodore Von Eltz-Grant Withers	Oct.	15.....72.	Oct. 29
Reform Girl	Noel Francis-Dorothy Peterson-Skeets Gallagher	Mar.	'33.....70.	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec.	24.....80.	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb.	3,'33.....82.	Feb. 18,'33
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence	May	17,'33.....75.	Apr. 29,'33
Kid from Spain, The	Eddie Cantor	Nov.	17.....90.	Nov. 5
Magic Night	Jack Buchanan	Nov.	5.....76.	Nov. 12
Perfect Understanding	Gloria Swanson	Mar.	11,'33.....84.	Mar. 4,'33
Samarang	Native Cast	June	23,'33.....62.	May 20,'33
Secrets	Mary Pickford-Leslie Howard	Apr.	15,'33.....90.	Feb. 18,'33
Yes, Mr. Brown	Jack Buchanan	May,	'33.....69.	Mar. 18,'33

Coming Feature Attractions

Emperor Jones, The	Paul Robeson				
Joe Palooka	Jimmy Durante-Stuart Erwin				
Masquerader, The	Ronald Colman-Elissa Landi	Aug.	18,'33.....75.	Feb.	25,'33
Nana	Anna Sten				
Roman Scandals	Eddie Cantor				

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov.	17.....76.	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov.	3.....83.	Oct. 8
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar.	23,'33.....78.	Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar.	3,'33.....75.	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar.	23,'33.....69.	Apr. 22,'33
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar.	16,'33.....67.	Jan. 28,'33
Fighting President, The		Apr.	14,'33.....50.	Apr. 15,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec.	22.....57.	
Hidden Gold	Tom Mix	Nov.	3.....58.	
King of Jazz (Reissue)	Paul Whiteman-John Boles-Bing Crosby	June	1,'33.....Apr.	5,'30
King of the Arena	Ken Maynard	June	1,'33.	
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	May	4,'33.....67.	Mar. 11,'33
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan.	12,'33.....68.	Jan. 7,'33
Lucky Dog	Charles "Chic" Sale	Apr.	20,'33.....55.	May 13,'33
Mummy, The	Boris Karloff-Zita Johann	Dec.	22.....78.	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan.	26,'33.....74.	Jan. 7,'33
Out All Night	Summerville-Pitts	Apr.	13,'33.....72.	Mar. 11,'33
Private Jones	Lee Tracy-Gloria Stuart	Feb.	16,'33.....89.	Apr. 1,'33
Rebel, The	Vilma Banky-Luis Trenker	June	15,'33.	
Reme Express	Esther Ralston-Conrad Veidt	Feb.	16,'33.....87.	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar.	16,'33.	
Terror Trail, The	Tom Mix	Feb.	2,'33.....57.	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan.	5,'33.....75.	Feb. 11,'33

Coming Feature Attractions

Don't Bet on Love	Lew Ayres-Ginger Rogers	July	13,'33.	
Fiddlin' Buckaroo	Ken Maynard-Gloria Shea			
Her First Mate	Summerville-Pitts	Aug.	3,'33.	
Moonlight and Pretzels	Mary Brian-Leo Carrillo	July	27,'33.	
Only Yesterday	John Boles - Margaret Sullavan - Benita Hume			
Secret of the Blue Room, The	Lionel Atwill-Paul Lukas-Gloria Stuart-Onslow Stevens	July	20,'33.	
S. O. S. Iceberg	Rod La Roque-Gibson Gowland			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ex-Lady	Bette Davis	Apr.	8,'33.....62.	Feb. 18,'33
Forty-Second Street	Warner Baxter - Bebe Daniels-Geo. Brent	Mar.	11,'33.....89.	Mar. 18,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar.	4,'33.....69.	Apr. 8,'33
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Ruby Keeler-Dick Powell	May	27,'33.....90.	May 27,'33
Keyhole, The	Kay Francis-George Brent	Mar.	25,'33.....69.	Apr. 8,'33
King's Vacation, The	George Arliss	Feb.	25,'33.....60.	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb.	4,'33.....64.	Jan. 7,'33
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	June	3,'33.....70.	
Mayor of Hell, The	James Cagney	June	24,'33.....80.	May 20,'33
Parachute Jumper	Douglas Fairbanks, Jr.	Jan.	28,'33.....72.	Dec. 31
Picture Snatcher	James Cagney	Apr.	29,'33.....75.	Apr. 1,'33
Private Detective 62	William Powell	June	10,'33.	
Silk Express	Neil Hamilton-Sheila Terry	June	10,'33.....63.	June 10,'33
Somewhere in Sonora	John Wayne	May	20,'33.	
Telegraph Trail, The	John Wayne	Mar.	18,'33.....55.	
Untamed Africa		Apr.	8,'33.	
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb.	18,'33.....72.	Jan. 7,'33
Working Man, The	George Arliss-Bette Davis	May	6,'33.....67.	Apr. 8,'33

(Reviewed under the title "The Adopted Father")

Coming Feature Attractions

Baby Face	Barbara Stanwyck	July	1,'33.....74.	Apr.	1,'33
Captured!	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas				
Footlight Parade	James Cagney-Joan Blondell-Ruby Keeler-Dick Powell-Guy Kibbee				
Man from Monterey, The	John Wayne-Ruth Hall	July	15,'33.		
Mary Stevens, M.D.	Kay Francis	July	22,'33.		
Narrow Corner, The	Douglas Fairbanks, Jr.	July	8,'33.		
Voltaire	George Arliss-Doris Kenyon		70		

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The	Conrad Nagel-Leila Hyams	Apr.	23,'33.....75.	Mar. 3,'33
(Reviewed under the title "Auction in Souls")				
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan.	8,'33.....75.	Dec. 24
Drum Taps	Ken Maynard	Jan.	29,'33.....61.	
Fargo Express	Ken Maynard	Nov.	20.....62.	
Hypnotized	Moran and Mack	Dec.	25.....70.	Dec. 24
Lone Avenger, The	Ken Maynard	May	14,'33.....61.	
Phantom Thunderbolt	Ken Maynard	Mar.	5,'33.....62.	
Racetrack	Lee Carrillo-Kay Hammond	Feb.	25,'33.....78.	Mar. 11,'33
Study in Scarlet, A	Reginald Owen-June Clyde	May	14,'33.....72.	June 10,'33
Tombstone Canyon	Ken Maynard	Dec.	25.....62.	
Trailing the Killer	(Special)	Dec.	4.....68.	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov.	20.....80.	Nov. 19

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Redien-Curt Lucas	Protex	Feb.	4,'33...70.	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Cadet, The	Frans Fiedler	Film Exchange		80.	Apr. 8,'33
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan.	16,'33...93.	Feb. 18,'33
Comradeship		Assoc. Cinema	Nov.	8.....78.	Dec. 10
Darling of Vienna, The	Willy Forst-Else Elster	European Films			
David Golder	Harry Baur	Protex		80.	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustav Froehlich	Interworld	Feb.	15,'33...91.	Feb. 25,'33
Dream of Schoenbrunn	Martha Eggerth	Europa Film	May	31,'33. .78.	June 10,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec.	7.....83.	Jan. 28,'33
Friederike	Mady Christians	Kinematrade	Feb.	25,'33...80.	Mar. 18,'33
Gitta Discovers Her Heart	Gitta Alpar	Capital		91.	Oct. 15
Hertha's Awakening	Toni Van Eyck	Protex		Mar. 10,'33...82.	Mar. 25,'33
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov.	15.....86.	Feb. 11,'33
Kuhle Wampe: Whither Germany?	Hertha Thiele-Ernest Busch	Kinematrade	Apr.	22,'33.	
M	Peter Lorre	Paramount	Mar.	31,'33...96.	Apr. 8,'33
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110.	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov.	5.....90.	Dec. 17
Morgenrot (Dawn)	Else Knott - Rudolf Forster	Protex	May	15,'33...85.	May 27,'33
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov.	29.....76.	Dec. 31
Reuny	Willy Fritsch-Kaethe von Nagy	Protex			
Song of Life	Albert Mog - Margot Ferra	Tobis	Mar.	24,'33...66.	Apr. 15,'33
Spell of Tatra, The		Protex	Feb.	17,'33...65.	Feb. 25,'33
Upright Sinner, The	Max Pallenberg-Dolly Haas	European Films	Mar.	28,'33...78.	Apr. 15,'33
Victoria and Her Hussar	Michael Bohnen-Friedel Schuster	Kinematrade	Apr.	8,'33...90.	Apr. 22,'33
Yorek	Werner Krauss	Protex	Nov.	23.....99.	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Counsel's Opinion	Henry Kendall	London Film		71.	Apr. 22,'33
Fires of Fate	Lester Matthews	British Int'l		72.	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85.	Dec. 31
Ghost Train, The	Jack Hulbert	Gaumont-British		68.	Feb. 25,'33
Good Companions, The	Jessie Matthews	Gaumont-British		96.	Apr. 29,'33
Here's George	George Clarke	P.D.C.-British		64.	Nov. 5
Just My Luck	Ralph Lynn	British and Dominions		80.	May 29,'33
King of the Ritz	Stanley Lupino-Betty Stockfield	Gaumont-British			
Leap Year	Tom Walls - Anne Grey	British and Dominions		69.	Dec. 17
Ledger, The	Ivor Novello	Twickenham		84.	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio - British		82.	Oct. 15
Love in Morocco	Rex Ingram	Gaumont-British	Mar.	18,'33...67.	Oct. 15
(Reviewed under the title "Bareud")					
Maid of the Mountains, The	Harry Welchman-Nancy Brown	British Int'l		80.	Apr. 22,'33
Man They Couldn't Arrest, The	Hugh Wakefield-Renee Clama	Gaumont-British	Mar.	11,'33...70.	Mar. 25,'33
Marry Me	Renate Muller - Geo. Robey	Gaumont-British		85.	Apr. 22,'33
Men of Tomorrow	Maurice Braddell	Paramount-London Film		80.	Apr. 15,'33
Night and Day	Jack Hulbert - Winifred Shotter	Gaumont-British	May	26,'33...77.	June 10,'33
Private Wives	Claude Allister-Betty Astell	British Lion			
Radio Parade		British Int'l		70.	May 13,'33
Sally Bishop	Harold Huth - Joan Barry	British Lion		82.	Dec. 10
There Goes the Bride	Jessie Matthews - Owen Nares	Gaumont-British		79.	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Min.
KRAZY KAT KARTOONS		
Antique Antics		1 rl..
Broadway Malady	Apr. 18,'33..	1 rl..
Bunnies and Bonnets	Mar. 29,'33..	1 rl..
Crystal Gazabo	Nov. 7.....	1 rl..
House Cleaning		1 rl..
Medicine Show	Feb. 7,'33..	1 rl..
Minstrel Show, The	Nov. 21.....	1 rl..
Prosperity Blues	Oct. 8.....	1 rl..
Russian Dressing	May 1,'33.....	
Snow Time	Nov. 30.....	1 rl..
Wedding Bells	Jan. 10,'33.....	
Wooden Shoes	Feb. 25,'33..	1 rl..
LAMBS GAMBOLS		
Hear 'Em and Weep		2 rls.
Lambs All-Star Gambol	Dec. 20....	21½..
Poor Fish, The	Apr. 27,'33.	2 rls.
MEDBURY SERIES		
Laughing with Medbury in India		1 rl..
Laughing with Medbury in Philippines	Nov. 11.....	1 rl..
Laughing with Medbury Among the Wide Open Faces	Oct. 11.....	1 rl..
Laughing with Medbury Among Dancing Nations	Dec. 23.....	1 rl..
Laughing with Medbury in Wonders of the World	Dec. 13.....	1 rl..
SCRAPPY CARTOONS		
Bad Genius, The	Dec. 1.....	1 rl..
Beer Parade, The	Mar. 4,'33..	1 rl..
False Alarm		1 rl..
Flop House	Nov. 9.....	1 rl..
Great Bird Mystery	Oct. 20.....	1 rl..
Match Kid, The	May 9,'33..	1 rl..
Sassy Cats	Jan. 25,'33..	1 rl..
Scrappy's Party	Feb. 13,'33..	1 rl..
Technoracket	May 20,'33..	1 rl..
Wolf at the Door, The	Dec. 29.....	1 rl..
World's Affair, The	June 5,'33..	1 rl..
SUNRISE COMEDIES		
Campus Codes	Jan. 19,'33.	2 rl....
College Gigolos	Jan. 3,'33.	18½..
Design for Leaving (Richey Craig, Jr.)		2 rls.
Mind Doesn't Matter	Nov. 21....	19½..
Partners Two	Jan. 19,'33.	2....
Safe in Jail	Feb. 11,'33.	2 rls.
The Curse of a Broken Heart	Feb. 4,'33.	18....
The Strange Case of Poison Ivy	Mar. 23,'33.	
WORLD OF SPORT		
All's Wet That Ends Wet	May 5,'33..	1 rl..
Champions	May 5,'33..	1 rl..
Horse Sense	Dec. 29.....	1 rl..
Rough Sport	Dec. 29.....	1 rl..
Throwing the Bull	Jan. 14,'33.	11....

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
ANDY CLYDE COMEDIES		
A Fool About Women	Nov. 27....	22....
Artist's Muddles	Jan. 29,'33.	20....
Boy, Oh Boy!	Dec. 25....	21....
Dora's Dunking Doughnuts	July 9,'33.	
Feeling Rosy	Apr. 30,'33.	21....
Loose Relations	June 11,'33.	20....
Sunkissed Sweeties	Oct. 30....	22....
BABY BURLESKS		
Glad Rags to Riches	Feb. 5,'33.	11....
Kid' In' Hollywood	May 14,'33.	11....
Kid's Last Fight, The	Apr. 23,'33.	11....
Pie-Covered Wagon	Oct. 30....	10....
Polly Tix in Washington	June 4,'33.	
BATTLE FOR LIFE		
Battle of the Centuries	Oct. 2.....	9....
Desert Demons	Nov. 27.....	9....
Killers	Oct. 30....	10....
Sea, The	May 7,'33..	9....
World Beneath, The	June 25,'33.	
BRAY'S NATURGRAPHS		
Giants of the North	June 4,'33..	7....
Our Bird Citizens	Oct. 9.....	8....
Our Noble Ancestors	Dec. 4.....	9....
Pirates of the Deep	May 7,'33..	9....
Stable Manners	Nov. 6.....	7....
Wild Company	Jan. 1,'33.	10....
Wild Life at Home	June 18,'33..	1 rl..
Woodland Pals	Jan. 29,'33..	1 rl..
BROADWAY GOSSIP		
No. 2	Dec. 11.....	9....
No. 3	Feb. 5,'33.	11....
No. 4	Mar. 5,'33.	11....
No. 5	Apr. 30,'33.	11....
No. 6	June 18,'33.	
CAMERA ADVENTURES		
Cougar's Mistake, The	May 28,'33..	9....
Taming the Wildcat	Jan. 15,'33..	8....
The Iceless Arctic	Nov. 6.....	11....
Two Hundred Fathoms Deep	Mar. 19,'33..	8....
DO YOU REMEMBER		
Gaslit Nineties, The	Nov. 27.....	8....
Highlights of the Past	Apr. 9,'33..	8....
Old-Fashioned Newsreel, An	July 2,'33.	
Puffs and Bustles	Mar. 12,'33..	7....
When Dad Was a Boy	Jan. 22,'33..	8....
GLEASON'S SPORT FEATURETTES		
A Hockey Hick	Dec. 11....	19....
Always Kickin'	Oct. 9.....	20....
GREAT HOKUM MYSTERY		
Burned at the Steak	Oct. 16....	18....
Evil Eye Conquers, The	Jan. 8,'33.	14....
In the Clutches of Death	Nov. 13....	14....
On the Brink of Disaster	Feb. 19,'33.	
HODGE-PODGE		
Across America in Ten Minutes	Jan. 1,'33.	11....
Animal Fair, The	Jan. 15,'33.	10....
Any Way to Get There	July 16,'33.	
Down on the Farm	Dec. 18....	10....
Little Thrills	Oct. 23.....	9....
Out of the Ordinary	May 28,'33.	
Sawdust Sidelights	June 4,'33.	10....
Skipping About the Universe	Feb. 12,'33.	10....
Traffic	Nov. 6.....	10....
Women of Many Lands	Mar. 12,'33..	9....
Wonder City, The	Nov. 20.....	9....
MERMAID COMEDIES		
Big Flash, The (Harry Langdon)	Nov. 6....	22....
Hitch Hiker, The (Harry Langdon)	Feb. 12,'33.	21....
Knight Duty (Harry Langdon)	May 7,'33.	22....
Hooks and Jabs	July 30,'33.	
Tired Feet (Harry Langdon)	Jan. 1,'33.	22....
Tied for Life	July 2,'33.	
Vest with a Tale, The (Tom Howard)	Dec. 4....	22....
MORAN AND MACK COMEDIES		
A Pair of Socks	May 14,'33.	20....
As the Crows Fly	June 18,'33.	18....
Blue Blackbirds	July 16,'33.	
Hot Hoofs	June 18,'33.	
Two Black Crows In Africa	Mar. 5,'33.	20....
OPERALOGUES		
Brahmin's Daughter, A	Jan. 8,'33.	22....
Canteen Girl, The		
Walpurgis Night	Oct. 30....	20....
SPIRIT OF THE CAMPUS (Reinald Werrenrath)		
California	Mar. 5,'33.	10....
Cornell	Dec. 18.....	9....
Georgia Tech	May 7,'33..	9....
McGill	May 28,'33..	9....
Michigan	Dec. 4.....	8....
Yale	Oct. 9.....	10....
TERRY-TOONS		
Banker's Daughter, The	June 25,'33..	6....
Cinderella	May 28,'33..	6....
College Spirit	Oct. 16.....	6....
Down on the Levee	Mar. 5,'33..	6....
Fannie in the Lion's Den	July 23,'33..	6....
Farmer Al Falfa's Birthday Party	Oct. 2.....	6....
Forty Thieves, The	Nov. 13.....	6....
Hansel Und Gretel	Feb. 5,'33..	6....
Hollywood Diet	Dec. 11.....	6....
Hook and Ladder No. 1	Oct. 30.....	7....
Ireland or Bust	Dec. 25.....	6....
Jealous Lover	Jan. 8,'33..	6....
King Zilch	June 11,'33..	6....
Oh! Susanna	Apr. 2,'33..	6....
Oil Can Mystery, The	July 9,'33.	
Pirate Ship	Apr. 30,'33..	6....
Robin Hood	Jan. 22,'33..	6....
Romeo and Juliet	Apr. 16,'33..	6....
Tale of a Shirt, The	Feb. 19,'33..	6....
Toyland	Nov. 27.....	6....
Tropical Fish	May 14,'33..	6....
Who Killed Cock Robin?	Mar. 19,'33..	6....
THREE-REEL SPECIAL		
Krakatoa	Apr. 23,'33.	23....
TOM HOWARD COMEDIES		
Aces Wild	July 9,'33.	
Drug on the Market, A	Jan. 22,'33.	11....
Honesty Pays, But Not Much	June 4,'33.	
The Acid Test	Nov. 27....	11....
TORCHY COMEDIES (Ray Cooke)		
Torchy's Busy Day	Oct. 2....	20....
Torchy's Kitty Coup	Jan. 22,'33.	21....
Torchy's Loud Spooker	June 25,'33.	
Torchy Rolls His Own	Nov. 20....	21....
Torchy Turn Turtle	Apr. 23,'33.	21....
Trying Out Torchy	July 23,'33.	
VANITY COMEDIES		
Hollywood Run-Around (Monty Collins)	Dec. 18....	20....
Honeymoon Beach (Billy Bevan-Glenn Tryon)	Oct. 23....	21....
Keyhole Katie (Gale Seabrook-John T. Murray)	Jan. 15,'33.	20....
Techno-crazy (Monty Collins-Billy Bevan)	Apr. 23,'33.	19....

FOX FILMS

Title	Rel. Date	Min.
MAGIC CARPET SERIES		
8 Fisherman's Fortune	Oct. 2.....	9....
9 Zanzibar	Oct. 9.....	9....
10 Belles of Bali	Oct. 16.....	8....
11 Sailing a Square-Rigger	Oct. 23.....	10....
12 Venetian Holiday	Oct. 30.....	10....
13 Havana Ho!	Nov. 6.....	9....
14 Paths in Palestine	Nov. 13.....	8....
15 Ricksha Rhythm	Nov. 20.....	
16 Pirate Isles	Nov. 27.....	9....
17 From Kashmir to the Khyber	Dec. 4.....	9....
18 Silver Springs	Dec. 11.....	
19 Desert Tripoli	Dec. 18.....	
20 In the Guianas	Dec. 25.....	9....
21 Mediterranean Memories	Jan. 1,'33.	
22 The Lure of the Orient	Jan. 8,'33..	9....
23 Here Comes the Circus	Jan. 15,'33.	
24 Sicilian Sunshine	Jan. 22,'33.	10....
25 Gorges of the Giants	Jan. 29,'33.	9....
26 When in Rome	Feb. 5,'33.	
27 Berlin Medley	Feb. 12,'33.	9....
28 Rhapsody of the Rails	Feb. 19,'33.	
29 Taking the Cure	Feb. 26,'33.	
30 Down from Vesuvius	Mar. 5,'33.	
31 Paris on Parade	Mar. 12,'33.	
32 Broadway by Day	Mar. 19,'33.	
33 The Iceberg Patrol		
34 Mississippi Showboats		
35 Sampans and Shadows		
36 Boardwalks of New York		
37 A Gondola Journey		
38 Isles of the East Indies		
39 Pagodas of Peiping		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Arabian Tights	June 3,'33.	20....
Fallen Arches	Feb. 4,'33.	19....
Mr. Bride	Dec. 24....	19....
Now We'll Tell One	Nov. 19....	19....
Tarzan in the Wrong		20....
COLORTONE MUSICAL REVUES		
Hollywood Premiere	Jan. 7,'33.	18....
Menu		
Over the Counter		18....
Wild People	Feb. 4,'33.	18....
FITZPATRICK TRAVELTALKS		
Big Ditch of Panama, The		
Come Back to Erin		9....
Cuba, Land of the Rhumba	Feb. 25,'33.	
Daughters of the Sea		9....
Iceland	Jan. 14,'33.	10....
Leningrad	Dec. 17....	9....
New Zealand		9....
Norway	Feb. 4,'33.	9....
Over the Seas to Borneo		9....
Rio the Magnificent		9....
World Dances, The		9....
FLIP, THE FROG		
Bulloney		8....
Cuckoo the Magician	Jan. 21,'33.	
Funny Face	Dec. 24....	8....
Lunchroom, The		
Nursemaid, The	Nov. 26....	7....
Techno-cracked		8....
LAUREL & HARDY		
Me An' My Pal		21....
Their First Mistake		21....
Towed in a Hole	Dec. 31....	21....
Twice Two	Feb. 25,'33.	21....
ODDITIES		
Duck Hunter's Paradise	Dec. 31....	10....
Toy Parade, The	Dec. 3.....	7....
Whispering Bill	Dec. 31....	10....
OUR GANG		
A Lad an' a Lamp	Dec. 17....	17....
Birthday Blues	Nov. 12....	20....
Fish Hooky	Jan. 28,'33.	19....
Forgotten Babies	Mar. 11,'33.	17....
Kid from Borneo, The	Apr. 15,'33.	19....
Mush and Milk	May 27,'33.	
PITTS-TODD		
Asleep In the Feet	Jan. 21,'33.	19....
Bargain of the Century		20....
Maids a la Mode		18....
One Track Minds		
Sneak Easily	Dec. 10....	17....
SPECIAL		
Roosevelt, the Man of the Hour		18....
SPORT CHAMPIONS		
Allez Oop	Mar. 11,'33.	
Auto Racing	Apr. 1,'33.	
Block and Tackle	Nov. 5....	12....
Bone Crushers	Feb. 8,'33.	8....
Chalk Up	Dec. 10....	10....
Football Footwork		12....
Motorcycle Mania	Jan. 28,'33.	9....
Swing High	Dec. 10....	10....
Throttle Pushers		9....
TAXI BOYS		
Bring 'Em Back a Wife	Jan. 14,'33.	20....
Call Her Sausage		
Farewell to Legs		
Rummy, The		18....
Taxi Barons		
Taxi for Two	Dec. 3....	18....
Thundering Taxis	June 24,'33.	16....
Wreckety Wrecks	Feb. 18,'33.	19....

PARAMOUNT PUBLIX

Title	Rel. Date	Min.
HOLLYWOOD ON PARADE		
No. 4	Nov. 18.....	1 rl..
No. 5	Dec. 16.....	1 rl..
No. 6	Jan. 13,'33..	1 rl..
No. 7	Feb. 10,'33..	1 rl..
No. 8	Mar. 10,'33..	1 rl..
No. 9	Apr. 7,'33..	1 rl..
No. 10	May 5,'33..	1 rl..
No. 11	June 2,'33..	1 rl..
No. 12	June 30,'33.	10....
No. 13	July 28,'33.	10....
ONE REEL ACTS		
Be Like Me (Ethel Merman)	Feb. 18,'33..	1 rl
Detective Tom Howard of the Suicide Squad (Tom Howard)	June 9,'33..	1 rl
Hawaiian Fantasy (Vincent Lopez)	Jan. 20,'33..	1 rl
Let's Dance (Burns and Allen)	Mar. 17,'33..	1 rl..
Moonlight Fantasy (Vincent Lopez)	Apr. 14,'33..	1 rl
Rookie, The (Tom Howard)	Dec. 23.....	1 rl
Rumba Rhythm (Vincent Lopez)	July 7,'33..	1 rl..
Walking the Baby (Burns and Allen)	May 12,'33..	1 rl..
Your Hat (Burns and Allen)	Nov. 25....	11....
PARAMOUNT PICTORIAL		
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4.....	1 rl..
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4.....	1 rl..
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30.....	1 rl..
No. 7—This Is Ducky — Music from the Ancients —Bringing You the News	Jan. 27,'33..	1 rl..
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carrol Vanities	Feb. 24,'33..	1 rl..
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33..	1 rl..
No. 10—Birth of the Year — Laboratory Sleuth — Three X Sisters	Apr. 21,'33.	10....
No. 11—Dr. Roy Chapman Andrews - Ward Wilson-Danbury Fair	May 19,'33..	1 rl..
No. 12—Treasure Hunt — Wings of Summer—Putting One Over with Lillian Roth	June 16,'33..	1 rl..
No. 13—Tableaux in Wax —Bird Sanctuary — Song Makers of America	July 14,'33.	10....
SCREEN SONGS		
Ain't She Sweet (Lillian Roth)	Feb. 3,'33..	1 rl..
Aloha Oe (Royal Samoans)	Mar. 17,'33..	1 rl..
"Bollesk" (Watson Sisters)	June 9,'33..	1 rl..
Dinah (Mills Bros.)	Jan. 13,'33..	1 rl..
Down by the Old Mill Stream (Funny Boners)	July 21,'33..	1 rl..
Peaunt Vendor, The (Armida)	Apr. 28,'33..	1 rl..
Popular Melodies (Arthur Jarrett)	Apr. 7,'33..	1 rl..
Reaching for the Moon	Feb. 24,'33..	1 rl..
Sing a Song (James Melton)	Dec. 2.....	
Sing, Sisters, Sing (Three X Sisters)	June 3,'33..	1 rl..
Song Shopping (Ethel Merman)		1 rl..
Time on My Hands (Ethel Merman)	Dec. 23.....	7....
When It's Sleepy Time Down South (Boswell Sisters)	Nov. 11.....	1 rl..
SCREEN SOUVENIRS		
No. 5	Nov. 25.....	1 rl..
No. 6	Dec. 23.....	1 rl..
No. 7	Jan. 20,'33..	1 rl..
No. 8	Feb. 17,'33..	1 rl..
No. 9	Mar. 17,'33..	1 rl..
No. 10	Apr. 14,'33..	1 rl..
No. 11	May 12,'33..	1 rl..
No. 12	June 9,'33..	1 rl..
No. 13	July 7,'33..	1 rl..
PARAMOUNT SOUND NEWS Two Editions Weekly		
SPORTS EYE VIEW		
Aggravatin' Bear, The	Apr. 28,'33..	1 rl..
Balance	June 23,'33..	1 rl..
Call Your Shot	July 21,'33..	1 rl..
Canine Thrills	Feb. 3,'33..	1 rl..
Catch 'Em Young	Dec. 9....	11....
Hot and Cold Thrills	Mar. 31,'33..	1 rl..
Jabs and Jolts	May 26,'33..	1 rl..
Over the Jumps	Jan. 6,'33.	11....
Straight Shooters	July 21,'33..	1 rl..
Stuff on the Ball	Nov. 11....	11....
Wonder Girl, The (Babe Didrickson)	Mar. 3,'33..	1 rl..
TALKARTOONS		
Betty Boop's Big Boss	June 2,'33.	1 rl..
Betty Boop's Birthday Party	Apr. 21,'33.	1 rl..
Betty Boop's Crazy Inventions	Jan. 27,'33.	1 rl..
Betty Boop for President	Nov. 4.....	7....
Betty Boop's Ker-Choo	Jan. 6,'33.	7....
Betty Boop's May Party	May 12,'33.	1 rl..
Betty Boop's Museum	Dec. 16.....	1 rl..
Betty Boop's Penthouse	Mar. 10,'33.	6....
Is My Palm Read	Feb. 17,'33.	1 rl..
Mother Goose Land	June 23,'33.	1 rl..
Popeye, the Sailor	July 7,'33.	7....
Snow-White	Mar. 31,'33.	1 rl..
TWO REEL COMEDIES		
Barber, The (W. C. Fields)	July 28,'33.	21....
Big Fibber, The (Sennett Star)	July 14,'33.	20....
Blue of the Night (Bing Crosby)	Jan. 6,'33.	20....
Bring 'Em Back Sober (Sennett Star)	Nov. 18....	18....
Caliente Love (Sennett Star)	Mar. 10,'33.	2 rls.
Cook's Day Off, The (Sennett Star)		
Daddy Knows Best (Walter Catlett)	June 16,'33.	2 rls.
Dentist, The (Sennett Star)	Dec. 9....	20....
Don't Play Bridge With Your Wife (Sennett Star)	Jan. 13,'33.	2 rls.
Doubling in the Quickies (Sennett Star)	Dec. 16.....	2 rls.
Dream Stuff (Sennett Star)	May 12,'33.	2 rls.
Druggist, The (Sennett Star)	Apr. 21,'33.	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Mins.
Easy On the Eyes Sennett Star	Feb. 17,'33	2 rls.
False Impressions Sennett Star	Nov. 4	21
Fatal Glass of Beer W. C. Fields	Mar. 3,'33	2 rls.
His Perfect Day Sennett Star		
Hollywood Double, A Sennett Star	Nov. 25	2 rls.
Honeymoon Bridge Sennett Star		
Husband's Reunion Sennett Star	July 7,'33	19
Human Fish Sennett Star	Dec. 30	2 rls.
In the Bag Sennett Star		
Knockout Kisses Sennett Star	June 23,'33	2 rls.
Lion and the House, The Sennett Star	Dec. 23	18
Morning After, The Sennett Star		
Pharmacist, The Sennett Star	Apr. 21,'33	2 rls.
Plumber and the Lady, The Sennett Star	Mar. 31,'33	2 rls.
Prosperity Pays Tom Howard	Nov. 4	
Roadhouse Queen Sennett Star	May 26,'33	2 rls.
See You Tonight Sennett Star	June 2,'33	2 rls.
Shot for Love Sennett Star		
Sing, Bing, Sing Bing Crosby	Mar. 24,'33	2 rls.
Singing Boxer, The	Jan. 27,'33	
Sweet Cookie Sennett Star	Apr. 14,'33	2 rls.
Temporary Butler Sennett Star		
Too Many Highballs Sennett Star	Feb. 10,'33	2 rls.
Uncle Jake Sennett Star	May 5,'33	2 rls.
Wrestlers, The Sennett Star	Jan. 20,'33	

RKO-RADIO PICTURES

Title	Rel. Date	Mins.
CHARLIE CHAPLIN SERIES (Re-Issues)		
The Cure	Aug. 19,'33	20
The Floorwalker	Dec. 23	20½
The Pawnshop	Mar. 17,'33	
The Rink	Nov. 11	20
The Vagabond	Feb. 3,'33	21
CLARK & McCULLOUGH SERIES		
Druggist's Dilemma, The	May 5,'33	17
Gay Nighties, The	June 23,'33	
Hocus Focus	Mar. 3,'33	20
Iceman's Ball, The	Aug. 13,'33	20
Jitters, The Butler	Dec. 30	20½
HARRY SWEET COMEDIES		
Firehouse Honeymoon	Oct. 28	18
Heave Two	Mar. 10,'33	20½
Loops, My Dear	Jan. 6,'33	17
Shakespeare With Tin Ears	June 30,'33	18½
Thrown Out of Joint	May 12,'33	21
HEADLINER SERIES		
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17
No. 2—Private Wives Skeets Gallagher W. Catlett	Jan. 27,'33	21
No. 3—Hip, Zip, Hooray Nat Carr	Mar. 31,'33	18½
No. 4—She Outdone Him	May 26,'33	
MASQUERS COMEDIES		
Abroad in Old Kentucky	Sept. 9,'33	20
Bride's Bereavement, The	Nov. 18	19
Lost in the Limehouse	Apr. 7,'33	20½
Moonshiner's Daughter, The	May 19,'33	20
Through Thin and Thicket	Jan. 20,'33	17½
MICKEY McGUIRE SERIES		
Mickey's Ape Man	Feb. 10,'33	18
Mickey's Big Broadcast		
Mickey's Charity	Dec. 2	18
Mickey's Disguise		
Mickey's Race	Apr. 14,'33	18
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)		
Art in the Raw	Feb. 24,'33	19
Fish Feathers	Dec. 16	18
Good Housewrecking	June 16,'33	
Merchant of Menace, The	Apr. 21,'33	19½
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
SPECIALS		
So This Is Harris		28
TOM AND JERRY SERIES		
Happy Hoboes	Mar. 31,'33	
Hook and Ladder Hokum	Apr. 28,'33	7
In the Park	May 26,'33	
Magic Mummy	Feb. 7,'33	7
Panicky Pup	Feb. 24,'33	7
Pencil Mania	Dec. 9	7
Piano Tooners	Nov. 11	7½
Puzzled Pals		7
Tight Rope Tricks	Jan. 6,'33	7

STATE RIGHTS

Title	Mins.
ATLANTIC FILM	
Playgrounds in the Sky	10
Sportsmen's Paradise	10
BEVERLY HILLS PICTURES	
Coocoo Capers	
Flame of the Pacific	23
Terrors of the Amazon	29
CAESAR FILMS	
Veneziana	1 rl.

Title	Rel. Date	Mins.
CENTRAL FILM		
A Pilgrimage Through Palestine		10
Boston Common—and Proper		10
Hula		3 rls.
F. M. S. CORP.		
Newslaughs		7
IDEAL		
Evolution		28
INDUSTRIAL		
The Silent Enemy		30
MARY WARNER		
Berlin: Its Sports and Recreation		8
Berlin: Rhythm of a Metropolis		8
Glimpses of Germany		8
Green Heart of Germany, The		20
Springtime on the Rhine		7
The Mosel		8
Trier, Oldest City in Germany		6
Vintagers' Festival in the Palatinate		10
Winter in the Bavarian Alps		1 rl.
Young Germany Goes Ski-ing		1 rl.
MASCOT		
Technocracy		10
MASTER ART PRODUCTS Melody Makers Series:		
Sammy Fain		10
Benny Davis		9
Gus Edwards		
Cliff Friend		9
Melodies on Parade		
Night of Romance		7
Stephen Foster		
Tongue Twisters		9
PRINCIPAL		
Beer Is Here		
Get That Lion		29
Isle of Desire		3 rls.
Isle of Peril		32
Isles of Love		1 rl.
Killing the Killer		11
Matto Grosso		24
New Western Front		25
Primitive		1 rl.
Tiger Hunt, The		20
Voodoo		36
Walpi		
WARD PRODUCTIONS		
Your Technocracy and Mine		9½

UNITED ARTISTS

Title	Rel. Date	Mins.
MICKEY MOUSE		
4. Touchdown Mickey	Oct. 7	6½
5. The Wayward Canary	Oct. 28	7¼
6. The Klondike Kid	Nov. 18	
7. Mickey's Good Deed	Dec. 9	8
8. Building a Building	Dec. 20	7
9. The Mad Doctor	Jan. 20,'33	6
10. Mickey's Pal Pluto	Feb. 10,'33	7
11. The Mellerdrammer	Mar. 3,'33	8
12. Ye Olden Days	Mar. 24,'33	7
13. The Mail Pilot	June 5,'33	7
14. Mickey's Mechanical Man	June 9,'33	6
15. Mickey's Gala Premiere	June 30,'33	7
SILLY SYMPHONIES		
5. King Neptune	Oct. 7	7
6. Babes in the Wood	Dec. 2	8
7. Santa's Workshop	Dec. 30	7
8. Birds In the Spring	Dec. 30	7
9. Father Noah's Ark	Jan. 27,'33	8
10. Three Little Pigs	May 26,'33	8
11. Lullabye Land		

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Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	21
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	20
Morton Downey—No. 4 My Pal the Prince	Apr. 17,'33	2 rls.
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Title	Rel. Date	Min.
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No. 2—Here, Prince Joe Penner	Oct. 1	19
No. 3—You Call It Madness Richy Craig, Jr.		18
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle	Nov. 12	18
No. 5—Then Came the Yawn Jack Haley		20
No. 6—The Run Around William Demarest	Dec. 10	17
No. 7—Trouble Indemnity Codee and Orth	Jan. 7,'33	17
No. 8—The Build-Up Jack Haley	Jan. 21,'33	17
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle	Feb. 4,'33	
No. 10—Wrongorilla Jack Haley	Mar. 4,'33	20
No. 11—How've You Been? "Fatty" Arbuckle	June 24,'33	
No. 12—An Idle Roomer Jack Haley		
No. 13—Nothing But the Tooth Jack Haley		
BROADWAY BREVITIES		
No. 3—Tee for Two Technicolor Musical	Oct. 8	17
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22	19
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16
No. 7—The Red Shadow Al Gray-Bernice Claire	Dec. 3	18
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33	
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17
No. 11—That Goes Double Russ Columbo	July 29,'33	
No. 12—Bygones Ruth Etting	Jan. 14,'33	18
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16
No. 17—Nothing Ever Happens Musical	Mar. 25,'33	18
No. 18—World's Champ Jack Dempsey	July 11,'33	
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33	
No. 20—Along Came Ruth Ruth Etting	May 6,'33	
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33	21
No. 22—The Double-Crossing of Columbus Charles Judels		
No. 23—Pie a la Mode	June 19,'33	

Title	Rel. Date	Min.
No. 24—Crashing the Gate Ruth Etting-Roy Atwell	July 1,'33	
No. 25—20,000 Cheers for the Chain Gang Jerry Bergen-The Rollickers-Pickens Sisters		
No. 26—The "No" Man		
HOW TO BREAK 90 BOBBY JONES		
No. 1—The Grip	May 15,'33	9
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No. 9—Bosko the Sheep-Herder		
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No. 11—Bosko's Mechanical Man		
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No. 5—The Yacht Party Roger Wolfe Kahn's Band		9
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing		10
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No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang		
No. 9—That's the Spirit Noble Sissle and Band		10
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians		9
No. 11—The Name Is Familiar Leon Belasco and Band		
No. 12—The Audition Hannah William-Phil Emerton's Band	July 8,'33	
No. 13—A Castilian Garden Señor Del Pozo's Marimba Orchestra		
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No. 10—Love Thy Neighbor		
No. 11—R'bling Round Radio Row No. 3		
No. 12—A Whale of a Yarn		
No. 13—Africa Speaks—English		
No. 14—R'bling Round Radio Row No. 4		
No. 15—Sea Devils		
No. 16—Parades of Yesterday		
No. 17—Breakwater		
No. 18—Little White Lies		
No. 19—R'bling Round Radio Row No. 5		
No. 20—You're Killing Me		
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